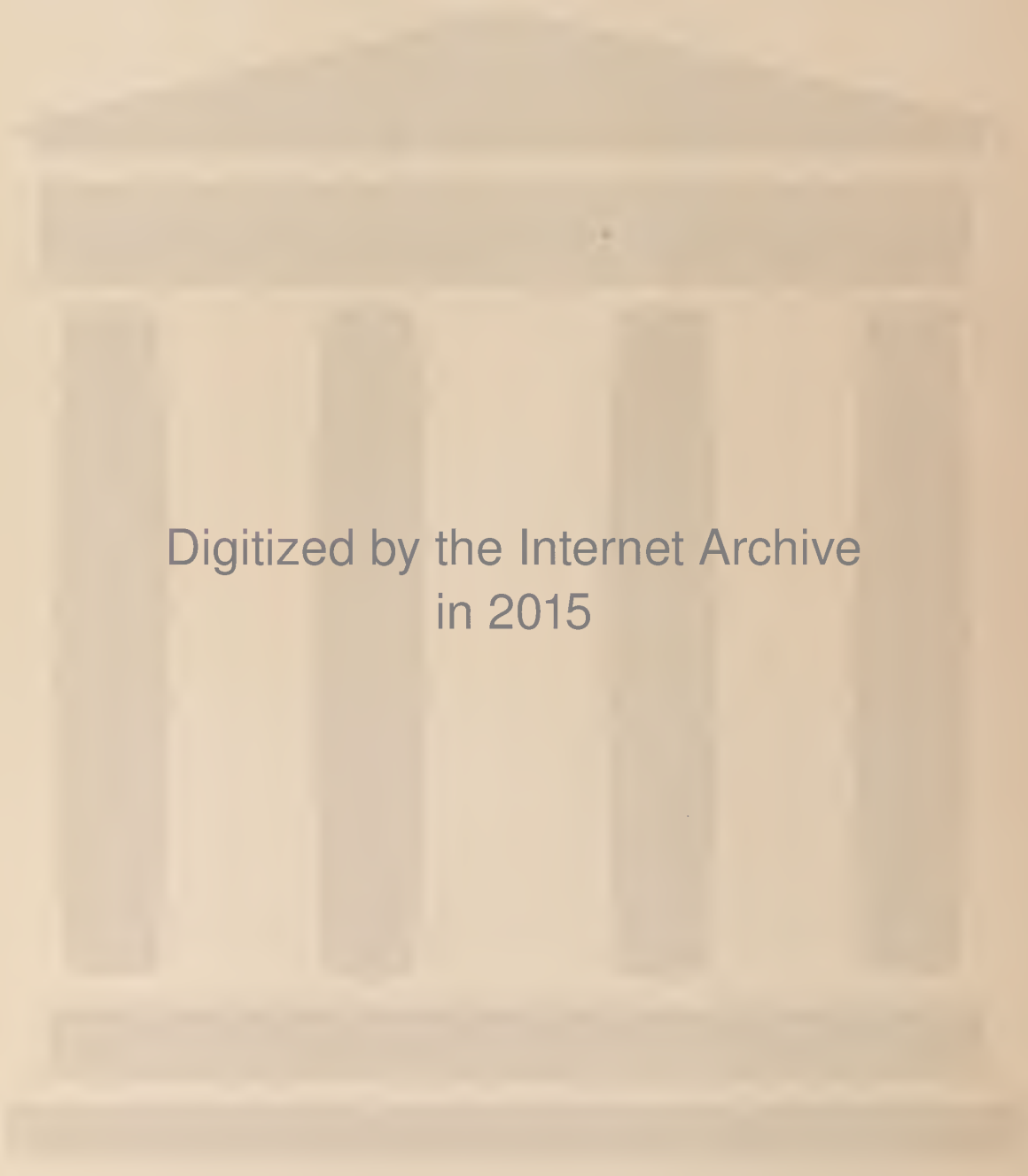
Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



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JULY 2, 1921

Motion Picture News

Reg. U. S. Patent Office

Do They Read It?

Subscriptions secured by the giving of premiums are one thing—

Subscriptions sold in bulk because of membership in some organization are another—

But—

When the greatest exhibitor circulation in the field is also circulation that is built up of subscriptions voluntary, bought and paid for by the individual theatre owner —you know that it is a trade paper that is *read*—and that—

The News Alone Covers The Field

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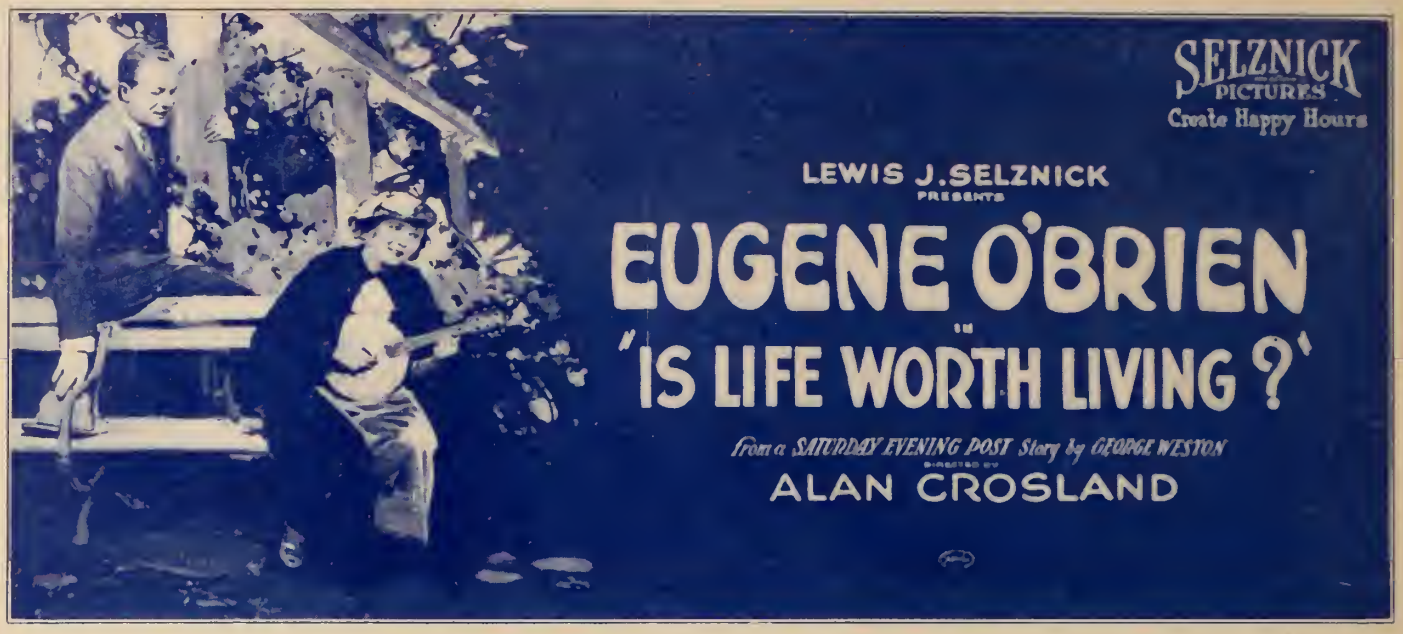

"IS Life Worth Living?"—It would be if all pictureswere as good as the SELECT photo-play of that name,—for Eugene O'Brien who takes the lead, is at his best in this production. The posters, like all SELECT post-ers, are RITCHEY posters. They are exquisite in detail,—yet powerful in their color mass-ings. They will attract, they will please, and above all else,—they will sell tickets!

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey

Paramount Has Never Failed You — Paramount Will Not Fail You Now!

AS ALWAYS, a steady supply of the highest-class of money-making pictures will be delivered to you throughout the new season.

In these days of curtailed production, the studios of the Famous Players-Lasky Corporation are going full blast.

All the immense organization of directors, stars, artists, authors, technicians, writers and mechanics is engaged in full-capacity work right now, to the end that you may have an undisturbed flow of highest-class, entertaining, money-making pictures—pictures that can be relied on to attract and please your audiences day after day, week after week, throughout all the year.

As long as there's Paramount, why worry?

Read over the list of coming Paramount productions on the following pages. Many of them have been filmed; others are in the making; still others and many more not listed are in the preliminary stages of being made into the big money makers you want them to be.

Just as long as there are theaters in the world, Paramount will continue to produce all the pictures needed to fill them with happy, satisfied audiences, day after day, week after week, year after year.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

A Never-Failing Supply

Cecil B. DeMille's production "THE AFFAIRS OF ANATOL," with Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye. By Jeanie MacPherson, suggested by Arthur Schnitzler's play and its paraphrase by Granville Barker.

George Fitzmaurice's production, "EXPERIENCE," with Richard Barthelmess as "Youth." Marjorie Daw in the cast. From the great play by George V. Hobart.

"Peter Pan," J. M. BARRIE'S masterpiece. Produced under the author's personal supervision by John D. Robertson.

Wallace Reid in "THE CHAMPION" from the season's Broadway success by Thomas Louden and A. E. Thomas.

Wallace Reid, Gloria Swanson and Elliott Dexter in a spectacular new production.

Elsie Ferguson and Wallace Reid in "PETER IBBETSON," a George Fitzmaurice production. Cast includes George Fawcett, Elliott Dexter and Montagu Love. From the DuMaurier play, in which John and Lionel Barrymore scored their greatest stage success.

Betty Compson in J. M. Barrie's "THE LITTLE MINISTER," directed by Penrhyn Stanlaws.

"Get-Rich-Quick Wallingford" George Cohan's play directed by Frank Borzage, director of "Humoresque." Cast includes Doris Kenyon, Norman Kerry, Sam Hardy and Diana Allen. A Cosmopolitan production.

Cecil B. DeMille's production adapted from Leonard Merrick's story "THE LAURELS AND THE LADY." With Dorothy Dalton and a great cast, including Mildred Harris, Conrad Nagel and Theodore Kosloff.

Thomas Meighan in "A PRINCE THERE WAS," George M. Cohan's great comedy success by Darragh Aldrich.

Elsie Ferguson in "FOOTLIGHTS," from the Saturday Evening Post story by Rita Weiman. A John S. Robertson production.

William deMille's production "THE STAGE DOOR," by Rita Weiman. Cast includes Jack Holt, Lila Lee and Charles Ogle.

George Loane Tucker's production "LADIES MUST LIVE," with Betty Compson. Presented by Mayflower Photoplay Corp. By Alice Duer Miller.

Paramount Pictures

# of Really Great Pictures

Betty Compson in "AT THE END OF THE WORLD," directed by Penrhyn Stanlaws. From the play by Ernst Klein.

Wallace Reid in "THE HELL DIGGERS," by Byron Morgan. Directed by Frank Urson.

William S. Hart in "THREE WORD BRAND," a Hart production directed by L. Hillyer.

Roscoe "Fatty" Arbuckle in "GASOLINE GUS," by George Pattulo. Cast includes Lila Lee. Directed by James Cruze.

George Melford's production "THE GREAT IMPERSONATION," from E. Phillips Oppenheim's novel. Cast includes James Kirkwood and Ann Forrest.

Ethel Clayton in a new play, by Henry Arthur Jones. Scenario by Julia Crawford Ivers.

Thomas Meighan in "CAPPY RICKS," from the Saturday Evening Post stories by Peter B. Kyne. Agnes Ayres in the cast. Directed by Tom Forman.

"Superman," a Cosmopolitan production by Fannie Hurst. Her first since "Humoresque."

Gloria Swanson in "UNEASY VIRTUE," by Carey Wilson. Directed by Sam Wood.

George Melford's production "THE SHEIK," from the famous novel by E. M. Hull.

William S. Hart in "WHITE OAK," a Hart production directed by Lambert Hillyer.

"Boomerang Bill" with LIONEL BARRYMORE. By Jack Boyle, directed by Tom Terris. Marguerite Marsh in the cast. A Cosmopolitan production.

Jack Holt in "THE MAN WHO SOLD HIMSELF," his first starring vehicle.

Agnes Ayres in "TAKE IT OR LEAVE IT," her first starring vehicle.

"Twice Wed," a Paul Powell production with David Powell. By E. Phillips Oppenheim

Ethel Clayton in "HER OWN MONEY," by Mark Swan, directed by Joseph Henabery.

William de Mille's production "THE CRADLE," from Eugene Brieux's famous play.

"Back Pay," another Fannie Hurst story, produced by Cosmopolitan. Matt Moore and Seena Owen head the cast. Directed by Frank Borzage. Scenario by Frances Marion.

Wallace Reid in "TALL TIMBER," by James A. B. Scherer. Directed by Frank Urson.

Paramount Pictures

"The Bride's Play," with MARION DAVIES. Cosmopolitan production. By Donn Byrne, directed by George Terwilliger.

Ethel Clayton in "EXIT THE VAMP," by Clara Beranger. Directed by Joseph Henabery.

Roscoe "Fatty" Arbuckle in "THIRTY DAYS," by A. E. Thomas. Directed by James Cruze.

"Just Around the Corner," Cosmopolitan production by Fannie Hurst. Directed by Frances Marion.

Gloria Swanson in "THE SHULAMITE," by Edward Knoblock. Directed by Sam Wood. Mahlon Hamilton leading man.

William S. Hart in "TRAVELING ON," a Hart production, directed by Lambert Hillyer.

Ethel Clayton in "YOUR HOME COMES FIRST," by Clara Beranger. Directed by Joseph Henabery.

Roscoe "Fatty" Arbuckle in "SHOULD A MAN MARRY?" by Sarah Y. Mason. Cast includes Harriet Hammond and Mary Thurman. Directed by James Cruze.

Wallace Reid in a cross-continent automobile story by Byron Morgan.

"The Valley of Silent Men," by James Oliver Curwood; a Cosmopolitan Production.

George Melford's production "YOU CAN'T FOOL YOUR WIFE," by Hector Turnbull.

"Beside the Bonnie Brier Bush," Donald Crisp's production of Ian MacLaren's famous novel. Filmed on the original locations. Donald Crisp plays the leading male role.

Gloria Swanson in Elinor Glyn's "BEYOND THE ROCKS." Directed by Sam Wood.

Wallace Reid in "AN ASSISTED FRANKENSTEIN," by Charles E. Van Loan. Directed by Frank Urson.

Betty Compson in "THE WOMAN IN THE CASE," from Clyde Fitch's famous play. Directed by Penrhyn Stanlaws.

"Enchantment," Cosmopolitan production with MARION DAVIES. Forrest Stanley in the cast. By Frank R. Adams, directed by Robert G. Vignola.

Roscoe "Fatty" Arbuckle in "VIA FAST FREIGHT," by Curtis Benton. Directed by James Cruze.

Gloria Swanson in "THE ORDEAL," by Somerset Maigham. Directed by Sam Wood.

Betty Compson in "THE STAMPEDE MADONNA." By Monte M. Katterjohn. Directed by Penrhyn Stanlaws.

Wallace Reid in "RENT FREE," by Mann Page and Izzola Forrester Page. Directed by Frank Urson.

MACK SENNETT'S COMEDIANS

IN HIS LATEST TWO-PART "A.P." COMEDY FEATURE

"CALL A COP!"

PERSONALLY SUPERVISED BY MACK SENNETT

A joyous trip to Happyland

"Call A Cop!" is the fastest two-part comedy we have viewed in many a day. It's a riot of action—and then some! Marie Prevost, Eddie Gribbon, George O'Hara, Jack Richardson and a host of other fun-makers are in the cast.

IT WILL TAKE MORE THAN A "COP" TO HOLD BACK THE CROWD THAT WILL WANT TO SEE THIS GLORIOUS ADVENTURE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

"DEVO

With

HAZEL

AN "A. P." SPECIAL

Here is a production totally different from the average motion picture drama. It is a story of love and devotion and one that lends itself to elaborate picturization and exploitation. Incorporated in the production are scenes that afford special notice, including both the artistic and the highly dramatic incidents that round out an entertaining picture. The cast, headed by Hazel Dawn, is a notable one. "Devotion" is an Associated Producers special—one that you cannot afford to pass up.

To Be Released July 24th

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

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DAWN

by A. J. Bimberg

PROFITS *and* SATISFACTION

"Devotion" is a big story with a big, vital, theme. Two sisters, one who marries for love—the other for wealth and position—furnish the basis upon which this unusual story is picturized. The episodes leading up to, and following, the marriage of the sisters, are replete with romance, dramatic action, and mystery. Hence, "*Devotion*" *is a production that combines every element that is desired in a satisfying box-office attraction*—one that will draw business and please audiences.

Contract for this Special Now!

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Marking time? Hell, no!

WHO said "retrenchment"? *Not Universal!* At just exactly the time when other producers are crying hard times, Universal is pleased to announce the biggest year's program in its whole wonderful history.

AT just exactly the time when exhibitors are wondering where they'll get enough independent pictures to make up a program, Universal notifies them that they can secure all they need of every type of picture right from this one organization.

Who said *"too many goods on the shelf"?*

Not Universal!

Although Universal is always producing, yet Universal has no goods on the shelf.

Why?

Because people like 'em!

Why do people like 'em?

Because Universal pictures are *good pictures* and because they're *reasonably priced*.

IF you searched the whole trade through you couldn't find better proof of the *salability* of Universal pictures than the simple fact that while other producers are shutting down Universal is selling everything it makes in greater volume than ever before. And, furthermore, is *increasing its output*—meanwhile, spending *more cash money* on a single one of its super-productions than any competitors ever had the nerve to claim as spent, *even when they lied about it.*

READ every word in the announcements on the opposite page. They'll tell you exactly where to get your pictures—all you want—of every kind—at prices that will *net profit* you more than any others on the market today.

Carl Laemmle

Always Producing **UNIVERSAL** Quality Pictures

We're going ahead!

Read What
UNIVERSAL
Gives You This Year

52 UNIVERSAL SPECIAL ATTRACTIONS

The finest weekly features that genius-direction in the best equipped studios in the whole world can turn out, featuring national screen figures.

12 JEWEL SUPER-PRODUCTIONS

Priscilla Dean Jewels—Harry Carey Jewels—Von Stroheim Jewels. The very last word in Star, Story and Luxury of Production.

20 UNIVERSAL JEWEL COMEDIES

Lee Moran Jewel Comedies—Joe Martin Jewel Comedies—there is no cleaner fun half so perfectly presented.

52 CENTURY COMEDIES

Eighteen with BROWNIE, the Wonder Dog, the cleverest performing animal in pictures—Eighteen with HARRY SWEET, the popular new comic—Sixteen with CHARLES DORETY, sparkling and clean.

6 SUPER SERIALS EXTRAORDINARY

Eddie Polo, hero of the American boy. Eileen Sedgwick, most beautiful of all women serial stars. Art Acord, the King of the Cowpunchers.

52 TWO-REEL WESTERN DRAMAS

One every week—the two reelers that have become known thru the trade as "Action Westerns." Nationally popular players in every one, splendidly supported.

12 TWO-REEL SERIAL STAR DRAMAS

Two-reelers in series, all of Universal greatest serial stars. Every story complete in itself.

52 STAR COMEDIES

One-reelers that will put life and snap and pep into any program. With all Universal City's marvelous resources in players and settings.

104 INTERNATIONAL NEWS ISSUES

The world before your eyes—always first with the biggest events at no extra cost.

362 IS THIS ENOUGH FOR YOU?

Gala Week See your Moving Picture Weekly out June 25th, and subsequent issues, for our smashing offer on Laemmle-Universal Anniversary Week. Make one week in July or August UNIVERSAL WEEK. Free Banner, free Herald, free Posters, free Lobby, free Slides, free Mats—your biggest net-profit week of the year. See your Universal Exchange today.

Reputation With all the trade papers, all the critics, all the big houses of the country tumbling over themselves to go on record as stating that PRISCILLA DEAN in "REPUTATION" is the season's greatest money-getting attraction, it is only a mighty short-sighted exhibitor who will pass up this biggest of all melodramas.

Carey Jewels Universal takes pleasure in announcing the early release of HARRY CAREY, greatest of all Western character portrayers, in the first of a series of JEWEL PRODUCTIONS which will be incomparably the finest Western dramas in the history of screen entertainment. Meanwhile, see his newest Special Attraction, "DESPERATE TRAILS," at your Universal Exchange. *It's a wonder!*

New Stars In Universal Special Attractions, in addition to those national figures, FRANK MAYO and GLADYS WALTON, Universal will shortly offer you not less than four new stars; HERBERT RAWLINSON, famous for some of the greatest Special Attractions ever made—MARIE PREVOST, long known as one of the most charming figures on the screen—HOOT GIBSON, a whirlwind of action and a wonderful personality—MISS du PONT, said to be the most beautiful woman in pictures.

Summer Offers See your Universal Exchange and watch every number of your Moving Picture Weekly for Summer Offers of Serials, Short Subjects and the Great Combination Offer on Nine proven, certified Jewel Productions. Low tide figures on every one. Investigate this *today*.

Foolish Wives In the early Fall, look for the only real million-dollar picture ever made in America—Carl Laemmle's crowning achievement, directed by Von Stroheim. A photodrama whose artistic finish and dramatic intensity will not be equalled in this generation—a picture certain to be the sensation of the world.

Special Features **UNIVERSAL** Your whole Program

The Cleverest Performing Animal in Pictures

"PALS"—"PLAYMATES"—"SOCIETY DOGS"

Book him now in 18 Century Comedies this Year

Released thru UNIVERSAL Exclusive with

CENTURY

CARL LAEMMLE
Pres. of UNIVERSAL FILM MFG. Co.

"Marking time? H–l, no! Universal's going ahead!"

If every exhibitor will follow the slogan of Carl Laemmle, President of the Universal Film Company, the picture business need have no fears as to the future. And the first step in the going ahead process is to make your program absorbingly interesting with International News. "The world before your eyes"—and long before your eyes see it in any other news reel. That's the go ahead spirit that turns slack times into boom times. Put your name on that contract today.

International News Released thru Universal

Who and What

George K. Spoor

is back of

Spoor-Thompson Developing Machines

The laboratory of the film plant today, with but slight exception, stands exactly where it was at the beginning of the industry and where the printing business was before the advent of the big modern cylinder printing presses, the present-day Mergenthaler linotype machines, and the many other modern labor-saving and economic devices.

Most of the finest laboratory machinery in use in the motion picture art today was developed and built at the expense and direction of George K. Spoor, owner of the Essanay Film Manufacturing Company of Chicago, and President of the Spoor-Thompson Machine Co.

The cameras, printing machines and perforating machines in major use today are to the credit of him, or through his efforts in making possible their construction.

A reputation for integrity and twenty-five years' actual motion picture experience is back of the developing machines that the Universal Film Manufacturing Company are installing at their Fort Lee Laboratory

No progressive laboratory can be without them and keep apace the times with quality work and price. Guarantees that leave no possible loophole of doubt. Savings pay for their purchase price

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George K. Spoor, President

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Factory—1333 Argyle St., Chicago

The Hell-Fire Battalion

F. B. Warren Corporation now announces to the exhibitors of the country the operating personnel of its nation-wide sales organization. The men who comprise our corporate family are *the best paid resident managers who have ever operated a distributing company in the history of the motion picture industry.*

The stars opposite the names of these capable and resourceful aides indicate the number of years that each one has been identified and associated with the head of this company. All of us learned a long while ago to like each other; to play the game by the same rules; to make friends of our exhibitor-customers and to go through hell for each other, whenever occasion demanded it.

Every manager of an F. B. Warren Corporation office has a partnership bonus earning interest in the gross receipts of his office and, based upon careful operation, every employe in every office will also have a participating interest in the earnings of the office.

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SPOKANE	**Selected; to be announced
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F. B. WARREN
CORPORATION
1540 Broadway New York City

WILLIS & INGLIS

Wright & Callender Bldg.

LOS ANGELES, CALIFORNIA

Beg to Announce That on July First

They Will Discontinue Their Agency and Booking Department

¶ Their future activities will be confined to production, management, financing and exploitation, and,

¶ They will continue to act in an advisory capacity between producers and distributors.

¶ Their book and play department will be retained and its activities doubled.

AMERICAN 10 POINT PRINTS

FOR more than ten years American Film Company laboratories have been celebrated for the quality of their work. Unnumbered critics have praised the remarkable clarity and brilliance of American Prints. The reputation gained by American Film Company's own productions resulted in others seeking the same service from these laboratories. Today hundreds of customers enjoy that service—demand that all their prints be made under the supervision of American technicians.

"You're absolutely safe in delivering your negative to American"

A film executive of note uttered the above phrase in referring to his reasons for sending his negatives to American—his insistence upon "Ten Point Prints." The owner of a valuable negative naturally entrusts it to others with some hesitation. It represents a tremendous investment—all of which might be lost through a few seconds of carelessness. In referring to American as "safe," the executive meant that here was a company with years of reputation and experience behind it. Its plant is equipped throughout with the most modern apparatus known to science. Its technicians are men who have spent years in perfecting their skill. The company is financially responsible—assures the negative owner against "duping" of his product—or the sale of unauthorized prints. All these are but a *few* of the reasons why American laboratories are preferred to others. Still further reasons will be found among the ten points enumerated below.

Experience

American laboratories are accustomed to serving customers in the amusement, commercial, educational and professional fields, as well as amateurs, topical weekly and free-lance cameramen. Many exhibitors look to American for all their announcement titles, presentation features, oddities in trick photography, etc. You can rely on *your* negative receiving the personal attention of our technical experts—be certain prints are delivered when you want them.

The *Why* of the 10 Points

1. *Quality.* Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2. *Reputation.* Gained in 10 years of experience.
3. *Responsibility.* A concern of strong financial standing.
4. *Location.* In the proper geographical location, assuring quick delivery anywhere.
5. *Equipment.* All of the most modern obtainable.
6. *Cleanliness.* Within two blocks of Lake Michigan. Away from dirt and dust.
7. *Safety.* Plant approved by both city of Chicago and Board of Fire Underwriters.
8. *Promptness.* Accustomed to serve exacting requirements.
9. *Prices.* Reasonable and competitive.
10. *Guarantees.* Write for our unique guarantee of quality work.

Correspondence Invited

We urge you rigidly to investigate our repuation for quality work—our financial responsibility — our standing. Upon request we will gladly supply you with names of customers of ours in *your* field. Our editorial staff is also at your service in assisting you in working out problems which may confront you. Our staff is trained to follow "dope sheets" and technical instructions — a point worth emphasizing to directors and producers. Decide now to give American laboratories a trial on your next negative. After that *you* will insist on *"10 Point Prints."*

American Film Company, *Inc.*
6227 Broadway, Chicago, Illinois
Samuel H. Hutchinson, *President*

CAPACITY ONE MILLION FEET WEEKLY

Adventures of Tarzan Serial Sales Corp.,

Weiss Brothers

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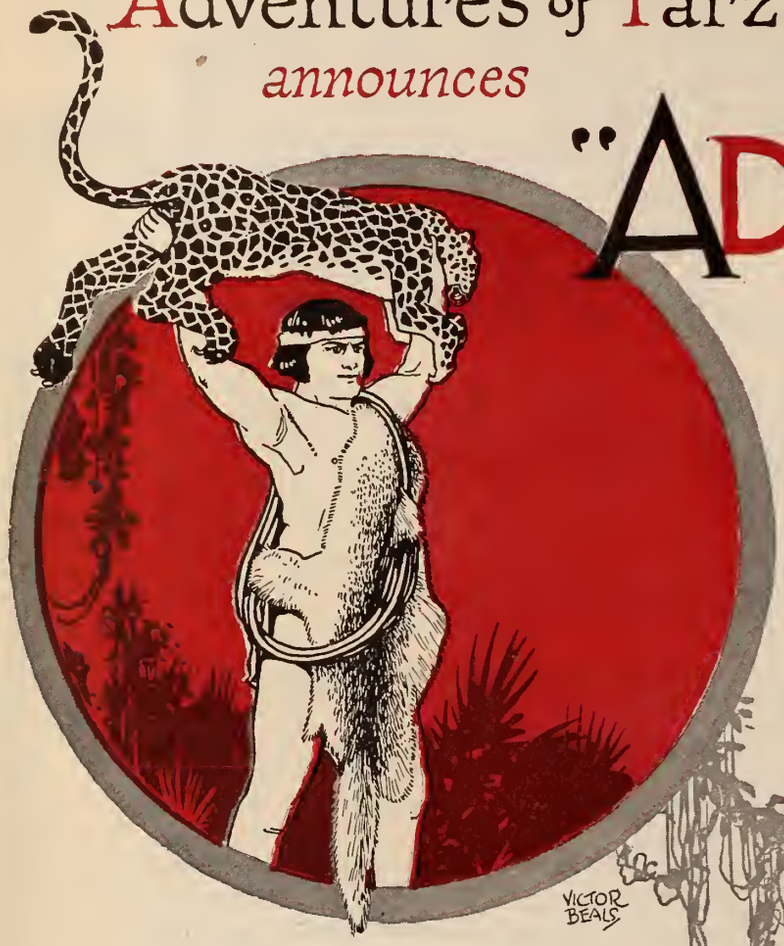

The Newest

Independent Buyers!

You know from experience the tremendous drawing power of Tarzan!
You know Elmo Lincoln—the star of "Tarzan of the Apes", and "The Romance of Tarzan"!

Do you know what it means to have a Tarzan serial with Elmo Lincoln as the star — a serial jammed with wild animal thrills—with a climax to every episode that lifts you out of your seat ?

It means your opportunity to become "**Independent**" in the real sense of the word.

"THE TARZAN

Apply now to

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Tel. Bryant 3271, Suite 908,

OF TARZAN"

ng Episodes

INCOLN

GHT MARKET

Produced by
Great Western Producing Co.
for
Numa Pictures Corp.
Picturized from the concluding chapters of "The Return of Tarzan" by
Edgar Rice Burroughs

Tarzan Serial

OF TARZANS"

SERIAL SALES CORP.
1540 Broadway, N. Y

William Fox takes pleasure in

Edna Murphy

These young artists have not become stars over night. They have gained stardom under the eye of William Fox, through their increasingly brilliant work in many pictures. It was their characterizations in the wonder play of the century, OVER THE HILL, that finally lifted them to stellar honors.

Possessed, as they are, of exuberant youth and that magnetic personality which compels popularity, exhibitors will find in this combination a box office elixir which means healthy and increasing patronage.

announcing his new co-stars

Johnnie Walker

Their first star picture

LIVE WIRES

Directed by Edward Sedgwick to be released in July, is one of a number of stories now being prepared for them, containing all the elements of whole-someness and happiness of which they are the exponents.

THE H. C. MINER POSTERS have stood the test for many years; their steadily increasing demand and popularity in the trade are proof of the lithographing craftsmanship of every poster bearing a Miner trade mark—an identification of better advertising.

THE H. C. MINER LITHOGRAPH CO.

GENERAL OFFICE AND PLANT

518-534 West 26th Street New York City

GOLDWYN PICTURES

for the season of

1921-1922

TO start its Fifth Year, Goldwyn offers an advance list of Twenty-five Productions.

It is felt that among this number there are motion pictures which will take rank with the greatest contributions to screen art.

Twenty-five Productions

Taken as a group, Goldwyn believes that the pictures listed in this brochure have never been equalled by any producer at any time.

GOLDWYN Fifth Year productions will be offered for rental to the exhibitor under a flexible plan which is most simple and most equitable.

Individual pictures may be booked, or a group

A Flexible Rental Plan

of pictures may be contracted for. And to provide the fullest measure of Protection to the individual exhibitor, a limited number of franchises for the season's output will be granted.

All Goldwyn exchanges are now holding screenings on Fifth Year productions.

STARTING with September, every magazine reader in the country will know Goldwyn's biggest photoplays.

27,000,000 Readers

Twenty-seven million people will be reached by the thirty national magazines which carry Goldwyn advertisements in double and single pages.

Each Goldwyn resident manager will explain further the unusual benefits of this unprecedented promotion program.

GOLDWYN tenders its thanks to the exhibitors of the world for their ready acceptance of the past year's product which has been recognized in all territories as the industry's strongest.

A Word of Thanks

With the unswerving conviction that here is the greatest of all Goldwyn presentations, we offer the 1921-1922 photoplays.

—GOLDWYN PICTURES CORPORATION

A Reginald Barker Production

THE OLD NEST

RUPERT HUGHES'

Heart-Gripping Story of the Home

ONE OF THE greatest motion pictures of all time. Rupert Hughes tears down one of the walls of the American home of today, and you walk in and know the family. A marvelous, stirring, beautiful, vivid drama that will be talked of for years to come.

With a Great All-Star Cast

A Frank Lloyd Production

THE INVISIBLE POWER

By Charles Kenyon

The Drama of Life's Hidden Force

WHAT WAS THE invisible power that saved Sid Chambers, ex-convict, and his wife and baby, when they were in the very shadow of Sing Sing? This thrilling drama of the hidden forces of life has an appeal as moving, as tender and as irresistible as Goldwyn's famous "Madame X."

With House Peters and Irene Rich

GOUVERNEUR MORRIS'

ACE OF HEARTS

Directed by Wallace Worsley

The Gripping Tale of "The Man Who Lived Too Long"

THE FIRST MOTION picture in which suspense and the passage of time actually figure as the important element of the action. Your patrons will hang breathless on every foot of this extraordinary picture, waiting for the doom to fall upon "the man who lived too long."

With Lon Chaney

TOM MOORE in

BEATING THE GAME

By Charles Kenyon *Directed by* Victor Schertzinger

The Story of a Crook Who Became Mayor

A Frank Lloyd Production

HERE'S A TYPICAL Tom Moore ten-strike, the story of a crook who became honest in spite of himself and then discovered he liked it. A fast, fighting story, with the golden pattern of a beautiful love story woven deftly through and through.

With Hazel Daly and Nick Cogley

BETTY COMPSON in

FOR THOSE WE LOVE

By Perley Poore Sheehan *Directed by* Arthur Rosson

A Beautiful Story of a Great Devotion

BETTY COMPSON'S marvelous emotional portrayal of the devoted daughter in this splendid picture is a tribute to her art. The picture contains every element of popular audience appeal—a great star, a stirring story and a wonderful cast.

With Lon Chaney

GOLDWYN PRESENTS

RUPERT HUGHES'
DANGEROUS CURVE AHEAD

Directed by E. Mason Hopper
The Picture They've All Been Waiting For

POWERFUL IN ITS very simplicity, it depicts with delicious humor and natural pathos the winding journey among the familiar joys and woes of married life. It will be one of the year's greatest successes. "A slice of life," says Dr. Frank Crane.

With Helene Chadwick and Richard Dix

LEROY SCOTT'S
Story of an Underworld Passion Flower
THE NIGHT ROSE

Directed by Wallace Worsley

THE GREATEST OF all crook story writers surpasses himself in this thrilling drama of the passion flower of the underworld. The picture rips the curtain from the seamy side of metropolitan life—sordid, splendid, cruel, glorious!

With Lon Chaney

WILL ROGERS in
DOUBLING FOR ROMEO

By Elmer Rice, Will Rogers and William Shakespeare
(one of these boys was famous)
Directed by Clarence Badger

WILL ROGERS AS a Romeo! A Romeo in spurs and sombrero, visiting the movie studios to see how love is made, fighting duels, roping villains, serenading under a property moon! It's Will Rogers' masterpiece—the funniest burlesque ever written and one of the funniest pictures ever screened.

With Raymond Hatton and Sylvia Breamer

A FRANK LLOYD PRODUCTION
THE GRIM COMEDIAN

By Rita Weiman
A Dramatic Tale of the Irony of Fate

MOTHER EXPERIENCE fighting to protect Daughter Innocence, though it means revealing her own past and shattering youth's ideals. A story that will grip the interest and enlist the sympathies of every audience

With Jack Holt, Phyllis Hunt and Gloria Hope

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE

Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan *Directed by* E. Mason Hopper

A LIVE COMEDY OF manners, good and bad. The lovers are introduced by a golf ball, married by an accident, separated by a bracelet, and reunited by a house detective. The foibles of fashionable society are delightfully satirized in this clever picture.

With Richard Dix and May Collins

A FRANK LLOYD PRODUCTION

THE MAN FROM LOST RIVER

By Katharine Newlin Burt

A Strong Story by the Author of "The Branding Iron"

LIKE A HUGE boulder tossed down a mountain, "The Man From Lost River" gathers a momentum which culminates in a superb and breath-taking climax. The author of "The Branding Iron" has written this rugged romance of the trails.

An All-Star Cast

BETTY COMPSON in

EVEN AS EVE

By Perley Poore Sheehan *Directed by* Arthur Rosson

A Glamorous Romance of the Ages

THIS NEW BETTY COMPSON picture tells a story as old as time itself. In this modern romance, the heroine is the eternal Eve, who changes her costume from age to age, but herself remains unchanged. Brilliant and spectacular with a strong human note.

With An All-Star Cast

TOM MOORE in

FROM THE GROUND UP

By Rupert Hughes *Directed by* E. Mason Hopper

A Funnier Picture Than "Hold Your Horses"

IT MIGHT BE SAID there are two stars to this picture—Tom Moore and Rupert Hughes, classified respectively as actor and author. The combination is irresistible. Though the tale begins with our hero as a lowly digger of ditches, it ends—but that would be telling. We will only say you can't keep an Irishman down. And those Hughes' titles! You will laugh — and remember them.

With a Real Cast

The Most Gigantic Spectacle of All Times

THEODORA

By VICTORIEN SARDOU

TWO YEARS IN the making, there are over thirty thousand people in this play. Vast armies wage warfare on the screen. We see the Kingdom of Byzantium in flames, while, during the terrible revolt, hundreds of lions are loosed into the huge amphitheatre.

With Rita Jolivet

MARY ROBERTS RINEHART'S

Story of Young Love and Laughter

THE GLORIOUS FOOL

Directed by E. Mason Hopper

THE STORY-TELLING genius who gave us "Twenty-three and a Half Hours' Leave" has conceived another wonderful blend of romance, comedy and drama in "The Glorious Fool." It will make your theatre echo and re-echo with whole-souled laughter.

With Helene Chadwick and Richard Dix

GABRIELLE D'ANNUNZIO'S

THE SHIP

Directed by His Son, Gabriellano

A Gigantic Spectacle of the Birth of a People

ONE OF THE greatest and most spectacular films Italy, the home of gigantic spectacles, has ever made. Gabrielle D'Annunzio's tremendous drama, directed by the poet's son, is more vivid than his "Cabiria." In the leading role is the famous Russian danseuse—

Ida Rubenstein

WILL ROGERS in

A POOR RELATION

By Edward E. Kidder *Directed by* Clarence Badger

From the Famous Sol Smith Russell Play

THIS FAMOUS Sol Smith Russell play provides one of the most sympathetic and at the same time, most comic of photoplays. Will Rogers as the old inventor and starving genius proves himself one of the most capable actors on the screen.

With Molly Malone and Sylvia Breamer

A REGINALD BARKER PRODUCTION

THE POVERTY OF RICHES

By LEROY SCOTT

A Drama of Money and Marriage

THIS ORIGINAL photoplay by Leroy Scott tells a dramatic story of a woman who suffers tragically through her husband's desire for business and social achievement. An old story, yet a new one, compellingly told, sympathetically acted.

With Richard Dix and Leatrice Joy

A Great Drama of the Melting Pot

HUNGRY HEARTS

By Anzia Yezierska

Directed by E. Mason Hopper

ONE OF THE GREAT stories of the screen. Written by a woman who has lived every moment of her story, this remarkable drama will live forever in the memories of all who see it. "Hanneh" is a new type of screen heroine—a character in which sunlight and shadow are intermingled as in life.

With An All-Star Cast

HALL CAINE'S

THE CHRISTIAN

One of the Greatest Stories Ever Told

THIS WORLD FAMOUS story by Hall Caine depicts the revolt of a Christian soul against the conventions and hypocricies of his day. John Storm, son of a nobleman, finds his greatest reward in the help his strength brings to Gloria Quayle, the sweetheart of his youth, who had come to the verge of despair. A masterpiece of the screen.

With An All-Star Cast

The Story of a Crowd — A Study in Fear

THE SIN FLOOD

By Henning Berger

Directed by Wallace Worsley

THE STORY OF A Mississippi River flood absorbing and thrilling. A crowd is imprisoned in the basement of a building and cannot escape because of the rush of water over head. How the character of each man changes in this crisis makes one of the most original and thrilling dramas in years.

With a Great Goldwyn Cast

TOM MOORE in

THE MAN WITH TWO MOTHERS

By Alice Duer Miller

Directed by Paul Bern..

AN AMAZINGLY clever comedy drama by one of America's extremely popular novelists and playwrights. Mrs. Miller brings to the screen the lightness and deftness of touch, the charm of imagination and richness of characterization which have placed her in the forefront of American writers.

With a Superlative Cast

RUPERT HUGHES' own production

THE WALL FLOWER

Watch For It!

Personally directed by Rupert Hughes

ANOTHER ONE OF Rupert Hughes' wholly human and convincing stories of modern American domestic life, with a big, elemental theme whose appeal no human being can escape. Mr. Hughes has devoted the best part of a year to it. A worthy successor to such consummately worth while productions as "The Old Nest" and "Dangerous Curve Ahead."

With A Perfect Cast

A Powerful Drama of Marriage and Disillusion

GRAND LARCENY

By Albert Payson Terhune

Directed by Wallace Worsley

"A WIFE THAT CAN be stolen from one man can be stolen from another." With these words, John Anixter gave up his wife, whom he had found in another man's arms. The consequences of his prediction, wrung from him in the anguish of his loss, are told in this powerful drama of marriage and disillusion.

An All-Star Cast

ALICE DUER MILLER'S

SHE GOT WHAT SHE WANTED

Directed by E. Mason Hopper

A DELICIOUSLY humorous story of a woman who was more interested in her own life and affairs than in the life of the nation. It has charm, quality and verve with a flash of humor as keen as a Damascus blade. Mrs. Miller's brilliant conception has been realized on the screen.

With an All-Star Cast

A WORD ABOUT THE GOLDWYN FRANCHISE

for 1921-1922

The Most Protection

GOLDWYN will grant a limited number of franchises for the season's output. This decision has been reached in order to provide the fullest measure of protection to the individual exhibitor.

The Fairest Price

THE Goldwyn Franchises have been devised at the request of hundreds of theatre owners and managers who have felt that it would be a most desirable advantage for them to possess a corner on Goldwyn Service. The exhibitor is guaranteed a number of worthwhile productions at a price per picture that he can well afford to pay.

See the Pictures!

IN order that the dramatic fibre of each production shall be the sole factor in the transaction, in each Goldwyn Exchange there will be immediate screenings. These will enable the exhibitor to see and appraise the product that he will receive under the Goldwyn 1921-1922 Franchise.

—GOLDWYN PICTURES CORPORATION

"It is the only short subject we ever brought back."

CAPITOL THEATRE
NEW YORK CITY

"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT" — CAPITOL THEATRE — "LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE
MOREDALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J. BOWES, VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J. BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H. DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

May 20, 1921.

Lyman H. Howe Film Co.,
Wilkes Barre, Pa.

Gentlemen:

In my opinion, the "Ride on a Runaway Train" is the best short subject I have ever seen. It is the only short subject which we ever brought back for a second presentation and on both occasions it created a sensation. I feel sure it will produce the same kind of furore wherever it is shown.

Yours very truly,

Another Special from

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

36 Educational Branches

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10 Piedmont Street

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327 Main Street

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Elma Block

CHICAGO, ILL.
829 S. Wabash Ave.

CINCINNATI, OHIO
N. W. Cor. 7th & Main Sts.

CLEVELAND, OHIO
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Hewitt Bldg.

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63 E. Elizabeth Street

INDIANAPOLIS, IND.
9 West Market Street

KANSAS CITY, MO.
5th Fl. Film Ex. Bldg.

KANSAS CITY, MO.
Film Exchange Bldg.

LOS ANGELES, CAL.
732 South Olive Street

LOUISVILLE, KY.
National Theatre Bldg.

MILWAUKEE, WIS.
501 Toy Bldg.

MINNEAPOLIS, MINN.
407 Loeb Arcade

MONTREAL, QUE., CAN.
437 Bleury Street

NEW HAVEN, CONN.
128 Meadow Street

NEW ORLEANS, LA.
415 Dryades Street

NEW YORK, N. Y.
729 Seventh Avenue

OMAHA, NEB.
1312½ Farnum Street

PHILADELPHIA, PA.
1309 Vine Street

PITTSBURGH, PA.
119 Ninth Street

SALT LAKE CITY
Utah

ST. JOHN, N. B., CAN.
87 Union Street

ST. LOUIS, MO.
3319 Locust Street

SAN FRANCISCO, CAL.
168 Golden Gate Avenue

SEATTLE, WASH.
308 Virginia Street

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VANCOUVER, B. C., CAN.
Leigh Spencer Bldg.

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916 G. Street, N. W.

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Robinson Block

LONDON, ENG.
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EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

EXECUTIVE OFFICES: NEW YORK, N. Y.
Penn Terminal Building
370 Seventh Avenue

Educational has Kept Faith

EDUCATIONAL promised to have its own distribution in every key center within ***one year.*** That promise was made good in ***seven months.*** There are thirty-six Educational Exchanges operating today.

Educational promised Super Specials in terms sounding like the usual superlatives too familiar to exhibitors,—"The Race of the Age" was "an epoch-marking event in the motion picture industry." "Lyman H. Howe's Ride on a Runaway Train" just released is another example of Educational's right to the term "special."

Educational promised comedies of sustained high quality throughout a year's releases!

Right now—exhibitors are selecting from six distinct types of Educational Comedies, each of which is the best of its kind. For their new year, Educational will offer more than twice as many, all equaling their high standard.

Educational didn't have to promise the best scenics and travel pictures—its product in this short subject field has long been without rivals.

Educational now also releases the best News Weekly offered nationally to exhibitors. This news service started January 30th, enabling every exhibitor in America to make complete programs from Educational product—with the sole exception of features.

AND—Educational is a neutral distributing agency, organized for service to producer and exhibitor alike. Educational has always and will always keep ***faith.***

What We Are Doing and What We Intend To Do!

We intend to give to the Independent Market bigger and better productions than they have ever been offered before.

Owning our own studios—thus eliminating high rental costs, enable us to sell pictures at less money. Our studios are one of the finest and best equipped on the western coast.

Our staff contains some of the most expert directors that money can secure—John P. McCarthy, Norbert Myles, Jack Weis and Bernard D. Russell.

The very best stories only are selected. A special man is employed to choose these stories.

The finished product is a story throbbing with action and pep—a story that will hold your patrons' attention from the minute it is put on the screen till the very last foot of film.

RUSSELL PRODUCTIONS

make money for the Exhibitor
and please all the patrons.

At present we have in production—

Twenty-six two-reel outdoor western features starring Frank Braidwood. All territory on these sold except New York State, New England, Eastern Pa. and the South.

A five-reel super feature story adapted from Fredric Remington's work starring world's greatest character actor, Russell Simpson—directed by John P. McCarthy.

Five reel super feature melodramatic story with a well known female star whose name will be announced later.

Eighteen five-reel westerns featuring Will Lowery and Lee Hill—directed by Edwin Middleton.

Other big productions in preparation.

RUSSELL - COVERDALE - RUSSELL

EXECUTIVE OFFICES
8 S. Dearborn
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6070 Sunset Blvd.
LOS ANGELES
CALIFORNIA

THE PICTURE THAT BRINGS LAUGHTER AND HAPPINESS TO AUDIENCES IS THE PICTURE THAT MAKES MONEY FOR THE THEATRE OWNER . . .

THAT IS WHY

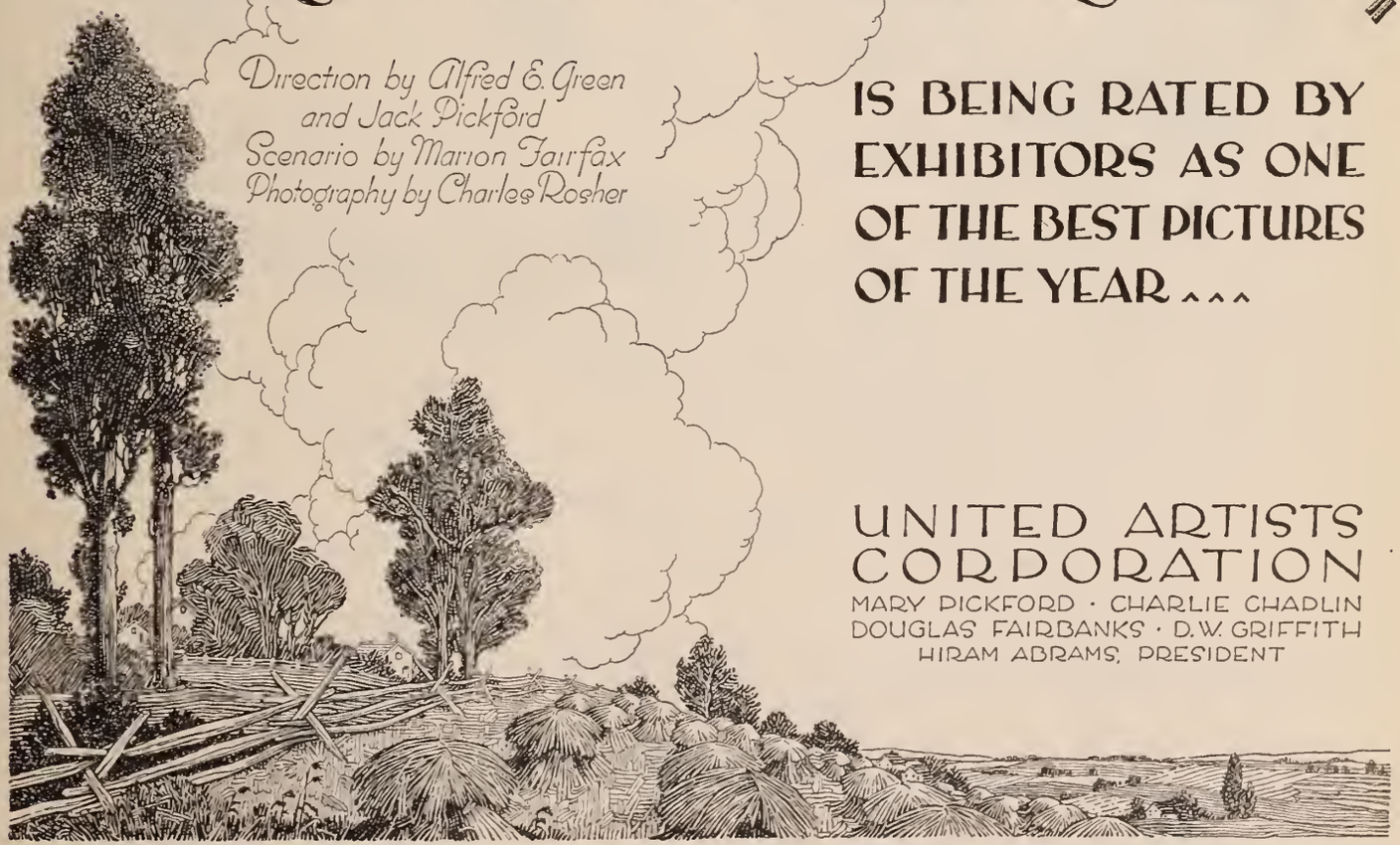
MARY PICKFORD'S

newest picture

"THROUGH THE BACK DOOR"

Direction by Alfred E. Green and Jack Pickford
Scenario by Marion Fairfax
Photography by Charles Rosher

IS BEING RATED BY EXHIBITORS AS ONE OF THE BEST PICTURES OF THE YEAR . . .



UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

In Columbus

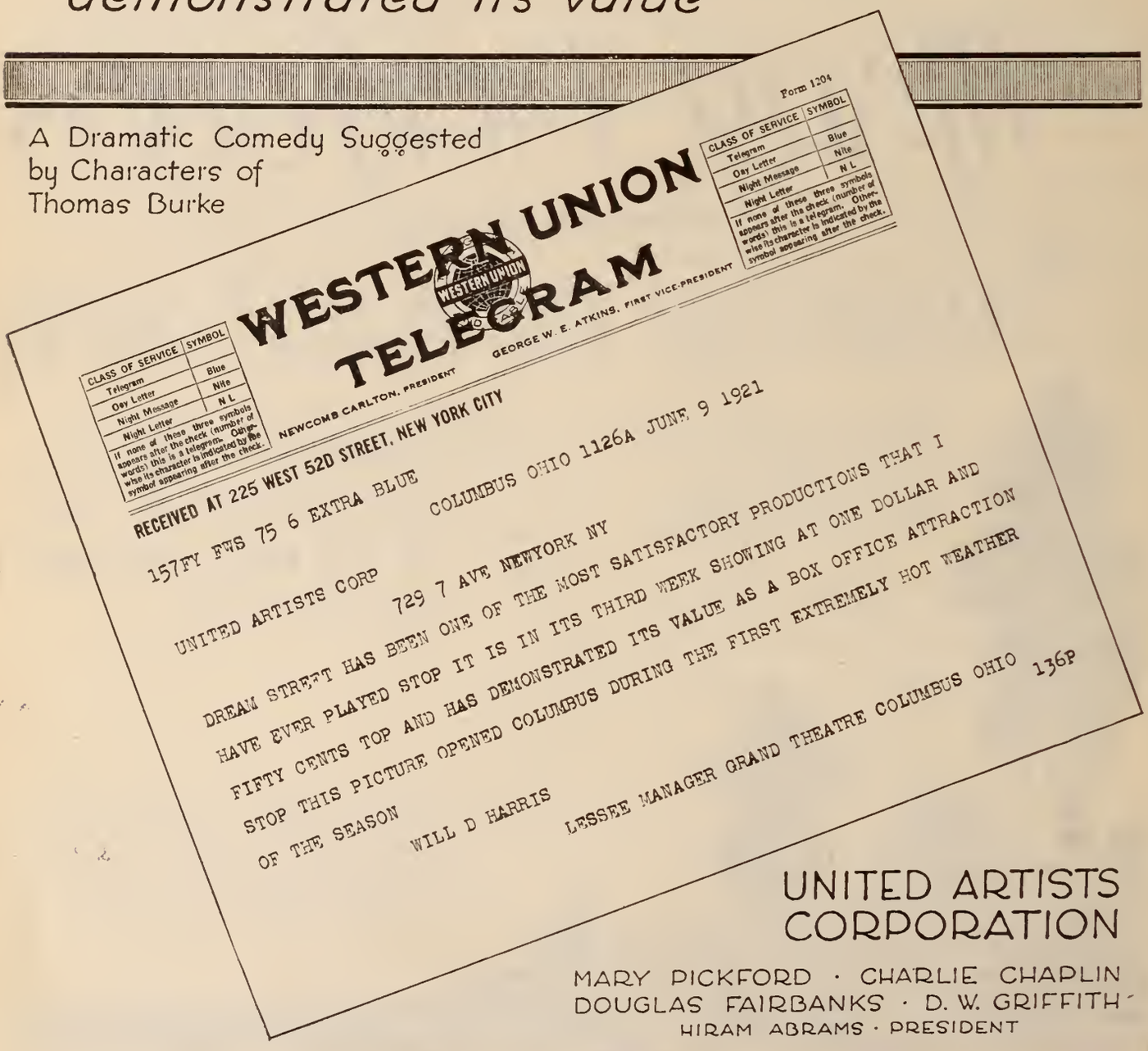
D. W. GRIFFITH'S

new picture

"DREAM STREET"

"demonstrated its value"

A Dramatic Comedy Suggested
by Characters of
Thomas Burke



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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

157FY FWS 75 6 EXTRA BLUE COLUMBUS OHIO 1126A JUNE 9 1921

UNITED ARTISTS CORP
729 7 AVE NEWYORK NY

DREAM STREET HAS BEEN ONE OF THE MOST SATISFACTORY PRODUCTIONS THAT I HAVE EVER PLAYED STOP IT IS IN ITS THIRD WEEK SHOWING AT ONE DOLLAR AND FIFTY CENTS TOP AND HAS DEMONSTRATED ITS VALUE AS A BOX OFFICE ATTRACTION STOP THIS PICTURE OPENED COLUMBUS DURING THE FIRST EXTREMELY HOT WEATHER OF THE SEASON

WILL D HARRIS LESSEE MANAGER GRAND THEATRE COLUMBUS OHIO 136P

UNITED ARTISTS
CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

"CARNIVAL"

with

MATHESON LANG

HARLEY KNOLES'

BIG PRODUCTION

WITH ITS TREMENDOUS MELODRAMA, ITS LIGHTS AND COLORS AND SWIFT MOVING ACTION, OFFERS AN IDEAL OPPORTUNITY FOR LIVE WIRE EXPLOITATION AND SALESMANSHIP. STIMULATE YOUR BUSINESS WITH THIS SENSATIONAL PICTURE.

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Cosmopolitan Production ~

249,000 People See This "Live One" In Nine New York Houses In One Week.

Why Play "Dead Ones"?

"The Wild Goose" the Great Divorce Problem Super Feature Lifted Nine Big New York City Theatres Out Of The Summer Slump This Week.

The Keith-Proctor-Moss Circuit has nine big New York City theatres to fill. When the summer slump sets in they have a real problem to solve. The exhibitor who has one house to think about has a "cinch" compared to this high priced big house circuit.

Because real hits always have and always will get the money, they staged

Cosmopolitan Production Week

in these nine big New York City theatres - - June 20th to June 26th, featuring "The Wild Goose."

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production ~

The Keith-Proctor-Moss office reports that more than 249,000 people have seen these Cosmopolitan Pictures in these theatres this week.

And remember "The Wild Goose" had previously drawn

$24,961.20

in New York, at the Rialto, a 1929 seat house, in one week—in summer weather, competing with baseball, bathing, amusement parks and other outdoor attractions.

Don't "throw up the sponge," if your business is off—don't say to yourself—"Well it's summer." Do what the big New York showmen—those who have a really big "house nut" to work against, do. Stage a Cosmopolitan Production Week. Play "Live Ones." Play

"The Wild Goose"

Directed by Albert Capellani, who directed "The Inside of the Cup."
Story by Gouverneur Morris—read by a million people in Hearst's Magazine.
Scenario by Donnah Darrell.
Scenery and settings by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban.

It's A Paramount Picture

Presented by Famous Players~Lasky Corporation

A Cosmopolitan Production ~

Why Play "Dead Ones"?

70,000 People in Less than 3 weeks

That's What "The Woman God Changed" Drew at Moss' Broadway, New York. And That Was After Two Weeks' Run at the Rivoli and Rialto.

June 13, 1921.

Mr. Geo. B. Van Cleve,
c/o International Film Co.,
127th St., & 2nd Avenue,
New York City, N. Y.

Dear Sir:

It is my pleasure to notify you that for the first time since the Broadway Theatre began its policy of combining B. F. Keith vaudeville with a feature photoplay, a film is to be retained for a second week. The picture thus honored is your production, "The Woman God Changed," and the exceptional favor which it found with our audiences during the entire week of June 6th literally compels us to hold over this stirring drama.

I know it will interest you to learn that in view of the really phenomenal business brought by "The Woman God Changed," we have already decided to give the picture a third week if we can possibly do so. Previous contracts may intervene, but we shall bend every effort to satisfy what is so clearly the public demand for this strikingly original production.

Once again Cosmopolitan Films have demonstrated their extraordinary ability to provide the theatre with a universally popular photoplay. We congratulate ourselves upon having obtained "The Woman God Changed" for the Broadway Theatre, and congratulate your studios upon having made it.

Yours very truly,
(Signed) B. S. MOSS.

INTERNATIONAL FILM SERVICE CO., INC.
WILLIAM RANDOLPH HEARST, PRESIDENT

Cosmopolitan Productions

127TH STREET AT SECOND AVENUE
NEW YORK CITY

OFFICE OF
THE VICE PRESIDENT
AND
GENERAL MANAGER

June 18, 1921.

B. S. Moss, Esq.,
President, Greater New York Vaudeville
Theatres Corp.,
1564 Broadway,
New York City.

My Dear Mr. Moss:

Thank you very much for your letter of June 13th and the congratulations you extend to us on our production "The Woman God Changed."

Mr. Hearst is sparing no time and no expense to make the best in motion picture dramas, and I can assure you that recognition of this picture from you as an authority in the theatre-owning business is deeply appreciated.

Mr. Hearst is not making motion pictures purely for financial returns; he is exemplifying in them the ideals on the screen that he has exemplified in his many newspapers and magazines.

I thank you in the name of Mr. Hearst and this company for this tribute to our efforts.

Yours very truly,
GEO. B. VAN CLEVE.

Box office profits have led Mr. Moss to hold this hit a third week at the Moss' Broadway. And remember the Rivoli and the Rialto banked $39,079.25 from "The Woman God Changed" in a week's run each, before it played at the Moss house.

You'll Never Beat the Attendance Slump by Playing "Dead Ones." Play This Known Money-Maker and Get Big Sure Money.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production ~

Why Play "Dead Ones"?

Read Sid Grauman's Telegram. Everyone Knows He Doesn't Hand Out Bunk Telegrams—He's a "Straight Shooter."

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Night Letter	N L

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT; GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
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COSMOPOLITAN PRODUCTIONS 127TH ST ON 2ND AVE NEWYORK NY

THE COSMOPOLITAN PRODUCTION THE WOMAN GOD CHANGED IS IN MY OPINION A ONE HUNDRED PERCENT PICTURE AND A BOX OFFICE ATTRACTION FROM EVERY ANGLE STOP IT HAS A TREMENDUOUS APPEAL TO BOTH MEN AND WOMEN STOP I HAVE BOOKED THE WOMAN GOD CHANGED FOR AN INDEFINITE RUN AT GRAUMANS RIALTO STOP THE MOUTH TO MOUTH ADVERTISING IS FILLING ALL PERFORMANCES TO CAPACITY STOP EXHIBITORS BOOKING THIS PRODUCTION NEED NOT WORRY ABOUT BOX OFFICE RETURNS

SID GRAUMAN. (CRAUMAN'S RIALTO)

Follow Sid Grauman's Judgment and Put

"The Woman God Changed"

In Your House Now

Story by Donn Byrne—a million people read it in Hearst's Magazine.

Scenery and settings by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban.

Scenario by Doty Hobart.

Directed by Robert G. Vignola.

Cast headed by Seena Owen and E. K. Lincoln.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Announcing a new single reel feature

Burr's Novel REVIEW

CONTENTS

1. *Pen and Ink Comics*

Cartoon character and human actors working simultaneously.

2. *Poetry of Nature*

Scenic gems, set for music, the selected best of thousands of feet on the market.

3. *Outdoor Novelties*

A sport or slow motion subject or a natural color novelty, trick camera stunts and the short novelties heretofore not considered of marketable length but of merit sufficiently to run in the big New York Theatres.

High Class Shorts for long features

How many times have you listened to the directors of the big first run theatres wish for short subjects of such length and quality that they would fit in with the long features now being released?

The Showmen of today need a reel of diversified elements of three to five hundred feet in length that will enhance and grace a two hour show.

For more than six months we have been searching for the proper elements.

We wanted a scenic inspired by poem or song that would lend and blend to the big orchestra or stand alone on the sheer beauty of the location and photography.

We wanted a cartoon with an idea or story animated perfectly with human actors and a cartoon character animated at the same time in the same scene realizing the comedy possibilities of such material.

We wanted to provide a medium for the many meritorious short length subjects that never get beyond the Metropolitan Theatres, because this unit of length is unprofitable for distribution, yet the idea is worthy of circulation.

We have found these elements and can offer twelve wonderful reels each year, at the rate of one each month.

Pen and Ink Comic

Drawn by J. J. McMANUS

Showing week of June 20th at

The (Mark) Strand

Direction of Joseph L. Plunkett

Territorial Rights Now Selling

AFFILIATED DISTRIBUTORS
TRADE MARK REGISTERED

AFFILIATED
DISTRIBUTORS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street,
NEW YORK CITY, N. Y.

JOHNNY HINES IN "BURN 'EM UP BARNES"

READY AUGUST 1st

"Burn 'Em Up Barnes," probably the greatest automobile race picture ever photographed, featuring Johnny Hines, will be ready August 1st.

The sheer quality of this feature has made it necessary to move it up to the position of the first release of the Affiliated Series.

Every detail of the picture stands out from the selling angle and marketing possibilities.

In the stellar CAST supporting JOHNNY HINES are the following eminent "high lights" of the screen: George Fawcett, Edmund Breese, J. Barney Sherry, Betty Carpenter, Julia Swayne Gordon and others equally well known.

THE PHOTOGRAPHY, is under the direction and supervision of Hal Young, whom Hugh Ford took to London, for Famous-Players, to superintend the photography and lighting equipment for their English productions.

Also engaged in photographing this production is Ned Van Buren, too well known to need further mention.

DIRECTION, is under the supervision of Mr. George Beranger, who worked with Mr. Griffith for five years and whose recent production for William Fox of Louis Tracy's novel "NUMBER 17" has been unusually well received by press, trade and public. It is in our opinion the best mystery story ever produced for the screen, and is a splendid indication of Mr. Beranger's ability.

"Burn 'Em Up Barnes" is one of the best automobile race stories of the type that the Saturday Evening Post and Wallace Reid has made so famous, but requiring a bigger outlay and wider scope of incidents, as the above cast would indicate.

THE CONTINUITY, is by Raymond L. Schrock, whose work for the Triangle Company, Sidney Drew and the Torchy Comedies, is a motion picture record.

We will announce each week one franchise holder who has purchased this picture, which is included in the Affiliated series and take pleasure in mentioning here that the Skirboll Brothers have bought this product for Ohio.

There are a few wise Exchange-men, who remember the earning power of "Mickey" and they will do well to investigate our proposition.

AFFILIATED DISTRIBUTORS TRADE MARK REGISTERED

AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.
133-135-137 West 44th Street,
NEW YORK CITY, N. Y.

A message to the gentlemen convened at Minneapolis, Minn.

THE MAN BEHIND THE MICROSCOPE

A group of men got together back in 1776. They made up their minds that what was theirs WAS THEIRS. They were willing to fight for it. They won. They made history. We are they.

Descendants of that determined group are now gathered in Minneapolis and let's hope that they will make up their minds to fight for what's theirs. They are better equipped in every way than the patriots of '76 for Law and Order promises square dealing—if they decide to have what's theirs. We are they.

Independent Exhibitors, Distributors and Producers own what they have by the sweat of their brows. No bull or bear from Wall Street produced their money for pleasant smiles or "blocks of common stock." It was earned.

By right of honest toil their theatres and productions are coming into their own—that's proven by the fact that the crowd from Wall Street desires to crush them. Wall Street has never feared a dead one—therefore we must be alive. It's going to be suicide, murder, or a happy prosperous life—which shall it be?

Don't let's sit back to "let George do it" for George has a funny knack of passing the buck around—and it's never done. Let us all do it. Do it now. Do it well.

Let's show Mr. Wall Street that our pictures are wanted by intelligent audiences—that our theatres house discerning patrons. Let's show him how *little* he really is by making ourselves so much bigger. He is not the bad bad boogey-man he would have us believe—not by a long shot. His theatres are no better than ours nor are his pictures. All he really has is MONEY—and that is dwindling so fast that he has had to practically turn highwayman.

He is only standing behind the *microscope of advertising*, and if you'll peek behind, you will find that he is not near as big as we—and KNOWS IT! But he doesn't know that we know it, so let's show him!

Let's hold our ground, hold our theatres, hold our producing units and the first thing you know he'll be asking us to let him play in our yard. We have pictures and theatres—thousands and the best. We have the ability and desire to satisfy the public's wish for clean and human photoplays. Let's give it to them and forget all about the MAN BEHIND THE MICROSCOPE.

I sure would like to be with you fellows out there in Minneapolis, but I feel that I am where I can do US the most good. I am opening "THE TWICE BORN WOMAN" at the New York Hippodrome. You will read more about it later in this magazine. Mr. Wall Street could probably tell you how many pictures of his were turned down to let this feature run.

That's my first shot—let's lay down a barrage and pretty soon the MAN BEHIND THE MICROSCOPE will be "irised" to fadeout size.

Signed . . . . . JULIUS SINGER

SONORA FILMS CORPORATION

The Backbone and the Spinal Cord Must Work Together

You know what would happen to you if your spinal cord was severed.

You'd die, no matter how strong your backbone might be.

The Independent Exhibitor is the backbone of this industry.

The Independent Producer and Distributor of Pictures represent the spinal cord—that fluid which holds the backbone together and gives it life.

The Independent Film Laboratories provide that spinal cord in the shape of high grade, first quality films, developed, printed and delivered ON TIME by highly specialized experts.

You can't have a backbone without a spinal cord or a spinal cord without a backbone. Both are inseparable, and unless they SUPPORT EACH OTHER the human body dies.

Jules E. Brulatour controls the distribution of Eastman raw stock. He is also a director of the Famous Players-Lasky Corp.

Jules E. Brulatour is also reported in control of the Paragon, G.M. and San Jac Laboratories. The G.M. Laboratory is already operating.

Mr. Theatre Owner, can you guess what will happen when all of these Brulatour controlled laboratories are in operation?

What is to become of the Independent Laboratories who in the past have supplied 90% of the prints you have used from Independent Producers?

Can you expect a square deal when the Independent Laboratory is gone any more than you can expect a square deal when the Independent Producer is gone?

Allied Film Laboratories Association

May McAvoy—Wonder Girl

Stardom comes to this radiant young emotional actress as the well-merited reward of three years of practical training in screen work.

Hers is the power, the glory and the gripping appeal which only the faithful translation of human life and human strife upon the screen can give.

Realart presents May McAvoy, Star.

What the Wonder Girl Brings to Your Screen

May McAvoy brings to your screen, and to your audiences, radiant personality, flawless beauty, confidence gained from successful work, and the splendid power to thrill men and women by her heart-stirring interpretations of life.

Can She Act?

Read what the experts say·

"There is no limit to what may be expected of her."
—*Los Angeles Times.*

"Some of the finest emotional acting in screen history."
—*New York Telegraph.*

"Beauty, charm and feeling."
—*Boston Herald.*

"A milestone in screen acting."
—*New York Post.*

"Keen dramatic ability and emotional powers."
—*Alan Dale in New York American.*

That's why we call her the Wonder Girl

A Statement of Fact

Realart honestly believes May McAvoy to be one of the most talented dramatic actresses on the screen today and confidently expects that the soundness of this opinion will be gloriously demonstrated through a series of successes such as seldom have been achieved by any actress.

REALART
PICTURES CORPORATION
469 Fifth Avenue, New York

R-C PICTURES

An Open Letter to Exhibitors

By R. S. COLE
President R-C Pictures Corporation

Those who comprise the motion picture industry will no doubt have noted in the newspapers and trade publications the registration of R-C Pictures Corporation, and I think it propitious at this time to make a plain statement in connection with this step and our business in general. What does this announcement of the registration of R-C Pictures Corporation mean to the exhibitors and to the public?

It means that Robertson-Cole Company after having experimented in the motion picture business as producer and distributor for practically two and one-half years has reached the conclusion that the business justifies the incorporation of all its interests, putting its motion picture business on a permanent, solid foundation, rather than continuing the business as a partnership with other commercial interests.

CHANGES MADE ARE FOR THE BETTER

Any change that may be made under the R-C Pictures Corporation will be only for the better. The R-C Pictures Corporation starts out with the experience it has gained, and with the determination to give to exhibitors the class of productions which will justify the expectation that it will continue to build more firmly than ever its permanent prestige in the industry.

Too much stress cannot be laid on the psychological effect at this time, of the announcement of formation of a corporation of such magnitude. In the first place, a $4,000,000 corporation in the motion picture industry is one of the largest that has ever been announced, when the fact is considered that it represents a real and bona fide investment, not watered by bonus stock, by a cash valuation on good will, nor on any other item than actual investment.

In the second place this announcement is made at a time when the business of the world is suffering serious depression and when such a step would not be taken unless it showed that our confidence in the motion picture business justified it.

It has been our effort to surround ourselves with an organization second to none in the motion picture industry, and it will be our aim to keep that organization at the highest pitch of efficiency in every department; that it may establish a new precedent of service to exhibitors and to the public.

A RECORD OF SPLENDID PRODUCTIONS

When so many rumors of a disconcerting nature are rife, it must certainly be an advantage to the exhibitor to offer to his patrons the product of a corporation with a record behind it such as that of the Robertson-Cole Company—a record of splendid productions—productions that touch the heights of motion picture art; that are clean, wholesome and entertaining. And it will be the purpose of R-C Pictures Corporation to maintain that record and maintain it as a permanent policy.

R-C Pictures Corporation now controls the interests of Robertson-Cole Co. Division of Films, Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation, Robertson-Cole Studios, Inc.

The Robertson-Cole policy of honesty of purpose will be continued, and it will be the effort of every person in the organization to give to exhibitors the best of productions on the fairest of terms, with an assurance of fair dealing in every business transaction.

R-C PICTURE CORPORATION OWNS NO THEATRES

R-C Pictures Corporation is formed to produce and distribute motion picture productions. It does not own, control nor operate any theatre, and does not, therefore come into competition with exhibitors. It is not the purpose of R-C Pictures Corporation to enter the field of exhibition of motion pictures, nor to compete in any manner with its exhibitor patrons.

R-C Pictures Corporation takes this means of publicly thanking those exhibitors who have done so much to sustain Robertson-Cole Company, and to encourage it as a wholly independent producing and distributing organization, and to bespeak a continuance of that good will which is, after all, the most valued asset of the newly-formed organization.

R-C PICTURES CORPORATION
(ROBERTSON-COLE)

EXCHANGE BRANCHES:

ATLANTA	DALLAS	MILWAUKEE	PHILADELPHIA
BOSTON	DENVER	MINNEAPOLIS	PITTSBURGH
BUFFALO	DETROIT	NEW ORLEANS	SAN FRANCISCO
CHICAGO	INDIANAPOLIS	NEW YORK	ST. LOUIS
CINCINNATI	KANSAS CITY	OKLAHOMA CITY	SEATTLE
CLEVELAND	LOS ANGELES	OMAHA	WASHINGTON

Progress
DEPEND UPON POWER'S

POWER'S-G. E.
HIGH INTENSITY ARC LAMP

100% MORE LIGHT
FOR 50% LESS MONEY

AND THE NEW

POWER'S GOVERNOR TYPE
MECHANICAL SPEED CONTROL

WILL BE GIVEN

FIRST NATIONAL DEMONSTRATION
DURING THE CONVENTION WEEK
MINNEAPOLIS, JUNE 27-29

Every Exhibitor Should Arrange To See
These Two Remarkable Improvements

ON

POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

SUCCESS TO THE EXHIBITORS' CONVENTION

Joe Horwitz Productions

Presents

"DOLLARS AND DESTINY"

Featuring

PAUL CAPELLANI

Supported By An

All Star Cast

Full of Thrills—

Wonderful Action—

Big Surprise Finish

SEE THE BIG HORSE RACE SCENE. NOTHING LIKE IT SINCE

"MICKEY"

STOP—LOOK—PONDER

Big State Right Buyers. More Than Half the Territory Sold

WIRE—WRITE—PHONE OR CALL FOR

SUMMER PRICES

WE HAVE MOVED TO OUR NEW OFFICES

LOEW ANNEX BLDG.

160 WEST 46th ST. NEW YORK CITY Bryant 558

Joe Horwitz Productions

WILLIAM DESMOND PRODUCTIONS

WILLIAM LA PLANTE

Presents

BILL DESMOND

IN

H. H. VAN LOAN'S

"Fightin' Mad"

A Modernization, With Western Setting

OF

"THE THREE MUSKETEERS"

BILL DESMOND

Produced By
WILLIAM DESMOND PRODUCTIONS
Directed By
JOSEPH J. FRANZ
Personally Supervised By
ROBERT BRUNTON

Brunton Studios Los Angeles.

Virginia Brown Faire

Joseph J. Dowling

Doris Pawn

Wm. Lawrence

Rosemary Theby

Supported By A
SPECIAL ALL-STAR CAST
Including

Emmett C. King
Jack Richardson
William J. Dyer
Bert Lindley
George Stanley
Vernon Sniveley

The millions who read and loved "The Three Musketeers" will live over again this Classic of literature when they see

BILL DESMOND

as a modern, up-to-date "D'ARTAGNAN"---a red-blooded, two-fisted cow-puncher who loves to fight and fights to love.

"FIGHTIN' MAD"

Is a production with unlimited possibilities for both producer and exhibitor.

William Desmond Productions, William La Plante, Gen. Mgr.

Wanted-Highest Class Productions

WE are in the market for the highest class productions.

The kind we will handle must be made by responsible producers.

They must be productions that will compete with the best specials.

We are only interested in pictures that will warrant our investing in a wide advertising campaign to the Exhibitor in the interests of the Independent buyers of these pictures.

If you have or are making something that will measure up to our wants, get in touch with us immediately.

Franklyn D. Backer
President

Horizon Pictures, Inc.
Distributors of Independent Productions
TIMES BUILDING NEW YORK
Phone Bryant 1352

HORIZON PICTURES INC.

A DECLARATION TO INDEPENDENTS!!

The convention of the M. P. T. O. A. at Minneapolis will mark a new era in the Motion Picture Industry.

There will be, from then on, a decided tendency on the part of 15,000 exhibitors of this country to DO BUSINESS WITH YOU.

They will not, however, come flocking to your exchange begging for dates on your ante-dated, cheap film.

They will encourage you by patronization and favoritism.

But you mustn't wait—Salesmanship will still prevail.

Take courage—take new incentive—start new in this new era.

BUY GOOD FILM

Concurrently——the

HARMONY FILM CO.

AN INDEPENDENT ORGANIZATION

TAKES COURAGE—AND PRODUCES

FOR YOU NOW A SERIES OF

8—HIGH CLASS PRODUCTIONS—8

WESTERN AND NORTHWOODS STORIES

UNDER PERSONAL DIRECTION OF GEORGE EDWARD HALL

2 Are now completed
featuring Jack Livingston and Pauline Curley.

6 more are in the making—featuring

ROY STEWART

AND A WELL CHOSEN CAST

Released at regular intervals—and which will be placed with you on terms that can permit us both to operate and PROSPER

AND IN THE NEAR FUTURE

has an outlined program of features, super-features and short subjects of high value *all* for the state right market on a real live and let live basis. For all particulars

SUNNYWEST FILM CO. 126 WEST 46th STREET
NEW YORK CITY

"A New Note Struck in Westerns"

IT PAYS TO HAVE THE BEST

URBAN POPULAR CLASSICS

"Why do you suppose it is that when we first released the *Kineto Reviews* and *Movie Chats*, the finest theatres all over the country booked them immediately? Why, because the managers of those theatres had learned in their previous experience that it pays to run the very best films obtainable. They had learned that and the result was that they had the finest theatres. To keep their position they will always run the finest pictures they can get. It pays."
—*From a statement by Charles Urban.*

In pictures, as in everything else, it pays to have the best.

Exhibitors who are building *now* for the *future* are booking these single reels that are

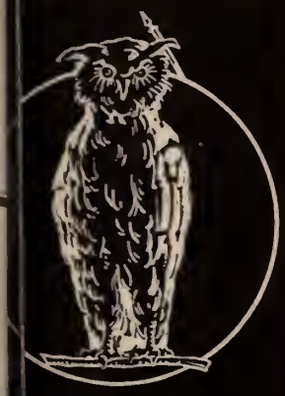
Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — Charles Urban, PRESIDENT. — New York City

URBAN POPULAR CLASSICS



KINETO COMPANY of AMERICA INC.

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

EXHIBITORS—OWN YOUR OWN FAN MAGAZINE

Let the MOTION PICTURE POST be your SILENT PARTNER

IN EVERY HOME

The MOTION PICTURE POST will put over your attractions as nothing else can.

This interesting, beautifully illustrated fan magazine can be distributed in YOUR theatre at NO COST to you.

The MOTION PICTURE POST is published monthly in the interest of all exhibitors showing FIRST NATIONAL attractions.

Let us show you how to take advantage of the splendid publicity the POST will give you for your coming season and how you can not only get your money back but MAKE MONEY for yourself.

Exhibitors throughout the country have seen the possibilities the POST offers and our subscriptions now number close to a quarter of a million copies.

The POST goes into the home and stays there. It is your SILENT PARTNER in thousands of homes.

We are proud to boast that among our subscribers are the FABIAN ENTERPRISES OF NEW JERSEY; STANLEY COMPANY OF PHILADELPHIA; GORDON OLYMPIA THEATRES OF NEW ENGLAND; BUTTERFIELD CIRCUIT OF MICHIGAN; R. D. CRAVER THEATRES and other wide-awake exhibitors throughout the country.

Plan on having the POST distributed to your patrons as part of your campaign for the coming season.

Let us BUILD UP your business and assure you of a steadily increasing patronage.

For further particulars see Mr. P. E. Cudlipp, Motion Picture Post Offices, 251 West 19th St., New York City.

THERE'LL BE A MOTION PICTURE POST IN EVERY HOME

THEY FILL THE BILL

CLAIRE WHITNEY
AND
ROBERT EMMETT KEANE
IN THEIR
TWO-REEL FEATURES

BEING PRODUCED UNDER THE PERSONAL SUPERVISION OF
HAL BENEDICT

ONE A MONTH STARTING JULY 15th

AN UNEQUALLED OFFERING
TO THE INDEPENDENT MARKET

FORWARD FILM DISTRIBUTORS INC.
J JOSEPH SAMETH PRES

110 WEST 40th ST
NEW YORK CITY

412 MASON BLDG
LOS ANGELES

TOM MONROE

This is a Fighter's Market

These may be dull times, but we've yet to hear of a fighter who isn't doing good business.

That's a fact.

And it is the fighter we want to get in touch with.

We want to help him.

He needs advertising help; all good fighters do.

Our function in the field is not the mere getting of advertising, the mere filling of advertising space.

That's another fact!

We exist—for the advertiser—to help sell his goods. We are a merchandising force.

We are prepared to suggest merchandising ideas, to put the maker of goods in direct touch with the distributor and exhibitor of pictures and with the dealer in equipment. We will write letters and prepare advertising copy.

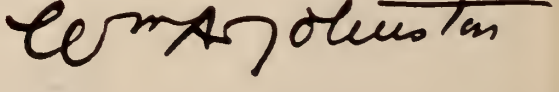
Motion Picture News circulation will do the rest.

We know market conditions.

We can deliver the goods.

And we might remark, in closing, that the theatres of the country today are on their toes for new and good product. We *know* it.

Where is the fighter we can help?



E. J. Weisfeldt, Strand Theatre, Milwaukee, is finding no trouble in breaking box office records because he plays First National pictures. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

"Her Best Picture"

—New York Mail.

"Big 5" Production that fascinates N. Y. Strand crowds, praised by critics.

SCORES AT STRAND

"Anita Stewart in 'Sowing the Wind' scores at the Strand. It is a melodrama presented with a whirr. The story interests you and so does the star."—*New York American.*

AT HER BEST

"There is an enduring, appealing charm about the star and she is at her best in this picture. The plot is full of action, has many tense and dramatic situations. It presents a galaxy of screen notables. Miss Stewart's many costumes are a delight to the eye and she displays real dramatic ability."—*New York Mail.*

BEST MODERN DRAMA

"One of the best modern dramas for transference to the screen. Its thrilling episodes hold the onlooker spellbound. A story of sustained suspense."—*New York Evening Telegram.*

TENSE DRAMATIC SCENES

"Excellent dramatic entertainment; well made and capably cast, it is well worth while. Throughout the picture the tense dramatic scenes follow one another rapidly. It is melodrama all the way with just a touch of comedy well played. It holds the interest with fine scenes and acting that is praiseworthy."—*New York Morning Telegraph.*

APPEALING STORY

"One of Anita Stewart's best in many, many moons. It gives her a better opportunity and it tells a story that appeals. As usual Miss Stewart has surrounded herself with a popular cast."—*New York Journal.*

A BEAUTIFUL STAR

"Miss Stewart is as graceful as a rose nodding over a latticed trellis, as beautifully caparisoned as a pearl in a velvet case."—*New York Daily News.*

EXCELLENT ACTING

"Miss Stewart looked exceedingly pretty and acted with intelligence and charm."—*New York Globe.*

STAR IS CHARMING

"Miss Stewart is a charming actress and the cast is good."—*New York Tribune.*

Speaking of the inimitable star

ANITA STEWART

Presented by Louis B. Mayer in

"Sowing the Wind"

From the play by Sydney Grundy

Directed by John M. Stahl

LOUIS B. MAYER PRODUCTIONS

A First National Attraction

Made by Anita Stewart Productions, Inc.

W. A. Partello, Opera House, Mansfield, Ohio.
is packing his houses and making money with First National Franchise pictures.—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

Here Comes the Bride!

But, look out! It's Bride No. 2! And Bride No. 1 is Waitin' at the Church! Watch the fur fly in this marital mix-up, with

CONSTANCE TALMADGE

presented by Joseph M. Schenck in

"Wedding Bells"

You'll hear peals of laughter with the peal of the bells, for there's a slip on every peal. A comedy drama that will delight your patrons just as Salisbury Field's famous play delighted the Broadway crowds. A Chet Withey production adapted by Zelda Crosby.

Photographed by Oliver T. Marsh; Tech. Director, Willard M. Reineck; Foreign Representative, David P. Howells, Inc., 729 Seventh Avenue, New York City.

A FIRST NATIONAL ATTRACTION

Motion Picture News

VOL. XXIV JULY 2, 1921 No. II

Independence

BECAUSE of the excellent organization work done during the past year the Minneapolis convention should go down in exhibitor history as setting the high-water mark of national exhibitor organization.

We hope it will; and everybody in the industry, every other branch of the industry has or should have the same hope.

We want and we need a big exhibitor organization; one that is truly national in scope and activity; one that can speak with weight and authority to law-making bodies and "reform" bureaus; one that can take its rightful place among other big business organizations; one that can act promptly for the country's welfare; one that has power to stabilize our own industrial conditions, by insisting upon such equitable and economic dealings back and forth between the three branches of the business as will make for their common prosperity.

The keynote of the convention is: independence.

It is a good keynote; it is a good business keynote.

But perhaps a warning is not amiss.

A lot of yelling can be done about "independence." It is clarion call, always, to sentimentality, a grand occasion for brass bands, fireworks, warhoops and oratory.

It makes a good curtain-raiser in any event: but the yelling can't keep up and the real show won't follow unless the platform is well supported by solid planks of facts—and gets somewhere.

All is not gold that glitters and all is not independence that is called "independence." Often it is used selfishly by someone to climb aboard a bandwagon, and often it is yelled out by the man who is getting the worst of it in a perfectly fair fight. Often it is downright, selfish propaganda.

"Independence" needs a lot—an awful lot of hard facts—and a powerful searchlight, if it is to be more than a yell, if it is to have a big principle and aim and if it is to arrive somewhere for the common good.

We want independence. Yes! Want it badly.

We want independent exhibitors, independent distributors, independent producers, independent laboratories. We want specialists, utterly independent: we don't want overlapping organizations and tie-ups, especially covert ones.

And we want this business independence because it is economic, because it is good business, because it is the broad, straight, right road ahead, not the easy-money by-path.

It isn't a matter of sentiment: it is a matter of plain business. That's all.

But we need good pictures. Don't forget that. *Especially today, when the public is critical, economical, and tired of the old "movie" stuff.*

So, it seems to us, the biggest and broadest construction to be put on "independence" is the encouragement of the *independent producer.*

—So that more good pictures and more kinds of good pictures may be supplied our theatres for their audiences.

That sounds simple: but it's the biggest, if simplest, truth this whole industry faces today.

Any condition that works against independent production—or to put it otherwise—any condition that doesn't constantly spur on many kinds of brains the world over to express their creations in pictures is an intolerable burden to the business; it makes for a loss that can only be measured in hundreds of millions of box-office money; it is a loss that is felt by every individual high and low throughout the industry.

The public is the first consideration of the whole business—high and low.

The public must be pleased.

And that demands product—good and varied.

It doesn't matter who owns the theatre if product isn't used or isn't available wherewith to please the public. A large ownership of theatres, under such circumstances, by anyone, would be about the worst commitment imaginable.

So we submit primarily to the convention the cause of the independent producer, the earnest consideration of every angle that will serve to widen and keep open the whole field of varied production.

Above all else the exhibitor wants—must have—an *open production market.*

And after that—organization!

Hold to the good work already done; cement the state organizations already strong; and lay the lines for new and better state organizations everywhere.

WM. A. JOHNSTON.

M.P.T.O. of A. Convention Program Tentative as Date Draws Near

Opening Set for Monday Morning, June 27: Address by President Probable

THE second annual convention of the Motion Picture Theatre Owners of America will be called to order in the West Hotel, Minneapolis, at eleven o'clock Monday morning, June 27.

While no detailed and definite program covering the three days of the convention —June 27, 28, 29—has yet been mapped out, it is taken for granted that the first order of business after the usual preliminaries have been disposed of, will be an address by the National President dealing with the events of the year and submitting the newer problems for the consideration of the assembled delegates.

A tentative program, subject always to revision by the convention, will be prepared by the Executive Committee of the M. P. T. O. A., which will meet on Sunday, the 26th, one day before the convention. Only a skeleton program will be prepared by them. This will be done to facilitate business and save time. The program may be amplified, or it may be shortened, according to the volume of business which the convention will have to master.

A number of important reports will be received from various committees which have, since the adjournment of the Cleveland convention, endeavored to carry out the mandates of that convention. The Committee of Nine appointed to take up the question of unfair theatre owning and theatre building with Mr. Zukor, as the head of the Famous Players-Lasky Corp., has prepared a full report of its activities. This will be submitted to the convention at the earliest possible moment.

Another important committee which will submit its report at an early date is the Committee on Business Relations. It will be recalled that this committee came to New York last December to confer with the manufacturers and distributors in regard to uniform and equitable contracts and the securing of exhibitors' deposits. A report will also be submitted by the Committee on Legislation.

The convention will likewise hear of the activities of the Committee which had charge of the Music Tax and the Film and Seating taxes. The music tax situation is of very grave interest to every theatre owner in the country, and the committee is in a position to report more than progress. It is expected that measures for affirmative relief will be introduced in Congress before the convention is opened. There will also be reports by the Finance Committee, the Committee on Ways and Means, and the annual report of the Treasurer.

In the meantime, new and profoundly interesting developments have occurred right on the eve of the convention. Independent producers and distributors have entered into conference with officials of the M. P. T. O. A. and various plans of a most interesting nature have been submitted. None of these plans, as yet, matured to any definite point, but they have taken shape sufficiently to engage the earnest attention of the delegates in whose hands, of course, will rest the final decision. Speaking of this phase of the situation, an independent theatre owner closely connected with important events that have occurred in the last three days said: "It would be inadvisable from every viewpoint to go into the full details of this new situation. This much, however, may be predicted with confidence. Minneapolis will give the exhibitor certain relief from high film rentals and from all the abuses which Wall Street domination has brought into the industry. I may add, that the strength of the independent producer is rapidly growing and that through assurances of exhibitor support, the independent producing groups are attracting strong financial support. We are on the eve not of a revolution perhaps, but surely of the most important evolution through which this industry has ever passed. Speaking for the commercial side only, I will say that film rentals will be lower after Minneapolis and the number of producers who want to sell us their films and at the same time compete with us in the exhibiting field, will be reduced to zero.

"The convention of course, is going to take up other matters as well—the question of enhancing the prestige of the motion picture—the upbuilding of quality both of picture and of entertainment will require our attention. "The independent theatre owner who fails to attend this convention is simply guilty of a gross neglect of his own interests. Not only will Minneapolis make history—every convention has done that—sometimes it was good history, sometimes bad, and sometimes indifferent —Minneapolis will secure definite relief and reform, and the history the delegates will make there will endure for a generation and longer, and lay new foundations of prosperity for the industry as well as for the independent picture theatre owner."

Rothacker Sails to Build Laboratory

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Co., is scheduled to sail for Europe on the Olympic June 25th, for the purpose of adding a London link to his chain of film laboratories. With him went Charles E. Pain, Rothacker Company vice-president and legal counsel.

Mr. Rothacker was accompanied by his wife and daughter, Virginia. While in London they will be in their apartment at 7 Park Place, St. James.

Simultaneous to the establishment of a London laboratory, Mr. Rothacker expects to open a service station in Paris. In order that his family might remain in London while he is negotiating in Paris, he made advance reservations for weekly airplane commutation between England and France.

While abroad he will make a survey of motion picture conditions in France, Italy, Germany, Belgium and Switzerland.

Mr. Rothacker carried with him aboard the Olympic complete plans for the London laboratory—plans which combined the best features of the Chicago Rothacker plant and the Los Angeles Rothacker-Aller Laboratory, yet plans elastic enough to permit of the incorporation of any improvements encountered abroad.

Mr. Rothacker expects to return to America late in September.

Michigan Theatre Owners Form Organization

A meeting of Michigan theatre owners and lessees was held in Lansing on June 16th, at which time an organization was formed, with the following objects in view: promotion of the welfare of the owners and lessees in the State of Michigan, organization to better conditions from all standpoints in the theatrical business, and the establishment of greater harmony in all departments, and a simplification of railroading, taxation, and other matters pertinent to theatre welfare.

The following officers were elected, with two other vice-presidents to be selected at the next meeting: Charles H. Seaman, president, Grand Rapids, Mich.; W. S. McLaren, vice-president, Jackson, Mich; Claude E. Cady, treasurer, Lansing, Mich.; W. S. Butterfield, secretary, Battle Creek, Mich.

The organization formed by Mr. Butterfield and his associates in no way conflicts with the Michigan Motion Picture Exhibitors' Association, it is said, and was formed with the idea of creating a closer working arrangement with the various operators of the legitimate and vaudeville interests in the State.

Zukor Defines Position at Chamber of Commerce Luncheon

Takes up the Dodge Case; Points Out Vital Need for Good Pictures; Walker Speaks; Factions Harmonious

ADOLPH ZUKOR, president of the Famous Players-Lasky Corp., appeared on Tuesday, June 21, at a largely attended luncheon of the Theatre Owners Chamber of Commerce of New York to reply to the speech made at a previous luncheon by Senator James J. Walker in which Senator Walker spoke of the "trustification" methods used by the Famous Players-Lasky Corp. in acquiring picture theatres throughout the country.

Chairman William Brandt, in opening the meeting, stated that he and Louis Blumenthal had called as a committee on Mr. Zukor, several days previous, with regard to advance deposits in the interest of this organization. He stated that Mr. Zukor had assured him that this matter would be taken up and adjusted satisfactorily. As he was about to leave Mr. Zukor called him back and referring to the "charges" made against him by Senator Walker, stated that he would like an opportunity to make a reply. Mr. Brandt then wrote him an invitation to be present at the luncheon on Tuesday.

At this point, Charles L. O'Reilly, president of the New York State League, arose on a point of order to ask if Mr. Zukor would not attend the Minneapolis convention which, in his opinion, was the proper place to make his statement before the exhibitors of the country.

Mr. Brandt referred the question to Mr. Zukor, who replied that he preferred to speak here in New York and before the Chamber of Commerce where the "charges" had been brought.

Mr. Brandt then opened the meeting and Mr. Zukor took the floor. Mr. Zukor related his career in the motion picture business; his ownership of Penny Arcades; his first picture theatre on 14th street near Broadway with 299 seats; the lack of subjects at that time; his successful experience in Newark with Pathe's Passion Play, the first long subject; his experience in vaudeville with Marcus Loew; his decision about this time that pictures had arrived and had a tremendous future—that his future, however, was dependent upon better pictures. From this time on Mr. Zukor devoted himself to this subject and urged this necessity upon the heads of the three big distributing corporations at that time. Failing to receive any encouragement he went out on his own hook and brought to this country "Queen Elizabeth," with Sarah Bernhardt, which picture was shown at the Lyceum theatre, New York and purchased and distributed by state right buyers. Then followed his association with Daniel Frohman and the making of "The Prisoner of Zenda," with James K. Hackett, which picture was distributed by the General Film Co. The following year thirty pictures were offered to the State Right market resulting in the organization of Paramount Pictures Corp. with 104 pictures a year from Famous Players, Jesse L. Lasky and Bosworth as producers. Later on to eliminate production troubles, said Mr. Zukor, these producing companies were merged under one head and following this, Paramount as a distributor was acquired by the Famous Players-Lasky Corp.

Later on, Mr. Zukor stated, a movement was started to consolidate the interests of many of the large first-run houses of the country. About this time Mr. Zukor also noticed the appearance of considerable propaganda against his stars. At a meeting held at the Hotel Astor he warned the exhibitors that any attempt to enter the production business would force him to take retaliatory steps. Later on in Los Angeles when he found that this exhibitor coalition was openly dealing with stars who were then under contract with him, he laid down an ultimatum to the effect that if exhibitors entered the producing business he would be compelled to acquire theatres. Mr. Zukor stated that this step on his part was positively necessary. In order to make good pictures he needed a first-run outlet ,and he could not afford to have this taken from him. He then began to acquire theatres. However, it was never his intention to own theatres except where it was necessary to protect his business as a producer; that the production of pictures had been his guiding motive from the very early days of the business. Mr. Zukor then referred to the "charges" made against him of intimidation, coercion, etc., in the acquisition of theatres and in an impassioned address stated that these charges were untrue. It was utterly unfair to brand him as a criminal. He asked for a thorough investigation of these charges by the New York exhibitors and said he would abide by the verdict of any impartial committee; that he would leave the business if this committee made such a recommendation.

Mr. Zukor referred to the great need of today on the part of the picture theatres for good pictures. "The picture-going public," he stated, "is 'bilious.'". He prophesied a continued and perhaps worse slump in theatre attendance if a high-class and sufficient product was not available. "You need good pictures," he stated, "at a profit making price. That is what I am trying to do but only honorably and straightforwardly." Mr. Zukor, in closing, appealed for a united organization throughout the industry which would be able to offset censorship and other perils of magnitude confronting the business at the present time.

At the conclusion of Mr. Zukor's address, Chairman Brandt asked Senator Walker if he would care to speak. Senator Walker stated that his presence at this meeting was only brought about by considerable inconvenience and personal loss, and the neglect of important duties to the exhibitor organization. He could not understand why this meeting could not have been held in Minneapolis at the national convention of exhibitors. He was also embarrassed and injured by the statement that he had made charges against Mr. Zukor personally. He had made no charges, he stated, and he had referred to Mr. Zukor only as the president of his corporation. Senator Walker asked why the Brandt committee had gone to Mr. Zukor to ask for favorable action in regard to advance deposits when there was already a New York State law governing this matter in the interest of all exhibitors. Why, asked Senator Walker, did Mr. Brandt's organization not devote themselves to securing such laws in States where they did not exist?

Senator Walker produced a copy of "Progress-Advance" dated November 7, 1918, a house organ of the Famous Players Corp., and called attention to an article in it signed by Adolph Zukor. In this article Mr. Zukor stated that any coalition between producers and exhibitors would be a great peril to the entire industry. The various branches of the industry, the article stated, must specialize. But more important still, was the security of knowledge with each of the branches that the other was specializing. The producer, for

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Zukor Reimburses Mrs Dodge and Schwartz

Following the promise given Tuesday at the Theatre Owners Chamber of Commerce luncheon at the Hotel Astor, to reimburse Mrs. Pauline Dodge of Morristown, Vt., and H. Schwartz of Willimantic, Conn., for any losses they may have sustained, it is announced that Adolph Zukor, President of F. P.-Lasky, on Wednesday, June 22, mailed Mrs. Dodge a check for $5,016.53 and Mr. Schwartz a check for $3,500. These checks have been submitted but not accepted.

The matter will be voted on at the meeting of the M. P. T. O. A. at Minneapolis.

Fabian Breaks Ground for New Paterson Theatre

With impressive ceremonies, ground was broken Tuesday in Paterson, N. J., for the new $2,000,000 Alexander Hamilton motion picture theatre and hotel to be constructed by Jacob Fabian, First National Franchise holder for New Jersey. It will be the eighth theatre of the Fabian chain.

Several thousand residents of Paterson and the surrounding country listened to the addresses by local dignitaries and witnessed the turning of the first spade-full of earth by former Mayor Nathan Barnert. Charles L. Dooley, general manager of the Fabian enterprises, was master of ceremonies and introduced the speakers, who included Mr. Fabian, his son, A. M. Fabian, James Wilson, president of the Paterson Chamber of Commerce, John J. Fitzgerald, secretary of that organization, State Senator Albin Smith and Mr. Barnert.

The theatre site is at the corner of Church and Market streets, one of the most desirable in the city. Although the theatre and hotel will be constructed simultaneously, Mr. Fabian will lease the hotel and will have no voice in its management. The theatre will seat 2,800; 1,900 on the ground floor and 900 in the boxes and balcony. It will be 90 feet wide and 178 feet deep, with a full stage of 40 feet, capable of accomodating any kind of amusement.

Film Theft Committee Has Busy Year

The Sherlock Holmes of the film business, as represented in the Film Theft Committee of the National Association of the Motion Picture Industry, has had a busy year.

Several notorious film pirates were jailed, many miles of stolen film recovered, importation of second hand subjects from Canada was prevented, performances were stopped in theatres where productions had been fraudulently advertised and exchange employes with bad records were spotted and discharged through the activities of the committee. ....

"Since the last annual report of June 8, 1920, the work of the committee has resulted in the arrests of thirteen men, and the indictment of a fourteenth man in Cleveland, although his arrest has not yet been accomplished," says Chairman H. Minot Pitman in his annual report. "All but three of these men have been indicted, the remaining three coming up shortly for indictment before the Cleveland Federal Grand Jury on charges of using the mails to defraud. Four of the above indictments have resulted in jail sentences in New York City, and two in jail sentences in Chicago, Illinois. Four other of the arrests were made in Cleveland, one of the men having been convicted and sent to jail. An indictment of the other three is expected shortly."

Financing Organization Is Proposed on Coast

A MOTION picture financing corporation, backed by private capital, but closely associated with interests affiliated with the First National Bank and with the Los Angeles Trust and Savings Bank, is to be set up in Los Angeles for the purpose of developing the junior financing of motion picture production and to bridge the gap existing between the inception of the picture and the period when bank loans on the production can be made safely, according to reports received from the Coast.

It is said that Thomas H. Ince is one of the backers of the new organization, and will be its first president. It is announced that the underlying reason for the formation of this organization lies in the fact that Southern California must have the necessary machinery for protecting the industry from foreign competition and from unfair methods in finance.

Fewer Incorporations in New York State

Only nine companies, with less than a half million total capitalization, were incorporated in New York State last week to enter the motion picture business. This is a particularly light week. The companies, together with the amount of capitalization and the directors chosen for the first year, are as follows:

Surgical and Medical Film Corp., $500, Paul E. Tuthill, Brooklyn; Wanda Kazanecka, Paterson, N. J.; B. M. Shuegrue, New York; E. and K. Amusement Corp., $10,000, Max Edelhertz, Morris Kraus, Harry Edelhertz, New York; Bennett Pictures Corp., $225,000, M. L. Lesser, L. R. Wakoff, Charles S. Hervey, New York; Regent Operating Co., $1,000, Louis L. Levine, Julius Celler, Brooklyn; S. M. Seley, Newark, N. J.; Finndell Amusement and Building Corp., $150,000, J. P. and J. J. Finnerty and N. J. Delehanty, New York; Town Talk, Incorporated, $500, Ned and N. K. Wayburn, E. Brett, New York; Flying Island, Incorporated, $500, same directors as in Town Talk, Incorporated; Brevities, Inc., $20,000, Jack Wagner, George J. Byrne, H. S. Hechheimer, New York; Tower Theatres Corp., $50,000, Joseph Schulte, Joseph Steinberg, New York; David Joseph, Brooklyn.

C. C. McKibbin Made Pittsburg Select Manager

The announcement is made by Sam Morris, vice-president and general manager of distribution, that he has appointed C. C. McKibbin branch manager for Select Pictures Corporation in the Pittsburg territory. Mr. McKibbin succeeds C. E. Holah, resigned.

The new branch manager is one of the best known film men in the Pittsburg district. He has for a long time been in the employ of Select in the territory he will now supervise.

Loew Invasion of Western Canada, Is Report

Marcus Loew is invading the Canadian West, judging by developments at Winnipeg, Manitoba, during the past week or two. A prominent visitor in the Manitoba capital has been Thos. W. Lamb, the well known New York theatre architect, to make preliminary arrangements for the erection of an immense Loew house in Winnipeg, it is stated. It is promised that work will be started this year on a theatre which will have a seating capacity of 3,400, making it one of the largest theatres in the whole of Canada, being exceeded only by the Toronto Pantages and Loew's Up-Town theatre, Toronto.

Further interest has been aroused by the announcement that a whole circuit of Loew houses is projected for Western Canada. It is intimated that six cities have been selected for this chain, the centers being Winnipeg, Regina, Saskatoon, Edmonton, Calgary and Vancouver. This is the apparent stamping ground of Alex Pantages but the latter opened a house in Toronto some time ago in direct opposition to two Loew theatres and now Loew is laying out a circuit in the Canadian West.

Oklahoma Court Puts O.K. on Sunday Movies

The Oklahoma criminal court of appeals recently rendered a decision that the showing of pictures in Oklahoma on Sunday is not illegal. The opinion, which affected nine cases appealed from the lower courts, was handed down by Judge E. E. Bessey and concurred in by the other judges of the criminal court of appeals. Oklahoma's Sunday statute is the same as that in operation in the State of New York.

The appellant court assumed in making its decisions that the operation of moving pictures cannot be considered criminal interference with the repose and religious liberty of a community. If such operation ever reaches the state where it can be considered interference with religious liberty, the Legislature may add to the list of things prohibited.

Crandall Speaks for Capitol

THE District of Columbia Exhibitor's Association comes to the front with a request that the next convention of the Motion Picture Theatre Owners of America be held in the Capitol City. Letters to that effect went forward to all State presidents last week and a vigorous campaign will be carried on at Minneapolis to bring the plum to the District.

Through Harry Crandall, president, the District exhibitors make a strong case. "I really believe," declared Mr. Crandall, "that at this time there is so much adverse legislation being brought up in the National Capitol that it is a wonderful opportunity to show the lawmakers here the strength and importance of our organization. Also, the members can meet their Congressmen and Senators personally."

S. R. Kent, of Paramount, Files Answer in the Mattoon, Ill. Controversy

Famous Players Executive Differs with Senator Walker in History of Renting Incident

THE following statement answering charges made against the Famous Players-Lasky Corp., regarding incidents in Mattoon, Ill., and Willimantic, Conn., was issued this week by S. R. Kent, general manager of the Department of Distribution of the Famous Players-Lasky Corp.

"At a meeting of exhibitors held in Kansas City, a few weeks ago, certain statements were made by officials of the Exhibitors' Association regarding the difficulties between B. Uran, of Mattoon, Ill., and ourselves. These statements were later repeated before the exhibitors of New York City.

"The case above cited has been used in an attack upon Mr. Zukor and the Famous Players-Lasky Corp. as tending to show the trend of their policy with relation to the independent exhibitors of the country.

"The responsibility of this organization in the Mattoon matter rests with the writer, and with no one else. No one else in this organization knows anything of the details.

"The facts of the Mattoon situation have not been printed, neither have the statements made borne any semblance of the real truth. In the issue of June 11th, 'The Exhibitors' Trade Review,' reprinted a letter addressed to Mr. Uran by Mr. Akers, in which Mr. Akers asks if Mr. Uran would be interested in selling the controlling interest in his theatre. I want to repudiate this statement of Mr. Akers. It was made independently by him without the knowledge of the writer or anyone else in this company.

"I shall be glad to show to any interested party, all of the original correspondence between Mr. Uran and Mr. Akers, which will prove conclusively that this organization had nothing to do whatever with this matter.

"Furthermore, 'The Trade Review' stated that this letter was written towards the end of the month of May, or some three months after Mr. Uran's troubles began. As a matter of fact, the date of the letter from Mr. Akers to Mr. Uran was the early part of October, 1920, and long before there was any difficulty between Mr. Uran and this organization.

"At that time Mr. Akers had already tendered his resignation to the writer, and was getting out of the distribution end entirely. Later on I requested Mr. Akers to consider on the promise of a change to New York, which Mr. Akers subsequently did, and which change takes place within the next two weeks.

"I only state this to show that there was no reason at that time for this organization to become in any way interested in any theatre in Mattoon, Ill.

"Mr. Berman and Senator Walker have stated that the prices requested of this exhibitor were entirely out of reason and quote as an example: $550 for 'Forbidden Fruit;' $400 for 'Heliotrope.'

"I have in my possession the original salesman's schedule, all of the correspondence between Mr. Uran and ourselves, and the prices we requested were $300 for 'Forbidden Fruit,' as against $550 stated by Mr. Berman and Senator Walker, and $200 for 'Heliotrope.' These prices represented no increase over past prices from Mattoon, Ill., for pictures of similar value.

"The whole Mattoon situation was laid before the writer, and the responsibility was mine when Mr. Uran's offers were rejected, these offers being entirely ridiculous and not in proportion to what Mattoon should pay even under the conditions Mr. Uran stated existed.

"To show our attitude in the matter, we offered to play all of these pictures on any fair percentage basis without asking him to pay us one dollar in advance for them. We were perfectly willing to gamble whether we got 10 cents or $1,000 for each production, but we were not willing to dispose of them outright at the ridiculous prices offered.

"We offered to put in a number of pictures at his price, providing the results on these pictures would be the basis on which would be sold future pictures, or the balance of the block of pictures. Mr. Uran would not show his books to us, neither would he entertain any sort of percentage arrangement, and the only thing we could do was to take it or leave it on the basis he offered us.

"It was not until I had fully gone over the correspondence between Mr. Uran and the St. Louis office that I approved the advertising, to advise the people of Mattoon why our pictures were not running in that town.

"I do not question Mr. Uran's right to refuse to run Paramount Pictures any more than he can question my right to refuse to sell at the price he offered.

"The advertising campaign we put on was as legitimate to put over our product as the advertising of any other national organization that is trying to find an outlet for its product.

"'The Exhibitors' Trade Review has made the statement that we are trying to sell stock in Mattoon and encourage the building of a competitive house against Mr. Uran. Such a statement is absolutely without foundation.

"The first information that this organization had regarding the building of a new house, was when one of the Mattoon newspapers wrote us a letter stating that a certain party would like to get in touch with us regarding the use of our service, which letter from the newspaper is in our files. Until that moment we had never contemplated the erection of a house nor encouraged anyone else to do so, and had simply made up our minds to remain out.

"My department is handling over 12,000 active accounts using Paramount service, and it is only natural certain disputes should come up regarding prices to be paid for our pictures. Every organization engaged in selling pictures has these same disputes and differences of opinion, but I challenge anyone to prove to me where the Department of Distribution in my control has ever tried to take theatres away from exhibitors or negotiated for any theatres in their possession.

"I shall be glad indeed to lay before any committee of interested exhibitors the full correspondence of the Mattoon situation, including all letters passing between Mr. Urban and ourselves, and abide by any verdict they deliver as to whether our attitude in this matter was justified.

"It is not the purpose of this Department of Distribution to put the exhibitor out of business and take his theatres away from him. On the contrary, I am certain there are many hundreds of exhibitors who can attest that our co-operation with them during this period of depression has proved that we are doing our utmost to help them keep their theatres and to operate them at a profit.

"Here are the facts concerning the case of H. Schwartz, of Willimantic, Conn., who asserts that 'he could not have any more Paramount Pictures and that his theatre (The Loomer Opera House) was taken away from him.

"From September 25, 1918 until the present time, the Loomer Opera House used five Paramount Pictures. The Gem theatre, the regular Paramount exhibitor, used 174 features and all the Arbuckle, Sennett and St. John comedies.

"Mr. Schwartz says Arbuckle was taken away from him. The truth is that the other theatre, The Gem, always showed Arbuckle, and it was therefore impossible to take Arbuckle away from Mr. Schwartz.

"The statement that a Paramount salesman said, 'You can't have any more Paramount Pictures,' is therefore utterly absurd.

"The Gem is a modern theatre, and has bought practically all of our output.

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"Cave Girl" Wins Approval of Governor Miller

The first picture since he insisted upon censorship to receive the stamp of approval of Governor Nathan L. Miller, of New York, is "The Cave Girl," the picturization of the comedy-drama by Guy Bolton and George Middleton, which is the first screen offering of Inspiration Pictures, Inc. The picture was shown to the Governor, his family and about forty guests prominent socially and politically in this state and the nation, in the executive mansion at Albany on Saturday night, June 18. This is the first time a picture has been shown in the home that the State of New York provides for its chief executive. It is also the first picture the Governor has viewed since the censorship law went into effect.

It was a notable gathering that witnessed the film, the showing being made in the salon of the mansion. To provide the right atmosphere Charles H. Duell, president of Inspiration Pictures, Inc., had furnished an orchestra and the salon was fitted out so that it resembled a motion picture theatre.

With Mr. Duell were Richard Barthelmess, Charles Mason, of the First National, and Henry King, who is to direct Mr. Barthelmess in his series of productions, and Theodore Roosevelt, assistant secretary of the navy.

"I am glad to help any company that makes clean pictures," said Governor Miller. "My idea of entertainment is one that the whole family can enjoy. This picture meets that requirement. There is not one suggestive thought throughout the story. It is the kind of picture that affords wholesome entertainment and proves that nastiness is not essential to motion pictures. Here we had a story of conflict, passions being aroused, plenty of thrills and swift action, portraying struggles of human emotions, fights and battles, and the ever human element of wanting to succeed in accomplishing an object."

Censor Bill Fails to Pass Before Adjournment

State moving picture censorship is dead in Illinois. The Spence Bill, which had passed the Senate by twenty-six to one votes, and gone to third reading in the house, was omitted from the house calendar on the final tumultuous day of the session and other censorship bills pending before the Senate and the house, were sidetracked before the legislature finally adjourned last week.

While Governor Small plans to call a special session of the legislature to act on certain administration bills, which failed to pass, it is understood that other matters will not be included in the call for the special session and for that reason it is probable that censorship will not again come before the legislature during 1921.

FRONT—

THE series of Selig-Rork two-reel dramas, the first two of which are reviewed in this issue, deserve more than passing notice.

They are a new kind of motion picture. The words "two-reel" classify them only as to length. They are, in reality, five-reel features condensed to two reels. The producers deserve credit for a courageous innovation, and, consequently, for that newness and difference in product for which the public is so eager.

Books by well known authors are used for themes which could have been easily made in the usual feature length. Well known players have been cast and the direction and settings are all that the acceptable modern photoplay requires.

The result is a new vividness of action, a new dramatic sharpness and tensity. We predict for these new dramatic pictures a ready place on many programs and, perhaps, a considerable effect upon future production in this field.—W. A. J.

Barthelmess Meets Trade and Fan Press

At an informal buffet luncheon at the Hotel Vanderbilt on Tuesday, June 21st, Richard Barthelmess was introduced to the representatives of the trade journals and "fan" magazines the hosts of the occasion being Inspiration Pictures, the Company which is making the Barthelmess productions, and Associated First National Pictures, Inc., which will distribute them.

Beside the star himself, the guests at the Barthelmess luncheon were: C. H. Duell, president of Inspiration Pictures; J. D. Williams, manager of Associated First National; H. O. Schwalbe, treasurer; Miss Elizabeth Peterson, of the Street & Smith publications; Miss Adele Fletcher, of the Brewster publications; J. Thompson Willing, of the National Gravure Co.; J. Wardner, of the Movie Weekly; Charles Gatchell, editor of Picture Play; Frederick James Smith, editor of Shadowland; E. L. Smith and George Morris, of Inspiration Pictures; R. E. Welsh and F. J. Beecroft, of the Motion Picture News; Alfred Chalmers and Fritz Tidden, Moving Picture World; John W. Alicoate and M. J. Kann, of Wid's Daily; L. W. Boynton, of Exhibitor's Trade Review; R. W. Baremore, of the Morning Telegraph; J. Boyce Smith; C. L. Yearsley, Horace Judge and Lesley Mason, of Associated First National Pictures.

New York's Fildom to Have Baseball League

Eight teams will be represented in the new Film Baseball League as a result of a meeting held at Paramount's home office in New York on June 17th. The officers represented were: Universal, Paul Pere; Goldwyn, Walter J. Cammer; Hodkinson, J. J. Van; Pathe, I. Wormser; Fox, M. J. Starr; First National, Harry Hollander; Vitagraph, Robert Horsley; Famous Players, Wm. S. McIlvain.

Games will be played on Saturday afternoons and a regular schedule drawn up.

New Jersey Exhibitors to Convene July 6 and 7

The Motion Picture Theatre Owners of New Jersey will hold its state convention on July 6 and 7, in Atlantic City, on Garden Pier. The headquarters of the exhibitors' state organization reports that a large attendance is expected with representatives from every county in New Jersey. While a thorough business schedule is being prepared for the gathering, the social phases of the meeting are not being neglected. It is arranged to have a theatre party at the Apollo theatre on the evening of July 6, to be followed by a convention banquet at the Palais Royal. Prominent figures in the motion picture industry are scheduled to speak at the banquet. For the evening of July 7 a monster movie ball is being arranged to be held on Garden Pier. All requests for reservations in Atlantic City and for the various functions planned should be addressed to David R. Hochreich, secretary of the M. P. T. O. of N. J. convention, Hotel Martinique, Atlantic City, N. J.

Among the stars and notables who will be at the banquet and ball in Atlantic City are Wallace Reid, Thomas Meighan, Mae Murray, Dorothy Dalton, Sessue Hayakawa, Tsuro Aoki, Eugene O'Brien, Hope Hampton and Johnny Hines.

Addresses are expected from Governor Edwards, of New Jersey, and Senators Edge and Frelinghuysen, as well as Mayors Archibald of Newark, Frank Hague of Jersey City, Donnelly of Trenton, and Bader of Atlantic City.

Prominent film men who have signified their intention to be present include Adolph Zukor, Marcus Loew, William Fox, L. J. Selznick, Joseph M. Schenck, Jules Brulatour, Albert E Loew, William A. Johnston, Arthur James, L. W. Boynton, Sydney S. Cohen, Senator James J. Walker, Charles O'Reilly, John S. Evans.

Anti-Carnival Ordinance Benefits Exhibitors

Indianapolis's ordinance regulating carnivals, which practically estops the road shows from stopping there, is atracting wide attention. The ordinance puts a license fee of $100 per day on such attractions and prohibits them from locating upon any site within 500 feet of any residence district unless the written consent of 60 per cent of the property owners is filed with the city comptroller. It was passed by the city council after Indianapolis exhibitors got busy to block an invasion of tent shows which was threatened through the summer. Seven carnival companies were trying to book one plot of ground in the south side of the city. Gustav G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, who is a member of the council, steered the measure through passage and signature by the mayor.

American Stockholders to Control Pathe Exchanges, Inc.

Present Policy to Huge Film Company to Continue Unchanged

IN one of the most important motion picture transactions in recent years, the present American stockholders and American management of Pathe Exchange, Inc., have just acquired control of the $7,000,000 company from Pathe Cinema, Ltd. of Paris.

Announcement to this effect is made in a cable from Paul Brunet, president of Pathe Exchange, Inc., who has been in Paris for several weeks arranging the details of the transaction with the officials of Pathe Cinema, Ltd.

Charles Pathe, founder of the world-wide organization bearing his name, retains a large share of the stock in the American concern.

The transaction means that hereafter the American stockholders of Pathe Exchange, Inc., will direct the policies of the organization. There will be no change in the general policy, but there is indicated a broadening of its activities.

The policy rigidly adhered to since its inception of remaining out of the field of theatre ownership will continue to be implicitly followed by Pathe Exchange, Inc.

At the headquarters of Pathe, 35 West 45th street, it was learned that Mr. Brunet was accompanied abroad by Edmund C. Lynch, of New York, who heads the group of American stockholders taking over the majority interest in the Pathe-American Co., and Paul Fuller, of Coudert Bros., each of whom has been a member of the Board of Directors of Pathe Exchange, Inc., for five years. Mr. Lynch's associate, Charles Merrill, also has been a stockholder for five years. Bernhard Benson, vice-president of Pathe Exchange, Inc., is associated with Mr. Lynch and Mr. Merrill.

Complete details are lacking in Mr. Brunet's cable, received at the Pathe executive offices in the Pathe Building. But it is known that Pathe will not deviate from its policy of releasing the product of the foremost independent motion picture producers. Mr. Brunet will leave France probably in a month from now, and on his arrival here is expected to give full particulars of the whole transaction.

It is known that Mr. Brunet will continue as president, a position he has held for more than a year, prior to which he was vice-president and general manager of the Pathe-American Co. In leaving New York for Paris recently he carried with him complete plans which he had formulated for the carrying out of the American control transaction just consummated. In this connection it is understood that the employes of Pathe Exchange, Inc., will enjoy larger participation in the actual direction of its affairs. This is recognized as one of the broad-minded characteristics of the president of Pathe Exchange, and will figure among many considerations entering into the new arrangement.

With thirty-three selling offices located in the most important key centers throughout the United States, Pathe has earned first rank in the field of independent distributors. Many of the foremost producers have released their product through Pathe Exchange. This important asset of the organization has been instrumental in establishing the reputation of Pathe in the film industry as "the house of serials and short subjects," as it has secured wide circulation for this particular branch of entertainment.

The American control of Pathe Exchanges, Inc., comes just as Rudyard Kipling's picture, "Without Benefit of Clergy," is receiving its New York premiere at the Capitol theatre. In addition to this feature Pathe will continue to handle the Ruth Roland serials, the Charles Hutchison serials, the George B. Seitz serial, "The Yellow Arm," as well as the Jack Dempsey serial, "Daredevil Jack."

The Pathe short subjects include the Tom Sanschi series of Western, the wild animal serial known as "The Adventures of Bill and Bob," and the Paul Terry animated cartoon series, "Aesop's Fables Modernized," the Harold Lloyd and Snub Pollard comedies, the Pathe News and Pathe Review.

Worth Talking About

IN a notable list of Goldwyn pictures, scheduled for release beginning in September, two pictures—"In the Old Nest" and "Danger Curve Ahead"—mark a long step forward in picture production.

"In the Old Nest" is a Reginald Barker production from the Saturday Evening Post serial by Rupert Hughes. "Danger Ahead," written for the screen by Rupert Hughes, is called a "Rupert Hughes Picture." It is quite evident, however, that both are equally and makedly Rupert Hughes pictures.

These pictures mark, at last, the advent of the author as a photodramatist and producer. Mr. Hughes will probably, from now on, be ranked as a production unit. We hope so.

Sometime ago we welcomed the socalled "eminent authors" into this field and predicted great things for them. It seemed to us that they would be able to coordinate the various and often unrelated elements of production into a harmonious whole; that the author of the story for instance would also prepare the continuity and write the subtitles; that these authors would go further, and as they learned the new art of expression, would become preeminent as photodramatists, as producers.

Mr. Hughes has done just this—all this. We don't know just why he has made such a signal success. We are inclined to think that it has been earned mostly through intense interest and hard, studious work. Hr. Hughes evidently believed the photoplay was worth this effort—from any author.

At any rate he has arrived. And the result is not only admirable in itself, but also, as we say, it marks a far step forward in a new art.

These pictures talk. They express—through pictures. There's a new deftness throughout, a new skill and general freshness of treatment. Subtitles are few; they are rendered largely unnecessary because of the picture's own fullness of expression.

Those that do appear are welcome; they are as vivid as any scene in the picture. They are, logically and easily, a part of the picture. They do not seem to have been slapped on, unsympathetically or to help out. They arrive, it might be said, from within the picture, not from the outside.

There is a complete absence of "Movie stuff," no reliance upon the spectacular. Simple domestic themes of wide and absorbing interest are told smoothly and appealingly with naturally sustained interest. The characters are real and lovable.

People, all kinds of people, will like these pictures. Authors, we hope, will be moved to take seriously the evident and many opportunities of a new medium of expression. Goldwyn deserves credit for scheduling the picture for direct and early releases to exhibitors. One only, we are told, will be given a Broadway run, but not so as to hold it from the picture theatres.—W. A. J.

State Takes Steps to Wipe Out Carnival Show Evils

The business of the traveling carnivals which, with their side attractions of gambling devices and questionable "girlie" shows, have been proving a serious menace to the legitimate business of the motion picture theatres throughout the country, received a smashing blow in Pennsylvania on June 18, when a squad of nineteen members of the State Constabulary made a raid on a carnival exhibiting in Lykens, Dauphin County, arrested twelve showmen on the charge of operating gambling devices and confiscated a large amount of gambling paraphernalia.

The fact that the State's own police force took such vigorous part in the raid is looked upon by motion picture men as evidence that the State Government has committed itself as firmly opposed to the carnival evil.

Zukor at Chamber of Commerce Lunch

(*Continued from page 191*)

instance, could not make good pictures unless he had specialized, nor could he uphold good studios, equipment, etc.

"If that doctrine was good then, Senator Walker asked, "why not now?" Mr. Connick had stated at Albany that Famous Players Company had over 400 theatre holdings and Senator Walker then referred to an official report of the Famous Players Lasky Corporation stating that the company owned the entire $2,000,000 capitalization of the Southern Enterprises, which in turn owned 115 theatres; also a string of 18 theatres in Canada, the 45 A. H. Black theatres in New England, the Rialto and Rivoli in New York, the Seneca Holding Company, etc. Senator Walker then referred to the statement of Dominick and Dominick, Fiscal Agents for the Famous Players Lasky Corporation to the effect that Famous Players supplies 75 per cent of all pictures rented in this country, either all or part time. "If this is true," asked Senator Walker, "why is it necessary for Famous Players to own theatres when other producers do not?" Senator Walker then referred to the Dodge case in Morrisville, Vt., the Swartz case in Willimantic, Conn.—where the Alfred S. Black Enterprise took theatres away from the owners or lease holders, and later on to the case in Mansfield, La., where one of the salemen for Southern Enterprises was made to appear to have used intimidation in securing a theatre.

"It was possibly all right," said Senator Walker, "to acquire large houses in large cities in order to protect a first-run outlet, but why go into the little towns where apparently nothing was to be gained and where some theatre owners were driven out of their livelihood."

Senator Walker went over the Dodge and Swartz cases in detail bringing out the points which have already been covered in previous issues of MOTION PICTURE NEWS.

He then referred specifically to the contract drawn up between and signed by Adolph Zukor and the committee of the Motion Picture Theatre Owners Association. One of the main points of this contract was that Mr. Zukor pledged his company not to go into any territory to acquire theatres there unless that was necessary because of the lack of fair representation. Senator Walker charged that this pledge had not been lived up to.

At the conclusion of Senator Walker's address Mr. Zukor arose and stated that each one of the cases brought forth by Senator Walker would be thoroughly investigated by his concern and sufficient justice accorded.

Sidney S. Cohen stated that Alfred S. Black had, at one time, approached Marcus Loew to acquire 4,000 theatres on the supposition that little money would be required because the exhibitor could be easily intimidated. Mr. Loew stated that he was not interested in any such scheme.

Marcus Loew, who was present at the meeting, arose and confirmed Mr. Cohen's statement. Mr. Cohen thereupon invited Mr. Zukor to attend the Minneapolis convention, which invitation Mr. Zukor accepted.

The meeting, which lasted from 1:30 until 6 p. m., ended apparently in harmony between all factions involved.

One result of the session is that Mr. Zukor now plans to attend the Minneapolis convention, putting his decision in these words: "Try and keep me away."

Senator Walker's address, besides covering the ground he had previously travelled in his New York address and his speeches before exhibitor organizations on the recent country-wide trip, summed up in these concrete points which he declared could not be answered and which convinced him that he was right in his belief that Famous aimed at the formation of a trust:

(1st) Despite all promises Famous Players continues the acquisition of theatres.

(2nd) The general curtailment of production has had an object as has also the stringency of the money market insofar as it affects independent producers.

(3rd) The coercion of exhibitors to sell their theatres still exists and has been augmented by the use of form ads to injure exhibitors with their own patrons.

Senator Walker also discussed the importation of foreign films and at the conclusion of his remarks was met with a round of applause which indicated that the audience was solidly with him.

Louis Blumenthal, the New Jersey exhibitor, took a prominent part in the meeting. Among the out-of-town showmen present were Linton of Utica, Whitehurst of Baltimore, and Anderson of Paterson.

Both Famous Players and Griffith Pay Dividends

BOTH the Famous Players-Lasky Corp. and D. W. Griffith, Inc., have declared their regular dividends according to word received from those two corporations. The Famous Players dividend is two dollars per share on preferred stock payable August 1st to stockholders on record at the close of business on July 15th.

The Griffith directors have declared a dividend of fifty cents per share on the Class A shares, payable July 22nd to stock of record July 1st.

New York F. I. L. M. Advocates Uniform Contract

The adoption of a uniform contract for film service, the use of which should be generally recognized on and after October 1, 1921, was advocated at a regular meeting of the F. I. L. M. Club of New York City recently, and a resolution passed to that effect. It was stated that a uniform contract would make for more efficient and harmonious relations between exhibitors and distributors.

Fabric Studios Now in New Quarters

The Fabric Studios, Inc., the latest accessory concern to enter the Chicago field, is now established in its commodious he quarters at 177 N. State street and already has a large amount of work on hand.

The new concern is headed by E. B. Marshall, managing director, who is known from coast to coast as an expert in designing and manufacturing artistic stage curtains, settings and decorations in fabrics of all kinds. For several years he was connected with Eastern studios and has supervised the stage decorations of many of the theatres most famous for beauty throughout the country, including all of Ascher's newer houses, such as the Capitol at Cincinnati, the West Englewood, and the Roosevelt, and such theatres as the Missouri and Criterion at St. Louis; the Majestic at Detroit, the new Tivoli, Chattanooga; Dee Robinson's Madison theatre at Peoria; the new Strand, the Butterfield house at Lansing, Mich., and theatres controlled by Tom Moore, Crandall, Balaban & Katz and other widely known showmen.

Kent's Answer

(*Continued from page 193*)

The best offer we ever could get from Mr. Schwartz was that he could use some of our features on Sunday nights only, at a rental price of $15 to $20, which price is out of the question for a town, the size of Willimantic.

"In regard to the charge that we 'took his theatre,' we wrote on March 24, 1921, to John L. Hall, of Choate, Hall and Stewart, landlord of the theatre as follows:

"'Being the largest motion picture producing company in the country having the future of the industry at heart, we are keenly interested in the welfare of all exhibitors, whether they show Paramount Pictures or not. We would, therefore, appreciate it very much if you would kindly consider seriously the possibility of allowing Mr. Schwartz to continue as tenant in the Loomer Opera House.'

"Mr. Hall replied that Mr. Schwartz had caused him a loss of at least $2,000, and that he did not want Mr. Schwartz as a tenant.

"We have continued to sell Paramount Pictures to the theatre that has regularly used them—The Gem.

"We have attempted to have the owner of the Loomer Opera House rent his theatre to Mr. Schwartz.

"Whatever controversy there is, is entirely between Mr. Schwartz and the owner of the theatre. The booking of Paramount Pictures has nothing to do with the question, since we have no intention of taking Paramount Pictures away from the Gem, which always has shown them, and giving them to Mr. Schwartz who has used only five since September 25, 1918.

"S. R. KENT,
"General Mgr. of Distribution,
"Famous Players-Lasky Corp."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

A Wise Fool—
A very good picture. Not much business because of hot weather. (Middle West.)

Idol of the North—
Fair picture that did pretty well considering the picture business slump. (West.)

Sham—
One of the best things Ethel Clayton has done, and she played to capacity business throughout. A thoroughly satisfying picture. (East.)

The Traveling Salesman—
"Fatty" Arbuckle is generally a sure bet here, but this picture is slow and drags in several spots. An average week's run. (Middle West.)

This picture was well received at my house and seemed to please the patrons. (West.)

Went over very big. Very entertaining. (West.)

White and Unmarried—
This picture did a satisfactory business for a week's run and pleased patrons. (Middle West.)

Had great business with this picture. And it sure deserved it. (West.)

Sacred and Profane Love—
Business way off, but very well liked by those who saw it. (West.)

A mediocre picture. Went over fair. (Middle West.)

City of Silent Men—
Really a good story. One of Meighan's best. A good money-getter. (Middle West.)

Declared by patrons to be Thomas Meighan's best picture. Excellent business recorded. (East.)

One a Minute—
Doug MacLean made a personal appearance in connection with this and we played to capacity business. (East.)

Douglas MacLean went over big in this picture and pulled big crowds desnite the extreme warm weather. (Middle West.)

Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal. (East.)

Fair picture which brought good business. (West.)

What Every Woman Knows—
Strong feature which appeals to both men and women. Played to splendid business. (Middle West.)

The Woman God Changed—
A fairly entertaining subject that attracted only fair business. (East.)

Deception—
One half say it's greatest ever; the other half say it's absolutely awful. (West.)

FIRST NATIONAL

Lessons in Love—
About the usual Constance Talmadge picture, drawing the usual crowds. Not as good as "Mamma's Affair." (Middle West.)

A typical Constance Talmadge picture which went over great in connection with a second anniversary frolic at my house. Good business all week. (Middle West.)

Peck's Bad Boy—
Two weeks run to big business and pleased audience. (West.)

Ran this one two weeks to satisfied crowds. (West.)

Girl in the Taxi—
Picture all right, but it didn't draw. Booked for a week—took it off after three days. Lost money on it. (East.)

45 Minutes From Broadway—
A fine picture but it drew only average business. (West.)

Dangerous Business—
A fairly good picture but business was only fair. (East.)

Gypsy Blood—
A mediocre picture and business was bad. (East.)

Mamma's Affair—
Pleasing picture generally. Receipts average. (East.)

Trust Your Wife—
Katherine MacDonald gaining in popularity with each succeeding picture at this house. This vehicle, however, just an average one. Business good. (East.)

Wedding Bells—
Counted as one of Constance Talmadge's best pictures and seemed to satisfy our audiences entirely. (Middle West.)

Love's Penalty—
Drew good crowds, due in large part to personal appearance of Hope Hampton. (Middle West.)

UNITED ARTISTS

Thru the Back Door—
A typical Pickford production. Tied up with old time Pickford show and the two together went over fairly well altho Pickford seems to be losing her hold on the public. (East.)

Fine box office attraction. Miss Pickford gets over in her customary style. (Middle West.)

Dream Street—
A splendid picture which was very well received. Griffith was not at his best in it but was well above the average. (Middle West.)

Two week's run to big business. (West.)

Went over very big. (West.)

METRO

A Message From Mars—
Fine theme, poor acting and directing. Receipts good. (East.)

A fair picture. Business was bad. (East.)

Puppets of Fate—
A bad picture that brought little very little business. (East.)

The Offshore Pirate—
Fine picture. Well attended. delighted my patrons. (Middle West.)

Polly With a Past—
Great picture. Receipts good. (East.)

REALART

The Little Clown—
Mary Miles Minter lives up to her reputation in this one and makes many new friends. A good week's attendance. (Middle West.)

Sheltered Daughters—
Fair business at box office with this average production. (East.)

Two Weeks With Pay—
Fair picture, receipts poor. (East.)

The Land of Hope—
Fairly good picture with average business. (West.)

A Private Scandal—
Great little picture—played to excellent business. May McAvoy is certainly a comer. (East.)

GOLDWYN

Wet Gold—
Biggest business in town this week. Great show and fine entertainment. (Middle West.)

A poor picture and a poor box office attraction. Plot badly motivated. Some of the under-water scenes are good. (Middle West.)

Snowblind—
One of the best of the snow pictures. Has interesting plot and beautiful scenic backgrounds. Good box office attraction. (Middle West.)

SELZNICK

The Last Door—
Business only fair, nothing to get excited over. O'Brien at one time was my best drawing card, and he is regaining some of his lost popularity. (East.)

ROBERTSON-COLE

Mistress of Shenstone—
Very good picture and one that was well liked by my patrons. More than average business. (West.)

Seven Year's Bad Luck—
An entertaining picture which brought good business. (West.)

ASSOCIATED PRODUCERS

I Am Guilty—
This is an excellent Louise Glaum picture and our patrons liked it. Owing to the extreme heat, however, business was only average. (Middle West.)

Home Talent—
Fair picture with average business. (West.)

UNIVERSAL

The Wallop—
Great picture. Patrons well satisfied. Box office receipts satisfying. (West.)

Reputation—
Holds interest but viewed as not a first-class picture. Receipts below average. (East.)

HODKINSON

The U. P. Trail—
Great stuff. Good atmosphere, fine cast, and good business throughout week. (East.)

EQUITY

Hush—
A familiar theme, but very well developed. This drew fair-sized crowds. (Middle West.)

A fair picture. Business only average. (East.)

STATE RIGHTS

The Mask—
Good picture playing to poor business. (West.)

PROGRAMS FOR THE WEEK OF JUNE 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Criterion Theatre—
Overture—"La Cinquantaine," by Criterion Orchestra.
Scenic—"Beauty," Old Prague—Prizma.
Prologue—"Eli, Eli," Emanuel List, basso; Jean Booth, contralto; Charles Garden, tenor; Criterion Ensemble; Old man—Louise Fierce; Boy—Minnie Kessler; Herald—Fred Chapman.
Feature—The Golem—Paul Wegener.
Special—Danse Masque, by May Kitchen Cory.
Educational—Why They Love Cave Men—Tony Sarg's Almanac.

Capitol Theatre—
Overture—By Capitol Grand Orchestra, (a) "Pan Americana," (b) "Yesterthoughts," pantomime by Doris Niles and James Parker Coombs, (c) "March of the Toys," with Alexander Oumansky and Thalia Zanou.
Current Events—Capitol News.
Musical—Miserere, from "Il Trovatore," with Maria Samson and Joseph Sheehan.
Scenic—India—Kineto.
Prologue—(a) "Eastern Romance," (b) "Song of India," by Rimsky Korsakoff, sung by Erik Bye.
Feature—Without Benefit of Clergy—Pathe.
Musical—"Souvenir de Moscow," by Sascha Jacobsen, violinist.
Comedy—Astray from the Steerage—Mack Sennett.

Rialto Theatre—
Overture—"Faust" Selections by Rialto Orchestra.
Educational—"Breeding of Exotic Fish."
Vocal—"Annie Laurie," by Betty Andersen, Soprano.
Current Events—Rialto Magazine.
Vocal—"La Donna E Mobile," from "Rigoletto," by Cesare Nesi, tenor.
Feature—Appearances—Donald Crisp.
Musical—"Romance," Sascha Fidelman, violin, Paolo Gruppe, cello; M. Seydel, harp.
Comedy—The Haunted House"—Buster Keaton.
Organ Solo—"Kammenoi-Ostrow" played by John Priest.

Rivoli Theatre—
Overture—"Thirteenth Hungarian Rhapsody" by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Special—Branda Mask Dance—Sad Girl, Desha; Frivolous Girl, Vera Myers; The Dude, Paul Oscard.
Feature—Life—Wm. A. Brady.
Vocal—Aria from "The Barber of Seville" by Edoardo Albano, baritone.

BUTTERFLY
AS YOU KNOW
MUCH HAS BEEN SAID, MUCH HAS BEEN WRITTEN
PAULINE FREDERICK
and MILTON SILLS
PLAYING THE STELLAR ROLES IN
"Salvage"
A WONDERFULLY GRIPPING EMOTIONAL DRAMA THAT WILL CAUSE ALL PARENTS TO THINK AND THINK
A Delicate Subject Handled With Fine Taste
You'll Say Pauline Was Never So Lovely Before
SPANISH SERENADE
JAMES INNES
LIGHT CAVALRY
"Uneasy Money"
ADMISSION 30c
ADMISSION 30c
"Salvage" display by the Butterfly theatre, Milwaukee, Wis. In size five columns by six inches

Comedy—Society Dogs—Universal.
Organ Solo—Intermezzo from "Cavalleria Rusticana" played by Prof. Firmin Swinnen.

Mark Strand Theatre—
Overture—"Andromeda and the Storm King" by Strand Symphony Orchestra.
Current Events—Mark Strand Topical Review.
Cartoon—Skipping the Pen—C. C. Burr.
Vocal—Strand Male Quartette.
Feature—Sowing the Wind—Anita Stewart.
Comedy—The Haunted House—Buster Keaton.
Organ Solo—"Marche Heroique" played by Frederick M. Smith and Herbert Sisson, organists.

Broadway Theatre—
"The Woman God Changed" continued with Keith vaudeville.

LOS ANGELES

Clune's Broadway Theatre—
Educational—Ford Weekly No. 24.
Comedy—How She Lied—Christie.
Organ—Medley of popular airs.
Current Events—Kinograms and Selznick News.
Feature—A Private Scandal—May McAvoy.
Musical—Original pianologue.

Superba Theatre—
Overture—"Key Melody."
Current Events—International News.
Vocal—Some Night.
Tenor solo.
Comedy—A Dollar's Worth—Century.
Feature—The Blazing Trail—Frank Mayo.
Next Week—A Man Tamer.

Symphony Theatre—
Overture—Cavaliera Rusticana.
Current Events—Selznick News.
Cartoon—Rolling Around—Gumps.
Educational—Kineto Review.
Feature—A Daughter's Strange Inheritance—Norma Talmadge. (Reissue.)
Next Week—The Foolish Matron.

Tally's Broadway Theatre—
Overture—Carmen.
Current Events—Kinograms.
Ballet—Special Spanish dancing act.
Comedy—Mummies—Dream—Peerless.
Feature—Over the Wire.

Miller's Theatre—
Current Events—Selznick News.
Organ—Just Keep a Thought For Me.
With voice.
Educational—Something to Crow About—Ford.
Vocal—Down the Trail to Home Sweet Home.
Soprano solo.
Feature—Down Home—Hodkinson.
Novelty—The Toss of a Coin.
Mary Pickford Universal single reel reissue, released in 1909.
Current Events—From Fox and Kinograms.
Special—Song and dance number presented by a company of six people.
Organ—The City of Dreams.
Feature—Black Rose—Robertson Cole.
Comedy—The Tourist—Vitagraph.
Next Week—Pardon My French.

Grauman's Theatre—
Overture—Zigeunerwsisen.
Current Events—Pathe Weekly.
Organ—Mimi.
With voice.
Novelty—Topics of the Day—Pathe.
Musical—Byron Gay, Los Angeles composer at the organ playing "Vamp of the Sand Dunes," Catalina and others with voice.
Cartoon—Aesops Fables No. 1—Pathe.
Feature—White and Unmarried—Thomas Meighan—Presented with a prologue with the interior of a French cafe named the "Blue Devil" as a setting. Fourteen recognized artists and a company of thirty people render songs and give dance numbers.

Kinema Theatre—
Second week of Man—Woman—Marriage.

Auditorium Theatre—
Sixth and last week of Over the Hill.

Grauman's Rialto Theatre—
Second week of The Woman God Changed.

SAN FRANCISCO

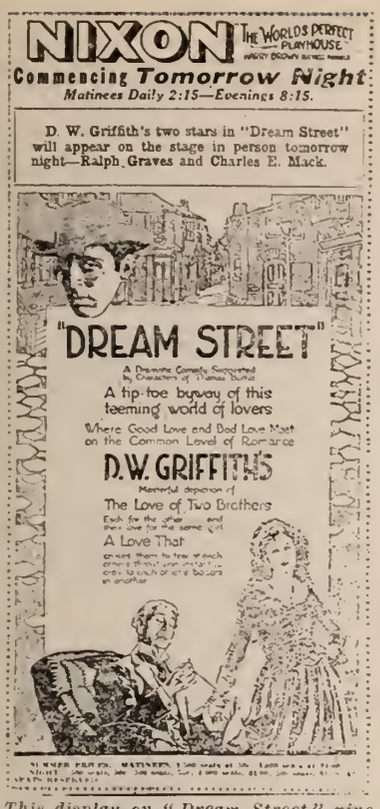
Strand Theatre—
Cartoon—Mutt and Jeff release—Fox.
Comedy—The Baby—Sunshine.
Current Events—Fox News.
Feature—The Road Demon—Tom Mix.
Next Week—Foolish Matrons.

California Theatre—
Orchestra—"In a Boat."
Current Events—News strips from all releases.
Orchestra—"Merry Wives of Windsor" and "Moonlight."
Cartoon—Tony Sarg's Almanac—No. 1.
Educational—Pathe Review.
Novelty—Topics of the Day—Pathe.
Special—King Oliver and His Creole Jazz Band of eight pieces in special numbers.
Feature—The Lost Romance—Paramount.
Next—A Private Scandal.

Imperial Theatre—
Current Events—Selected news strips.
Orchestra—"The Queen's Lace Handkerchief.
Comedy—Circus Heroes—Hall Room Boys.
Organ—"Moonlight."
Rendered with special lighting effects.
Feature—White and Unmarried—Thomas Meighan.
Given with a prologue with special setting and Geraldine Karma and James Ellard in an Apache dance.
Orchestra—"Blue Jeans."
Next Week—Snow Blind.

Tivoli Theatre—
Comedy—The Reckless Sex—Educational.
Scenic—New Wine in Old Bottles—Educational.
Orchestra—Dance of the Serpents.
Instrumental—"Berceuse," from "Jocelyn." Rendered as a violin solo.
Feature—The Great Adventure—1st Nat.
Next week—A Message From Mars.

Rialto Theatre—
Current Events—Selected strips from all releases.
Cartoon—Gumps release.
Comedy—Get-Rich-Quick Edgar—Goldwyn.


NIXON
THE WORLD'S PERFECT PLAYHOUSE
Commencing Tomorrow Night
Matinees Daily 2:15—Evenings 8:15.
D. W. Griffith's two stars in "Dream Street" will appear on the stage in person tomorrow night—Ralph Graves and Charles E. Mack.
"DREAM STREET"
A Dramatic Comedy Suggested by Characters of Thomas Burke
A tip-toe byway of this teeming world of lovers
Where Good Love and Bad Love Meet on the Common Level of Romance
D.W. GRIFFITH'S
Masterful depiction of
The Love of Two Brothers
Each for the other—and then One for the same Girl
A Love That
A Love This

This display on "Dream Street" nine inches double column is by the Nixon theatre, Pittsburgh

Orchestra—"Chimes Blues," and "Mello Cello," and "We Ain't Got Nobody Much."
Special—Doris De Fiddies Laddies in a special act.
Feature—A Man There Was—Victor Seastrom.
Next—"A Dangerous Pastime," and personal appearance of Lew Cody.

Frolic Theatre—
Feature—Wolves of the North—Universal.
Special—The Heart of Arizona—Universal.
Current Events—International News.
Next week—The Fighting Lover.

SEATTLE

Blue Mouse Theatre—
Overture—The Rosary.
Comedy—The Guide—Fox Sunshine.
Current Events—Fox News.
Feature—Mother 'O Mine—Associated Producers.
Next week—Two Weeks With Pay.

Liberty Theatre—
Overture—Our Day.
Comedy—Story of a Bad Egg.
Current Events—Jensen and Von Herberg News.
Feature—Snow Blind—Goldwyn.
Next week—Scrap Iron.

Winter Garden Theatre—
Overture—Selections from operas.
Current Events—Pathe News and International News.
Feature—Dream Street—United Artists. (Second week.)
Next week—The Servant in the House.

DENVER

America Theatre—
Current Events—International News.
Comedy—The One Best Bet—Chester.
Comedy—The Restless Sex.
Feature—Wet Gold—Goldwyn.
Next week—Scrap Iron.

Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Comedy—Torchy's Nighthood—Educational.
Feature—The Woman God Changed—Cosmopolitan.
Next week—The Man of the Forest.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—Popular selections.
Woodlawn Screen Travel.
Woodlawn Pictorial Review.
Overture—Grand Fantasie from Richard Wagner's "Lohengrin."
Feature—Wild Goose.
Intermission—"Mimi."
Coming Feature—The Playthings of Destiny.

Tivoli Theatre—
Overture—A selection from Victor Hobert's "Fortune Teller."
Specialty—A Russian Dance by Mitcha and Olga.
Pathe Weekly and Kinogram.
Organ Solo—"Cavelleria Rusticana."
Prologue—"The Prison Scene."
Feature—Thomas Meighan in The City of Silent Men.
Coming Feature—Passion.

Roosevelt Theatre—
Overture—"Pilgrim's Chorus."
Color pictures.
Topics of the Day.
Specialty—"Life's Forest" and "Evening Star" from Tannhauser.
Feature—Charles Ray in Scrap Iron.
Coming Feature—The Lilies of Japan.

Ziegfeld—
Topics of the Day.
Pathe News.
Comedy—Save Your Money.
Feature—Pauline Frederick in Salvage—3rd week.
Coming Feature—Dream Street.

Barbee's—
Feature—Some Wild Oats—6th week.
Coming Feature—Babe Ruth in Headin' Home.

Randolph—
Organ Selections.
Feature—Wallace Reid in Too Much Speed.

CLEVELAND

State—
Overture—"The North and the South," favorite melodies of '61, arranged by Musical Director Hyman L. Spitalny.
Current Events—Pathe News—Topics of the Day—Literary Digest.
Cartoon—Mutt and Jeff in Watering the Elephant.
Prizma—Dawning.
Western—Irving Cummings in Tricked.
Frologue—"20 Minutes a la Carlton Terrace," a dancing and singing novelty by company of ten, with jazz music by Ralph Williams popular Jazz Orchestra from The Carlton Terrace.
Feature—The Traveling Salesman, with Roscoe Arbuckle.
Next Week—Constance Talmadge in Up the Alley with Sally.
Overture—"Poet and Peasant."

Allen—
Current Events—Allenette, a compendium of various news and views.

"WOLVES OF THE NORTH"
- another "KAZAN"
with the same dog and
EVA NOVAK
the same star
TWO-REEL FEATURE COMEDY AND PATHE WEEKLY
NOW! TODAY!
It's a great big drama of the frozen north—of a wolf dog—a wolf man—and a beautiful girl
CECIL TEAGUE
MAJESTIC
Direction of Jensen and Von Herberg

Half page for "Wolves of the North" used by the Majestic theatre, Portland, Ore.

Prelude—The Court of Pearls and Corals, a fantasy of the deep with cast of 20, including premier Russian danseur Boris Travinoff. Under sea ballet scenes and costumes by Zimmerer. Choreography by Walter Cook. Produced by S. Barrett McCormick.
Vocal—Thomas Conkey, musical comedy star, and Edith Decker, in song scenes from "The Spring Maid."
Feature—Wet Gold—Goldwyn.
Next Week—The Tale of Two Worlds.

Park—
Overture—"Light Cavalry," by Suppe, featuring a xylophone solo by Mr. Habor.
Theme—"Apple Blossoms."
Current Events—Pathe News, Topics of the Day.
Comedy—Chile Romance—Hall Room Boys comedy.
Feature—The Idol of the North—with Dorothy Dalton.
Next Week—Justine Johnson in Sheltered Daughters.

Metropolitan—
Overture—Musical Comedy Medley.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—The Skipper's Boozen Friend—Toonerville Trolley comedy.
Feature—Love's Penalty—Starring Hope Hampton.
Personal Appearance—Hope Hampton appeared at every performance.
Next Week—Wm. Farnum in When a Man Sees Red.

Stillman—
Overture—Excerpt from Rudolph Friml's operettas.
Current events—Screen Snap Shots—Pathe News.
Feature—A Wise Fool.
Next Week—The Divorce Convenience, with Owen Moore.

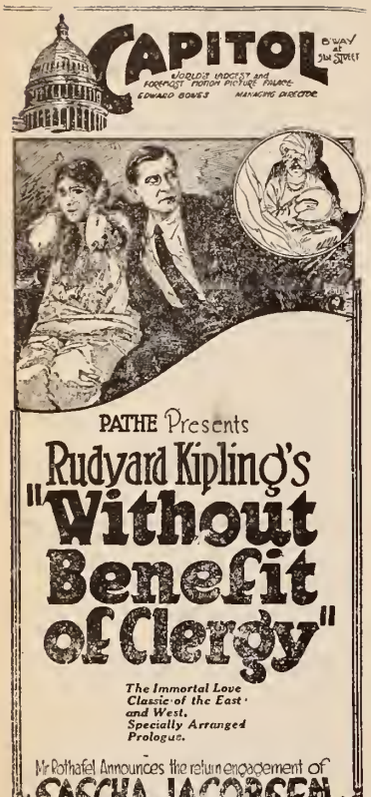
Strand—
Current Events—Ford Weekly.
Comedy—The Skipper's Boozen Friend—A Toonerville Trolley comedy.
Feature—Hope Hampton in Love's Penalty, with personal appearances of Miss Hampton.

Standard—
Current Events—International News.
Comedy—Pals—Century.
Feature—Grace Darmond in The Beautiful Gambler.
Next Week—Edith Roberts in Thunder Island.

BUFFALO

Shea's Hippodrome—
Overture—(a) "Zampa," (b) "Cavalleria Rusticana," played by the Hippodrome Symphony orchestra, conducted by Creatore, who is making such a hit that he has been retained for the third week.
Vocal—"Moonbeams," from "The Red Mill." Sung by Helen Arden.
Feature—"Too Much Speed"—Wallace Reid.
Comedy—"The High Sign"—Buster Keaton.

Fourteen inch by three column ad on "Heartbalm" a recent premiere at the Mission theatre, Los Angeles


CAPITOL
B'WAY at 51st STREET
WORLD'S LARGEST and FOREMOST MOTION PICTURE PALACE
EDWARD BOWES MANAGING DIRECTOR
PATHE Presents
Rudyard Kipling's
"Without Benefit of Clergy"
The Immortal Love Classic of the East and West. Specially Arranged Prologue.
Mr Rothafel Announces the return engagement of
SASCHA JACOBSEN
THE CELEBRATED VIOLINIST
CAPITOL GRAND ORCHESTRA
ERNO RAPEE Conductor
VICTOR HERBERT CYCLE CAPITOL BALLET CORPS-SOLOISTS
A NEW MACK SENNETT COMEDY
"ASTRAY FROM THE STEERAGE"
with BILLY BEVAN, LOUISE FAZENDA and Baby JOHN HENRY
Presentations by S. L. ROTHAFEL
Continuous 12:30 to 11 P.M. Delmonte Performances 2-4-7:30 & 9:30

Double column eleven inch ad for the premiere showing of "Without Benefit of Clergy" at the Capitol theatre, New York

Next week—Clara Kimball Young in "Straight from Paris."

Shea's Criterion—

Overture—"Naughty Marietta"—Herbert.
Vocal—"An Afternoon on a Pullman Car." Criterion Quartette singing popular songs with a Pullman car background.
Feature—"The Traveling Salesman"—Arbuckle.
Comedy—"Own Your Home"—Snub Pollard.
Special—"Dawning"—Prizma.
Current Events—Criterion Pictorial.
Next week—"The Wild Goose"—Paramount all-star.

Mark-Strand—

Overture—"Lady Billy."
Current Events—Latest Pathe News.
Feature—"Scrap Iron"—Charles Ray.
Comedy—"Man vs. Woman"—Christie.
Next week—"Made in Heaven"—Tom Moore.

Palace—

Feature—"Partners of the Tide." As a special attraction Manager Howard Smith offered Marjah, mind reader and mystic.

Olympic—

Feature—"Beau Revel"—Florence Vidor.

Shea's North Park—

Feature—"Too Much Speed"—Wallace Reid and Buster Keaton in "The High Sign." This house has been presenting the same program as Shea's Hippodrome on Sunday only for the past few weeks.

ST. LOUIS

New Grand Central—

Overture—Rachmaninoff's "Prelude."
News Events—From leading strips.
Scenic.
Organ solo—Yost.
Topics of the Day.
Special Grand Central Revue—cast of 10 New York entertainers featuring Roland Grimes, late leading man of original "Irene" company. Revue includes song specialties, dancing, jazz ochestrations. Anniversary celebration.
Feature—Habit.

Missouri—

Overture—Isaac Cohens orchestra.
Current Happenings—From Pathe, Fox and Universal strips.
Paramount Magazine.
Special Musicale arranged by Director Goldman. Violin—"Obertass," "Tarantella," "Orientale."
Feature—The Woman God Changed.
Comedy.

West End Lyric—

Overture—Dave Silverman's Orchestra concert.
Topics of the Day—Digest.
Current Events—From leading strips.
Scenic.
Feature—A Divorce of Convenience.
Comedy.

Kings Theatre—

Popular selections.
Current events—Leading strips.
Cartoon comedy.
Feature—The Home Stretch—Douglas McLean.

BROOKLYN

Mark Strand Theatre—

Overture—"William Tell" (Rosini)
Outdoor Film—"Adventures of Bill and Bob series (Outwitting the Timber Wolf).
Musical Extravaganza "The Princess Pit." Silhouette novelty, first time anywhere. (a) "All for You"—Georges Du Franne, tenor; (b) "For Better or for Worse"—duet by Lillian Poli, soprano, and Kathryn James, contralto; (c) "Neapolitan Love Song"—Jackson Kinsey, baritone; (d) "Tango and Fox Trot—George Kiddon and Jean Chappell, dancers; (e) "Love Is Best of All"—Lillian Poli, soprano, and Mark Strand Mixed Quartette.
Mark Strand Topical Review.
Prologue "Orientale Fantasie" Scene from feature film reproduced with lighting innovation. Jean Chappell upon color wheel above light trap dances oriental number to music of Halley's "Queen of Sheba."
Feature Film—"The Woman God Changed."
Vocal "Parla Valse" (Oh Speak) by Arditi, sung by Miss Poli.
Comedy—Fontaine Fox "Toonerville Trolley" creation ("The Skipper's Scheme.)
Organ Solo—"Petit Fantasy" Benoit) by Edward Napier and John Hammond.
Next Week—Anita Stewart in "Sowing the Wind."

HOWARD
Monday—Tuesday—Wednesday
12:30-2:45-4:45-7:00-9:15
HOWARD
"The World's Sweetheart" in Her Most Charming Picture
MARY PICKFORD
IN HER LATEST PRODUCTION
"Through the Back Door"
By way of contrast---
A PAGE FROM THE MOTION PICTURE ANNALS OF 1908
"FRIENDS"
Fatty Arbuckle — Mabel Normand — Al St. John
"HE DID AND HE DIDN'T"
ALSO
PHONE IVY 5200 FOR RESERVATIONS FOR DE LUXE PERFORMANCES

Here is one of the Howard theatre, Atlanta, ads for "Through the Back Door"

Hand drawn ad on "Charge It" used by the California theatre, San Francisco

Mark Strand Topical Review.
Prologue "Orientale Fantasie" Scene from feature film reproduced with lighting innovation. Jean Chappell upon color wheel above light trap dances oriental number to music of Halley's "Queen of Sheba."
Feature Film—"The Woman God Changed."
Vocal "Parla Valse" (Oh Speak) by Arditi, sung by Miss Poli.
Comedy—Fontaine Fox "Toonerville Trolley" creation ("The Skipper's Scheme.)
Organ Solo—"Petit Fantasy" Benoit) by Edward Napier and John Hammond.
Next Week—Anita Stewart in "Sowing the Wind."

OMAHA

Rialto Theatre—

Overture—Organ selections by Julius K. Johnson.
Current Events—News Weekly.
Comedy—"The Kid."
Feature—"Beau Revel."

Sun Theatre—

Overture—Orchestral selections under direction of Hugo Nordeen.
Current Events—News.
Feature—"Skirts."
Next Week—"Don't Call Me Little Girl."

Strand Theatre—

Overture—Operatic selections.
Current Events—Pathe News.
Comedy—Gayety.
Feature—"What Every Woman Knows."

Moon Theatre—

Overture—Orchestral selections under direction of Robert Cuscaden.
Current Events—News.
Feature—"Reputation."
Next Week—"So Long Letty."

ST. PAUL

Capitol Theatre—

Orchestra—Selections from "The Only Girl."
Capitol Digest—
Includes—Current Events—Kinograms and International News.
Felix Goes on Strike—Cartoon comedy by Pat Sullivan.
A Ride on a Runaway Train—Educational.
Guy Woodward—Concert violinist and concertmaster of Capitol Symphony Orchestra.
Playing "The Swan—Saint Saens and "Valse"—Brahms.
Charles Ray in Scrap Iron.
Organ Solo by Ralph H. Brigham: "The Lost Chord"—Sullivan.

PHILADELPHIA

Stanley—

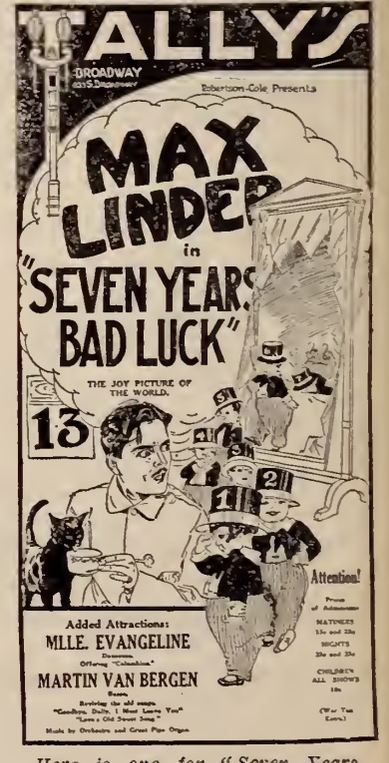
Overture—"Echoes from the Metropolitan Opera House"—(Moses-Tobani)—Stanley concert orchestra.
Current Events—Stanley News.
Scenic Novelty—A Runaway Train.
Comedy—The Fall Guy—Larry Semon.
Vocal Frologue—"My Hero" from "The Chocolate Soldier"—Elsa Lyons Cook.
Feature—Too Much Speed—Wallace Reid.
Cartoon—Watering Elephants—Mutt and Jeff.
Next Week—The Lost Romance.

Stanton—

Overture—Songs from the Old Folks—Arranged by M. L. Lake.
Feature—The Old Swimmin' Hole—Ray.
Current Events—Stanton News.
Comedy—Southern Exposure.
Short Subject—The Little Match Girl.
Next Week—A Private Scandal.

Arcadia—

Feature—The Wise Fool.
Current Events—Pathe News.
Comedy—Friday 13th.
Scenic—Burton Holmes Travelogue.
Next Week—The House That Jazz Built.



Here is one for "Seven Years Bad Luck," thirteen inches three columns, by Tally's Broadway theatre, Los Angeles

Victoria—
Feature—Idol of the North.
Current Events—Pathe News.
Comedy—The Bad Egg.
Scenic—Pathe Review No 109.
Next Week—Salvage.

Palace—
Feature—Deception.
Scenic—British Castles.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—Same.

Regent—
Feature—Uncharted Seas.
Comedy—Handy Husbands.
Next Week—Dream Street.

Capitol—
Feature—Dream Street.
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Next Week—Through the Back Door.

Very attractive display for "Sentimental Tommy," fifteen inches by four columns by the Howard theatre, Atlanta, Ga.

KANSAS CITY

Liberty Theatre—
Overture—Selections from "Light Cavalry."
News—Pathe.
Organ selections—Miss Sussie Goff Bush and Miss Golden Eviston, organists.
Feature—"Wet Gold."
Next week—"Such a Little Queen."

Doric Theatre—
Overture—Selections.
News—International.
Organ selections—Phillip E. Stevens, organist.
Feature—"The Price of Redemption," with Bert Lytell.
Next week—"The Rider of the King Log."

Newman Theatre—
Selections from "Prince of Pilsen."
Newman News and Views.
Organ selections—Gerald F. Baker and Quentin Landwehr, organists.
Special number—"Hits From Apple Blossoms," operetta; George Trebert, tenor, and Ruth Thompson, soprano.
Feature—"The Lost Romance," with special cast.

New Twelfth Street Theatre—
Overture—Selections by Webb's orchestra.
Comedy—"The Cure," with Charlie Chaplin.
News—Screen magazine.
Feature—"The Mask," with Jack Holt.
Next week—"The Tale of Two Worlds," with special cast.

New Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy—"The Rent Collector," with Larry Semon.
Organ selections—Milton T. Harte, organist.
Feature—"Courage," with Naomi Childers and Sam DeGrasse.

BALTIMORE

Rivoli—
Overture—"Valse Des Fleurs," by Tschaikowsky.
Current Events—Rivoli News of the World.
Comedies—Outwitting the Timber Wolf—Bill and Bob.
The Bakery—Larry Semon.
Feature—Peck's Bad Boy—Jackie Coogan.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann.
Next Week—Gipsy Blood—Pola Negri.

Century—
Overture—"Mary."
Current Events—Kinograms.
Added—Century Comedy News.
Special—Prizma.
Classic—Justice Lawrie, tenor, and Fernando Guarneri, barytone, from Chicago and Metropolitan Opera Houses.
Feature—The Lost Romance—William de Mille's.

Parkway—
Overture—"Jolly Good Fellows."
Current Events—Parkway Review and Special News.
Feature—See My Lawyer—T. Roy Barnes.
Comedy—The Guide—Clyde Cook.

New—
Overture—Selections from "Sweetheart," by Victor Herbert.

A display, thirteen inches by four columns, used by Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Fla.

Current Events—Pathe News and Review.
Special—"Pomponnette," by Durand—H. A. Boehme, organist.
Feature—Sham—Ethel Clayton.
Comedy—Captain Kidd—Electric.

Quarter page on "The Land of Hope" used by Clune's Broadway theatre, Los Angeles

Strand—
Overture—Classic and Popular Tunes.
Current Events—Kinograms.
Feature—The Passionate Pilgrim.

Wizard—
Overture—Popular and Classic Hits.
Current Events—Pathe News and Topics of the Day.
Feature—Sheltered Daughters—Justine Johnstone.
Comedy—The Guide—Clyde Cook.

MINNEAPOLIS

State Theatre—
Overture—"Raymond," by Thomas.
Weekly—State Digest, includes Kinograms and International News.
Scenic—Niagara—Prizma.
Musical Novelty—"Narcissus," by E. Nevin, played by Pallma and his Band Supreme.
Comedy—Three Good Pals—Sunshine.
Solo—Roy Dieterich, tenor, singing "It's Lonesome Tonight," "The Time, the Place and the Girl," by Howard and "Peggy O'Neil," by Fease Nelson and Dodge.
Feature—Bebe Daniels in Two Weeks With Pay.
Organ Solo—"Vox Angelica," by Scotson Clark, played by Arthur Depew.
Noon Day Organ Recital—"Raymond" Overture by Thomas, March in D. by Lennens and Popular Selections played by T. J. Desmonde.
Next Week—Charles Ray in Scrap Iron.

New Garrick—
Overture—"Poet and Peasant."
Weekly—Cinema Periodical includes Kinograms and Local Events.
Comedy—Rocking the Boat—Vanity.
Scenic—Tree Magic—Adventure.
Musical Novelty—"Keep a Thought for Me," played by E. J. Dunstadter on the organ with the Vox Humana.
Feature—Conway Tearle in The Road of Ambition.
Next Week—Private Scandal.

New Lyric—
Feature—The Lost Romance—with Conrad Nagel, Lois Wilson and Jack Holt.
Comedy—On Account—Universal.
Weekly—Screen Journals consisting of Fox News.
Next Week—The Woman God Changed.

Blue Mouse—
Feature—May Allison in Are All Men Alike?
Weekly—Local Events and Fox News.
Novelty—The Fight of the Ages.
Filmosophy by Luke McLuke.
Comedy—Pals—Universal Dog Comedy with Brownie.
Next Week—The Greater Claim.

MONTREAL

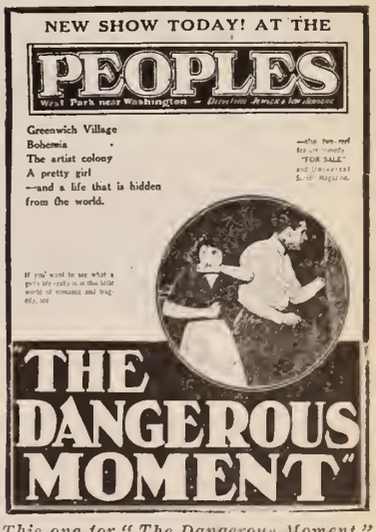
Capitol—
Overture—"Oberon."
Ballet—Interpretive Dancing by Roggi Ballet.
Current Events—Selected views and Topics of the Day.
Vocal—Duet from "Don Pasquale."
Comedy—Torchy Comes Through.
Feature—The Gilded Lily—Mae Murray.

Allen—
Overture—Elgar's "Pomp and Circumstance."
Current Events—Selected views.
Scenic—The Quaint Isle of Markham.
Dance—Fascinating Waltz by La Barbs.
Prologue—Aria to Man, Woman, Marriage.
Feature—Man, Woman, Marriage.

Imperial
Overture—Popular Airs of 1920.
Vocal—Duo by Coster and Clements.
Features—Mack Sennett's A Small Town Idol and The Easy Road with Thomas Meighan.

OTTAWA

Imperial—
Overture—"The Bugle Call."
Educational—Pathe Review and Topics of the Day.
Comedy—Don't Tickle—Clyde Cook.
Feature—Not Guilty—Sylvia Breamer.
Next Week—Trust Your Wife.



This one for "The Dangerous Moment" is by the Peoples theatre, Portland, Ore.

Regent—
Overture—Selected.
Current Events—National Pictorial News.
Educational—Outing Chester Balling the Junk.
Comedy—Turkey Dressing.
Feature—The New Moon—Norma Talmadge.

TORONTO

Allen—
Overture—"Maritana."
Current News—Selected views.
Instrumental—Piano solo by Horace Lapp.
Comedy—Mack Sennett's Married Life.
Feature—The Concert.

Regent—
Overture—Selections from "La La Lucille."
Current Events—Selected News.
Dance—Oriental numbers by Nell Quill.
Comedy—The Rent Collector—Larry Semon.
Feature—Polly with a Past—Ina Claire.
Next Week—Ducks and Drakes—Bebe Daniels.

INDIANAPOLIS

Colonial Theatre—
Current Events—Selznick News.
Comedy—"Where's the Fire?" Snub Pollard.
Feature—"The Last Door."
Music—Liberty Entertainers and American Harmonists, singing orchestras.

Ohio Theatre—
Comedy—"Let Me Explain"—Christie.
Current Events—International News Weekly.
Comedy—Literary Digest Topics.
Feature—"A Wise Fool."
Next Week—"The Woman God Changed."

Circle Theatre—
Current Events—Pathe News.
Comedy—Literary Digest Topics.
Educational—"Juggernauts of the Jungle."
Feature—"Wedding Bells."
Novelty—"Morning," a ballet in which twenty-five small children, trained by a local artist do interpretative dancing. Most novel thing of the kind ever attempted in Indiana.
Next Week—"Trust Your Wife."

Loew's State Theatre—
Overture—Chimes of Normandy.
Current Events—Pathe News.
Comedy—"The Gusher"—Mutt and Jeff.
Feature—"Dream Street."
Next Week—"White and Unmarried."

WASHINGTON

Crandall's Metropolitan—
Current Events—Pathe News. Topics of the Day.
Comedy—Now or Never (Associated Exhibitors.)
Feature—Boys Will Be Boys (Goldwyn.)
Next Week—Courage (First National.)

Loew's Columbia—
Feature—Woman God Changed (Paramount) contd.

Loew's Palace—
Overture—Waters of Venice.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt and Jeff.
Educational—A Runaway Train (Lyman H. Howe.)
Feature—Carnival (United Artists.)
Next Week—White and Unmarried (Paramount.)

Moore's Rialto—
Overture—Jolly Robbers.
Current Events—Fox News.
Cartoon—Tony Sarg's Almanac.
Educational—South Sea Magic.
Feature—Uncharted Seas.

PITTSBURGH

Nixon Theatre—
Opening of indefinite run on "Dream Street."

Olympic Theatre—
Current Events—Selznick News.
Educational—Kinograms.
Novelty—Pictorial Review.
Feature—Woman God Changed.
Comedy—In Again, Out Again.
Next week—The Lost Romance.

Regent Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—The Sky Pilot.
Comedy—Man vs. Woman.
Next week—Kazon.

Liberty Theatre—
Current Events—International News.
Novelty—Topical Tips.
Feature—Too Much Speed.
Comedy—Own Your Home.
Next week—Not Guilty.

Savoy—
Current Events—Fox News.
Feature—Riders of Purple Sage.
Novelty—The Fight of the Age.
Next week—A Ridin' Romeo.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Don't Call Me Little Girl.
Comedy—The Guide.
Next week—Don't Neglect Your Wife.

Loew's Lyceum—
Current Events—Loew's News Weekly.
Feature—Don't Call Me Little Girl.
Next week—Not announced.

Minerva Theatre—
Double Bill—The Silver Car. Closed Doors.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Sky Pilot.
Comedy—Man vs. Woman.
Next week—Not Guilty.

Blackstone Theatre—
Current Events—Pathe News.
Feature—Too Much Speed.
Comedy—Movie Maniacs.
Next week—Not announced.

NEW ORLEANS

The Strand Theatre—
Feature—The Faith Healer—Milton Sills and Ann Forrest.
Pathe Review.
Pathe News.
Sennett Comedy—A Movie Fan.
Prizma—Sweetest Story Ever Told.
Strand Orchestra—Armond Veazey, director.
Next Week—Lessons in Love—Constance Talmadge.
Fox Sunshine Comedy—Three Good Pals.
Prizma—Niagara.

Liberty Theatre—
Feature—The Gilded Lily—Mae Murray.
Paramount Magazine.
International News—Universal.
Orchestra—Selections.
Next Week—The Oath—All-Star Cast.
Comedy—Firebugs—Educational.
International News—Universal.

Trianon Theatre—
Feature—Frontier of the Stars—Thomas Meighan.
Pathe News.
Pathe Review.
Comedy—Own Your Home—Snub Pollard.

Globe Theatre—
The Charm School—Wallace Reid.
Watering Elephants.
Mutt and Jeff Comedy.
Screen Snapshots—Universal.
International News.

Tudor Theatre—
Feature—Women, Men, Love.
Federated Comedy—Bride and Gloom—Monty Banks.

CINCINNATI

Walnut—
Current Events—Pathe 50.
Topics of the Day—Literary Digest.
Short subject—The Diamond Trail.
Feature—The Dollar A Year Man.
Next week—Peck's Bad Boy.

Gifts—
Current Events—Fox 40.
Feature—Through the Back Door.
Next Week—Good Women.

Capitol—
Overture—Carmen—Buel B. Risinger, conducting.
Capitol Travelogue—International News 48.
Soprano solo—Selected—Miss Helen Hofer.
Topics of the Day—Literary Digest.
Feature—Beau Revel.
Next week—The wild goose.

Grand—
Current Events—Fox 40.
Comedy—Snooky's Wild Oats—Chester.
Feature—The County Fair.
Next week—The Mask.

ATLANTA

Howard Theatre—
Overture—From "Madam Butterfly."
Howard News and Views.
Novelty—"Ten Minutes of Jazz," Turner's Jazz Band.
Scenic—"The Castaway," Robert Bruce Scenic.
Violin Solo—Massenet's "Elegie," played by R. Hemery, Concert Violinist.
Feature—D. W. Griffith's "Dream Street."
(Feature last half of week, Clara Kimball Young in "Charge It."

Rialto Theatre—
Overture—"Barcarolle."
Burton Holmes Travelogue.
Novelty—"Buzz"—Educational.
Comedy—"A Hero Pro Tem"—Educational.
Feature—Tom Moore in "Made in Heaven"—Goldwyn.

Criterion Theatre—
Overture—La Boheme.
Kinograms.
Topics of the Day.
Comedy—Mack Sennett's "She Sighed by the Sea-Side."
Feature—"The Truth About Husbands."

Scene from Irwin V. Willat's production distributed by W. W. Hodkinson, "The Face of the World"

Christie Coming East to Plan Comedies

Excellent results are said to have been obtained in the early work on a new series of Christie Comedies for Educational. Following completion of "Nothing Like It," a spectacular novelty, and "Oh Buddy," Al Christie is now working on the third play of the new year's program. Christie directed "Nothing Like It." and "Oh Buddy" was made under the direction of William Beaudine.

As soon as the third picture of the series is completed Al Christie will make a trip to New York, where he will discuss with the directors of Educational Film Exchanges plans for further big pictures of the forthcoming series.

Headquarters of Educational Exchanges is declared to be highly pleased with the early subjects of the new year.

"Al Christie has started out in the new year at a great pace," said E. W. Hammons, president of Educational. "His first work has been most pleasing. We are hopeful that his visit to New York in the near future will develop plans for further comedies that will keep right up to the extraordinarily high mark he has set."

Two views of the attractive lobby display on "Wolves of the North" designed by Manager Frank A. Lacey of the Majestic theatre, Portland, Ore.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gnsdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.
Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Granman, Granman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

California Theatre Uses "Mystery Girl" Idea Successfully

The contention that exploitation stunts do not go over as well in small towns as in larger cities is strongly refuted by an exploitation put over by the management of the Virginia theatre in Vallejo, Cal., for the showing of "Outside the Law."

Vallejo, a city of 20,000, became exceedingly interested in a "mystery" girl, who appeared there wearing a black domino and a Priscilla Dean Tam.

The Virginia theatre made a tie-up with the Vallejo Evening Times and a local department store, and arranged the recurrent appearance in the store window and on the streets of the city of three masked girls wearing tams. While in the window, the girls would wear the masks. Then they would slip out into the streets, minus the masks, and promenade up and down.

One of them was designated as the "Mystery Girl." The other two were foils. It was announced that the first half-dozen Vallejo women who could recognize the "Mystery Girl" on the street, and who would escort her to the Times office, would get a Priscilla Dean Tam. The lucky women also got weekly passes for two to the Virginia theatre.

The Times carried front page stories of the Mystery Girl.

This "The Wallop" lobby display is by the Superba theatre, Los Angeles

Clothing Store Helps Arthur Boost "Bunty"

Tom Arthur, manager of the Cecil theatre, Mason City, Ia., believes in window displays for the attractions playing his theatre, even if the town is small.

When "Bunty Pulls the Strings," was booked, Mr. Arthur went to the most prominent men's clothing store in the town and got a display of wearing apparel either made in Scotland or suggesting the land of the thistle.

Included in the display were plaid and tartan, caps, gaiters, a suit of Scotch tweed. A hand lettered card with decorated border, reading, "There's a real Scotch flavor about these goods. They breathe the tang of the Highland and the fan. So does the famous Scotch comedy, 'Bunty Pulls the Strings,' now at the Cecil theatre."

Window Displays Attract Attention for "Heliotrope" Showing

Mrs. Eva Vernon, manager of the Saenger theatre, Texarkana U. S. A., does not neglect the exploitation of any picture that presents possibilities. She has recently achieved splendid results on a campaign for "Heliotrope" with tie-ups with a drug store on a perfume window and florist on flowers of the same name. Cut-outs, stills and attractive banners were used in the windows.

In addition to the window displays, Mrs. Vernon put on a ballyhoo. Impersonators of the sheriff and "Heliotrope Harry" of the picture, the latter in handcuffs and a convict suit borrowed of the chief of police, paraded the streets. A card sign advertising the feature was hung on the "convict's" back.

Illustrating the exploitation tie-up campaign which Paramount Exploiter Eli Orowitz is putting over at Philadelphia in conjunction with the Keystone Auto Club

This is the way that the Pearce theatre, Port Arthur, Texas, decorated for the showing of "Peaceful Valley." The display was designed by Robert France, publicity director for the Pearce

Auto Club Tie-up on "Too Much Speed"

Orowitz, Philadelphia Paramount Exploiter, Puts Over Great Co-operative Idea

ONE of the biggest tie-ups in the history of motion picture exploitation is the "Too Much Speed" campaign now being conducted in Philadelphia by the Keystone Automobile Club in the interests of better observance of the motor vehicle laws and incidentally the week's run of "Too Much Speed," which opens at the Stanley theatre, June 25.

Eli M. Orowitz, Paramount exploiteer from the Philadelphia exchange, sold the Keystone Automobile Club on the title of the picture and also on the Paramount paper accessories. The club, which has the largest enrolled membership of any similar organization, began the campaign July 1 and will continue it for thirty days.

The slogan of the campaign is "Too Much Speed" and the symbol is the open hand taken from the block one-sheet designed by Walter P. Lindlar, assistant manager of exploitation for Paramount pictures.

The president of the Keystone Automobile Club is J. Borton Weeks, a deputy attorney general of Pennsylvania, and attorney to Governor Sproul. All the Philadelphia papers have been sold on the safety first campaign, and columns of publicity have been printed every day advertising the slogan and the poster.

The hand, which will be a feature of the picture advertising, has now been affixed to the top of the semaphores used by the traffic officers at the street corners.

The trap men who catch speeders use flags with the hand instead of the customary red flag.

More than 20,000 windshield stickers have been distributed. These stickers are a cut-out from the one-sheet.

The hand formed the design for the cover of The Keystone Motorist, the organ of the club, which has a circulation of more than 10,000 and nearly 30,000 readers.

All the garages have been supplied with banners and they affix them to all automobiles they have to haul in.

An old Ford car was rammed and then placed on an open truck. The signs on the Ford consist of the hand and "Too Much Speed." The truck will drive through the streets of Philadelphia throughout the campaign.

Window display for "The Sky Ranger" arranged by the Pathe San Francisco exchange

Orowitz was especially fortunate in the newspaper publicity. The ground was broken by a letter from President Weeks to The Philadelphia Evening Bulletin on May 23, announcing the purpose of the campaign and giving it the official name of "Too Much Speed" as well as a description of the hand used as a symbol.

The Bulletin responded the next day with an editorial saying, "There is urgent call not only for action on the part of the police, but for such movements as that about to be inaugurated by the Keystone Automobile Club in its 'Too Much Speed' Campaign."

The Inquirer fell on May 29 with a half-column story announcing "a vigorous campaign against 'Too Much Speed' will be conducted in this vicinity."

The North American broke in with a half-column story on June 2, The Public Ledger on June 4; The Philadelphia Record, June 4; until now the entire press carries stories daily on the campaign. A feature of this publicity has been the use of the title, "Too Much Speed," in the headlines and the editorial in every paper.

The Stanley theatre is now posting block one-sheets of the picture, the design of the hand, and the entire vicinity is considered submerged.

The theatre advertising will open up a week before the showing.

Stanley Chambers' home talent musical stock company which presented an original prologue for "The Old Swimmin' Hole," recently at the Palace theatre, Wichita, Kansas, of which Mr. Chambers is manager

Impromptu Parade Is Climax of Exploitation Stunt

An impromptu parade and jollification was the finale of an original exploitation stunt devised by the management of the Rialto theatre, at Tucson, Ariz., in connection with the showing of "The Fighting Shepherdess." A bleating lamb, a large picture of Anita Stewart and a Bible text formed the unusual combination.

The management of the Rialto, which has adopted the definite policy of seeking some spectacular method of attracting attention to its productions, seized on the "mutton atmosphere" in the picture and turned it into good account.

The first move was to place a lamb on exhibition in the lobby, flanked on one side by a huge picture of Miss Stewart, and on the other by a large picture executed by one of the members of the high school senior class in poster work and art at the state university, with the inscription, "All we like sheep have gone astray."

This was supplemented by a trip on the part of the manager to the county assessor's office, where he obtained a list of the men in Pima County, who last year paid taxes on 100 head of sheep or more. To each of these he sent the following letter:

"The cowmen don't like the sheepmen. They say sheepmen get like sheep. In 'The Fighting Shepherdess' you will find out that they lie about you. The Rialto would be glad to have every sheepman in this county see the show Sunday night, and we will reserve the first seven rows for you. That will be sheepmen's night in Tucson."

The letter was published also in the newspapers and about 100 of the sheepmen appeared.

They were there for the 7 o'clock show and let the fun get into their blood to such an extent that at the conclusion of the performance they raided the lobby, captured the inoffensive lamb and started a parade down the brilliantly-lighted Congress street cheering and shouting.

Stallings Gets Out Newspaper and House Organ

Kinema Consolidated Theatres, Inc., of Richfield, Utah, is getting out a house organ and weekly newspaper in the interests of the Kinema of Richfield and the seven other houses in other cities controlled by the company.

A. L. Stallings, president and general manager of the circuit advises us that he finds these two mediums especially effective advertising. The house organ has won a place on the public library tables where it gets as much attention as the current picture magazines.

Mr. Stallings also uses a big mailing list extensively, sending out specially written cards.

Chambers Has Musical Stock Co. at Wichita

The home talent show as a business getter has long classed with the circus for being sure-fire and needs no explanation, but it has remained for Stanley Chambers, of the Palace and Regent theatres of Wichita, Kansas, to adapt the idea to the motion picture theatre as a regular part of the bill.

Mr. Chambers' organist, a Mr. Flath, used to be a stage director for musical comedy productions and his wife is a talented professional musical comedy performer. Mr. and Mrs. Flath are the heads of a local stock company that Mr. Chambers has gotten together from the younger set of the best people in the town. The company numbers twenty people with which the stage directors rehearse various original musical numbers to be used on the bill at the Palace. The Palace stock company includes instrumentalists, vocalists, quartettes and dancers, all talented and now able to present a show in genuine professional style, owing to the training they have received under the direction of the Flath's. The home talent shows have been a feature on the Palace bills for about a year and a half and still draw the crowds. Most of the talent used have regular employment in Wichita, and appear mostly for the pleasure of the thing and for the training they get. There are no regular salaries, but of course, Mr. Chambers compensates his players for their time and trouble.

The idea which Mr. Chambers has put over is practicable in any small city and as to its satisfactory results there can be no question.

At the top of this page is shown a prologue number of The Old Swimmin' Hole" presented by Mr. Chambers stock company.

Exploitation for "The Mark of Zorro" by the Bijou theatre, Mobile, Ala.

Clever lobby decorations on "Love, Honor and Behave" which the Pearce theatre, Port Arthur, Texas, used to exploit this picture

Mayer Invades Indianapolis

Universal Exploitation Representative Puts Over Thorough Campaign for "Outside the Law"

JOSEPH H. MAYER, Universal's special exploitation representative has been doing things for "Outside the Law" at Indianapolis, where the picture played the Isis theatre. The campaign opened with a series of teaser ads that got the attention.

The teasers were followed by a "clean up your back yard" post card campaign, signed P. D. and which went into every home in Indianapolis. This broadside was followed by a quarter page ad demanding, "Who is P. D.?" followed by other ads announcing that P. D. was the electrifying, etc., Priscilla Dean, and announcing the showing of "Outside the Law" at the Isis theatre.

The campaign included several fruitful window display tie-ups. A personal letter of recommendation was obtained from Miss Dean for Jack Rohr, one of the city's leading haberdashers, which he pasted on his window, and backed up with six lobby display cards and a photograph of the star.

A fruitful tie-up was made with Leo Krauss, a prominent jeweler of Indianapolis. Krauss devoted an entire window to the display of "Outside the Law" lobby cards, pearl necklace around the neck. This tie-up followed the suggestion found in the picture, which features the quest of a valuable pearl necklace.

Krauss also gave away a handsome pearl necklace on the last night of the showing. The gift necklace was featured in all exploitation by the theatre and the selection of the lucky person staged without the odious characteristics of a lottery contest.

The exploitation was topped by an elaborate "prison front" as a lobby display for the Isis theatre during the run of the picture.

The "coat of mail" Salt Lake City aviator who advertised "The Gilded Lily" for George E. Carpenter, managing director of the Paramount-Empress theatre

Lewis Gives "Deception Fine Campaign

Atmosphere for "Deception," was created by Manager Lewis, of the new Capitol theatre, Oklahoma City, Okla., the effect being produced both in lobby display and with a musical program.

Rich tapestries were hung in the lobby, artistically draped at the sides and back. Several ancient candelabras with candles burning were used. Some old suits of armor, spears, swords, etc., helped impress the prospective patron. Dimmed lights added to the effect of age and romance. The only modern touch to the decorations were cut-outs from the lithographs. The orchestra rendered selections from "Robin Hood," Wagner and English ballads. A local singer of ability sang, "Ave Maria," at the scene in the picture showing Anne Boleyn's death.

Tudor Mail Used in Salt Lake Street Stunt

Miss Annette Meyers, a Salt Lake City society girl, donned a suit of mail and delivered an invitation to attend a private showing of "Deception" to the mayor of the city, the Governor of Utah, and the president of the University of Utah. She was prevailed upon to remain in costume and circulate heralds through the main streets of Salt Lake City. The stunt not only attracted attention but was good for news stories. Rick Ricketson, the Paramount exploiter, had charge of the exploitation work with the co-operation of George Carpenter of the Paramount-Empress theatre.

This stunt caused a breakfast table commotion and went a long way to stimulating word-of-mouth advertising.

Brooklyn Mark Strand Presents Musical Novelty

"Songs and Dances of Sunny Italy" is the title of a special number being presented this week by Managing Director Edward L. Hyman of the Brooklyn Mark Strand theatre.

The scene for this type of amusement was laid, of course, in Italy and in an effort to have everything at the Brooklyn Mark Strand theatre absolutely authentic Mr. Hyman put in several days searching for material in Italian histories and in antique shops where Italian works of art were available. So when Brooklyn saw this novelty they had as nearly a picture of Venice in actuality as the human mind could contrive.

Only one setting was used, a Venetian exterior with a balustrade, gondola and panorama drop of Venice. A water ripple effect played on the canal waters as depicted on the drop, and a cloud effect gave life to the scenic embellishment. Upon opening a tenor was found perched on a balustrade serenading the girl occupant of the gondola with the amorous words and melody of "Ciriribin." The gondola slides up to the balustrade, is moored, and at the end of the verse the dark-haired signora steps from the craft gallantly aided by the Venetian, and both sing the chorus. Then enters another gallant courting the contralto with "Mari, Mari." At the end of the latter number the girl dancers in correct costume enter and interpret an Italian tambourine dance. The finale was the rendition of "Finiculi, Finicula," which the girl dancers color with fantastic folk-dancing.

Clever Tie-up for Pickford Picture in Philadelphia

As a prologue for "Through the Back Door," Manager Wolf, of the Stanley theatre, Philadelphia, arranged an old-time movie show that proved to be as big an attraction as the main feature.

Twenty-four sheet cut-out lobby display for "The Kid" used recently by Manager George Schade of Schade's theatre, Sandusky, O.

The curtains were drawn aside to disclose a bare room. A man came in and swept it out with a broom, then another, who climbed to parts unknown and carried on a conversation with the first as to the heat in the booth, and so on. Chairs were set up. A little boy straggled in and began to eat peanuts. The attendant told him he wasn't allowed to throw the shells on the floor. A fat woman in a large hat came next and on the screen was thrown a slide saying:

"Gentlemen will please remove their hats."

More patrons came in. A girl started to play the "rattly" old piano in the corner, and then one of the very first Mary Pickford films, dating back to 1909, was shown. It was very short and very funny to a present-day audience. Afterwards a girl in evening dress came out before the screen and sang a popular song while colored slides to illustrate were thrown on the screen, just as in the old days. And following this, "Through the Back Door" was shown.

Baby Ballet Featured by Lieber

A spectacular baby ballet, in which more than twenty-five kiddies took part, was presented at the Circle theatre in Indianapolis in conjunction with "Wedding Bells," the week of June 12.

The ballet, which was entitled "Morning," was given as an Entr' Acte, and the clever interpretation of various difficult steps by the youngsters proved exceedingly successful from both an artistic and financial viewpoint. Ralph Lieber, business manager of the Circle, preceded the showing with an extensive advertising campaign and the results were more than satisfactory.

Opening with a dance portraying the passing of the night and other fairy interpretations, during which time a score or more of kiddies costumed as flowers formed a background, appearing to be asleep. As dawn breaks, a "Will O' the Wisp" dance is given, followed by the dance interpretation of "Morning," by Gertrude Hacker, at which time the fairy flowers awaken and join in the pageant.

A solo dance by little Sue Tezzman, a three-year-old toe dancer, who previously had won many friends in Indianapolis, probably was the most successful individual event of the performance.

The costumes for the production were designed by W. Hurley Ashby, head of the Circle art staff, and the musical setting was arranged by Rudolf Kafka, musical director for the Circle.

Riley Poem Basis of Opperman's Prologue

Hal Opperman, manager of the Crescent theatre, of Pontiac, Ill., gave an effective setting to the showing of "The Old Swimmin' Hole." Preceding the showing of the picture the James Whitcomb Riley poem on which the feature is based, was read from the stage with a background showing a creek in Hoosier land.

This shows the lobby of the Frolic theatre, San Francisco decorated for the engagement of "The Blazing Trail"

Stage setting and prologue characters appearing in "Wedding Bells" playing last week at the Circle theatre, Indianapolis

Big Campaign for Comedy

Manager Helmt's Exploitation of "Now or Never" Gets Attention of Des Moines

E. H. HELMTS, manager of the Strand theatre, Des Moines, Iowa, originated an exploitation campaign for "Now or Never" that brought fine box-office results.

He arranged with the daily papers for a "Harold Lloyd Impersonation Test" inviting the inhabitants of the city to demonstrate their histrionic and imitative talents from the stage of the Strand theatre before judges who were selected from the audiences. Every and each contestant would be allowed three minutes during which he was to present his impersonations from the stage and prizes were provided for the best six impersonations.

In addition to theatre tickets, cash prizes were promised, the best impersonator to receive five Dollars in cash and five tickets while the others ranged down to two tickets.

The idea appealed not only to the public as can well be imagined but to the press as well. The "Des Moines Capital," in addition to the usual publicity given to picture houses, treated the announcement as news item and "boxed" it on the front page, together with a picture of Harold Lloyd.

Day by day, photos of the impersonators appeared on the front page of the paper coupled with a likeness of the comedian and inviting the public to comments.

As it can well be imagined, the interest of the public was aroused to a high degree, especially when Mr. Helmt announced that day on which the performance and presentation of prizes would take place.

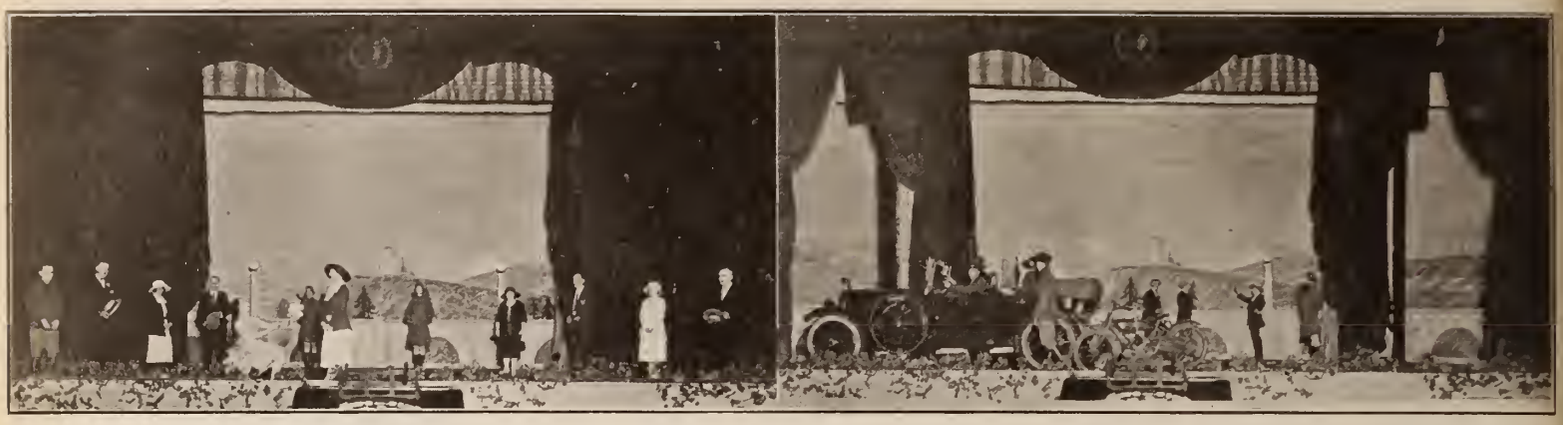
Incidentally, a great number of contestants added to the advertising of the picture by promenading the streets, wearing windsor ties—often improvised—and tortoise shell rimmed glasses. Local opticians added to the publicity by placing show cards into their windows advising people to buy tortoise shell rimmed glasses to look like Harold Lloyd.

Mr. Helmt had thus secured tremendous publicity for his house at a comparatively low cost, with the exception of the cuts he spent altogether ten dollars for prices and the excellent box-office returns more than justified the slight expenditure he had incurred.

Oklahoma Showman Stages "Devil" Prologue

A dramatic prologue on "The Devil" was put on by Manager Wm. Jacobs, of the new Criterion theatre, Oklahoma City, Okla. Specially painted scenery, as shown above, made an effective setting, in the center of which were flickering green and red flames made of silks and fanned by a concealed electric fan. Weird music preceded the entrance of a red devil with pitchfork, who recited several stanzas made up by Manager Johnson from the story of the picture, at which point a lovely girl in white as "Purity" entered. "The Devil" cowered backward, and was enveloped in a big puff of smoke, set off at his feet by an electric button.

Stage setting used in "The Devil" prologue staged by the Criterian theatre, Oklahoma City, Oklahoma



Two views of the special musical number staged by Paul Noble of the Liberty theatre, Portland, Ore., which served as a prologue to "The Sky Pilot"

Portland Theatre Stages Big Musical Act

Paul Noble Breaks All Presentation Records With "The Spirit of the Rose"

A FIFTEEN-minute prologue under the title of "The Spirit of the Rose," that served as an introduction to the screening of "The Sky Pilot," and also as a specialty number in honor of a recently held municipal event, the annual Portland (Ore.) Rose Festival was staged by Paul Noble of the Liberty theatre, Portland.

Mr. Noble writes a full description of the number giving the words of the songs used and explaining the stage business. The accompanying cuts illustrate the text.

"We took our sketch artist and out the highway we went to a place known as Chanticleer Inn, and looking due East from there one sees in the immediate foreground the famous "Crown Point"—the Columbia stretching out for miles and winding in through the gorge with a mountain background glorified by Mount Hood some sixty miles distant. Then back to the studio and we put the carpenters and the painters to work on the set. In the meantime our press agent got busy, and we had a world of publicity including announcements by the Rosarians—The Rose Festival Committee and the Chamber of Commerce.

Then into rehearsals with a dozen local talent performers and in three days we were ready to try it out on the public and here is the way it lined up.

All lights out with spot in center of stage as velvet draperies go up showing two curtain pages in Old Rose velvet costumes trimmed in gold in front of a silk and silver curtain hung in loose folds. Light rose foots gradually come up during their song as follows:

Two little curtain girls are we,
List to us and a sight you'll see,
As we open these curtains and show to you
A wonderful picture and a glorious view;
A place you've all heard of;
A scene that you all know.
Chorus:
It's our own Columbia Highway where the roses brightly bloom,
Where the mountains in their splendor seem to reach up to the moon.
Where the stranger from the East is awed where the native says "it's great,"
We've synchronized this scene for you with music lights and paint.

At this point the girls gradually draw back the curtains disclosing the scene I mentioned at first with the lights around the road railing burning—the lights in the Vista House at Crown Point—the white headlights of machines going over the highway and the red tail lights of others going the opposite direction, and the entire scene diffused with just sufficient blue and rose to give wonderful distance and haziness. Three or four men are noticed leaning over the railing apparently looking at the scenery. At this point the side draperies are taken away and with music very agitate and noisy, on comes a sport model automobile with chauffeur and four young ladies. Just as they about to alight the siren of a motor cop is heard and on he comes driving up to the side of the motor car singing as follows:

I've followed you some time, sir,
And quite a speed you've hit;
You've taken curves with mighty swerves,
And ne'er slowed up a bit.
And now it is my duty to present this card, young man,
Which entitles you to interview Police Court Judge Rossman.

Exit car and chauffeur while speed cop comes down stage to center singing the chorus:

Oh the king of the highway am I,
As protector of lives my business thrives
By catching the speeders who try
To do ninety or more and make Ford owners sore,
And instead of riding they fly,
So up goes my hand and I make them stand,
And I write down therein their record of sin;
'Tis the king of the highway am I.

Speed cop and soprano come down stage singing "Come Into My Garden of Roses," while a flower dancer does an interpretative rose dance. During the chorus the entire company come down stage. The end of this song immediately sequels into a dreamy waltz as follows:

Roses fair, Roses rare;
With fragrance and color combined,
They've won recognition in every nation,
They're known everywhere in this land.
Their beauty's unquestioned and in print is mentioned
The truth of this everyone knows
Roses fair, Roses rare
In Portland the home of the rose.

At the end of the first chorus the girls at the curtain draw it together and as the second chorus is started the lights are gradually dimmed out, and the moving rose scenes from Prizma's "The Message of a Flower," are thrown upon the draperies and last out until the finish. Henri Keates, master of the Liberty's organ, wrote the music and Manager Noble furnished the lyrics thus giving the prologue five local angles. Mr. Noble is immensely pleased with the prologue. He states in his letter as follows:

"The stunt has not only gotten us lots of business, but it has made the public feel that we have sacrificed the usual selfish business motives with which we are usually credited and have boosted for an enterprise that is wonderfully well thought of locally and the dyed in the wool natives will never forget it—CAUSE IT HIT HOME."

Lobby display by the Marlow theatre, Irontown, O., for "Brewster's Millions"

Weld's Latest Lobby Display

"Little Clown" Exploitation That More Than Met the Competition of a Carnival

A WILD man, an Egyptian puma, an Irish flying bat, a Grecian groundhog, a Mexican chinchilla and other animals were utilized by Arthur E. Weld, manager of the Strand at Cedar Rapids, Iowa, in putting over "The Little Clown" to a new house record for summer business.

A tent 14x22 was rented. With this erected in the spacious lobby and the box-office converted into a "main ticket wagon," Manager Weld set about to get a menagerie. Display ads for rats, cats, dogs, rabbits and a wild man (but no wild women) ran in advance of the exhibition dates and created a lot of wonder as to what the Strand was going to pull off. And the menagerie soon was available.

Gaily bedecked boxes on little express wagons provided the cages in which domestic animals painted in lurid water colors were placed. The Egyptian puma was a neighbor's cat whose nightly concert had disturbed the manager's slumbers; a butcher provided a whole cage of antediluvian cooties (rats), the police pound yielded a Mexican chinchilla, a plate of sausage was the Grecian groundhog, a brick represented the flying Irish bat that had been captured on a housetop while a head carved on a cocoanut mutely told how "Bobo," the Egyptian mummy, had died while trying to swallow his food and could find no place to put it. In addition, there was a wild man and a dozen of the prettiest girls in Cedar Rapids in varicolored satin clown suits.

Weld's colossal aggregation of world's wonders went along very smoothly for about 30 minutes and then excitement started when one of the antediluvian cooties escaped. The Egyptian puma took up the trail, with the Mexican chinchilla in hot pursuit of the puma. During the melee, the wild man took fright and beat it back to the jungles where his relatives were chattering in the trees. At least, that is what the newspapers stated that evening. Then to cap the climax some tender-hearted sister who wasn't onto publicity capers complained to the humane society about mistreatment of animals in the Strand lobby. Their duly accredited representative investigated — and that made more good newspaper copy.

Inside lobby and little dancers of the Majestic Gardens theatre, Grand Rapids, Mich., exploitation for "The Little Clown" engagement. The stunt was staged by Grover C. Ranck, manager. The top cut shows the Majestic Gardens usherettes in costume

All Decks a Queen Shy After This Exploitation Stunt

Here's a stunt that is reported to have gone into every home in Peotone, Ill.

J. J. Hoffer, proprietor of the Victory theatre in that town, booked "The Diamond Queen," the Universal serial.

As a novel publicity stunt he showed the first two episodes on the opening day and announced that all youngsters, who brought the queen of diamonds from a deck of regular playing cards, would be admitted free.

After the performance Hoffer held a hand containing queens out of almost every deck in Peotone. Not wishing to break up any games, he further took publicity advantage of the situation by announcing that the proper deck owners could come down to the theatre and claim their "Queens," if they so desired.

The stunt not only resulted in a packed house for the serial opening, but gave the community a good laugh—on the "penny ant-eaters."

Grauman Stages Prologue for Keaton Comedy

As a prologue for "The High Sign," playing recently at Grauman's theatre, Los Angeles, Managing Director Sid Grauman staged a novelty number that to all intents and purposes to those who had not seen the picture was a separate act in itself.

An expert shot was engaged for the occasion. With the proper light effects all arranged, the expert with the rifle took his place on the stage and he put on such an astounding exhibition of skill that he made most vaudeville acts of the same nature seem small by comparison. The audience was led to believe that the act was an independent number and had nothing whatever to do with the picture.

Hence, the psychology of surprise and pleasure when Buster Keaton appeared in the role of the crack shot in his comedy. The combination thus worked out by Sid Grauman sent them away from his theatre with a smile and a word of praise, the best advertisement any theatre can have.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

The purchase of four new theatres and starting construction work on two more elaborate motion picture houses during the last three months has brought the number of theatres controlled by Fitzpatrick & McElroy, of Chicago, to thirty-six, scattered through the States of Wisconsin, Michigan, Illinois and Indiana.

The two theatres being built will be the most pretentious of all the chain. They are located in Benton Harbor, Michigan, and Harvey, Illinois, and it is planned to open them early in spring.

The Benton Harbor theatre will seat 1,800 persons and the Harvey house 1,200.

The houses purchased in the past ninety days include two at Goshen, the Jefferson, and Lincoln, each 900 seats; the Lincoln-Dixey, at Chicago Heights, a 1,600 seat house, and the Leida, in West Pullman, with 800 seats.

To keep pace with the expansion of their business, Fitzpatrick & McElroy have recently extended their offices in the Century Building and now occupy practically the entire sixth floor.

Besides their large theatre business, this firm is the sole representative of the Ford Motion Picture Laboratories, handling the world rights to the Ford Educational Library, and also distributor of the Zenith Motion Picture Projector.

The south side is to have another large motion picture house, according to plans made by Alexander Flower, president of the Roosevelt State Bank, who will erect a 3,500-seat house on Grand Boulevard just south of the bank, which will cost in the neighborhood of $300,000. Work of clearing the site for the new house will start at once and plans are being drawn by Architects Z. Erol Smith and Albert Anis. The Grand Boulevard, which will be the name of the new theatre, will have its main entrance on the boulevard with 100 feet frontage. It will be an L-shaped building with the south wall 135 feet and the east 205, and a large stage capable of handling big attractions, if necessary, at the north end of the property. There will be one large balcony. It is reported that two prominent firms, now operating chains of theatres, are negotiating for a lease of the proposed new house.

F. W. Kraemer, assistant comptroller of the Rothacker Film Company, returned to Chicago after a month on the coast, where he cooperated with Joseph Aller in installing a comprehensive auditing system at the Rothacker-Aller Laboratory. He states that Mr. Aller is clearing desks in anticipation of a substantial increase in coast production. After a few days at Chicago Mr. Kraemer proceeded to New York to attend a conference at the headquarters of the Rothacker eastern practical picture branch. D. D. Rothacker, manager of the practical picture division, and S. J. Stoughton were present.

Dan Barton, of the Bartola Musical Instrument Company, left Oshkosh late in the week in his fast flying Stutz for Minneapolis, where he will open Bartola Musical Instrument headquarters at the West Hotel and keep open house for exhibitors during the convention of the Motion Picture Theatre Owners of America. A party of four more members, all connected with his company, followed Mr. Barton to Minneapolis, also traveling by automobile. It includes K. G. Kurtz, F. O. Patterson, H. H. Havens, and B. C. Comstock.

J. B. Dibelka, recording and corresponding secretary of the Illinois Exhibitors' Alliance, is scheduled to leave Chicago Friday for Minneapolis with his family, making the trip by automobile. After attending the convention, it is Mr. Dibelka's intention to drive from Minneapolis to Mackinaw and then return to Chicago by way of Michigan, stopping at some of the east coast and Traverse Bay summer resorts en route. He is fully prepared for the trip through the woods from Minneapolis east, carrying a rifle, revolvers and necessary camping equipment. His big husky son will help him do the heavy work.

Manager Bob Lucas, of Robertson-Cole, is proud of the fact that two of his salesmen, H. R. Phillips and E. B. Ishmael, headed the list of contestants from all over the United States for "The Wonder Man" selling prize the early part of this week, and, as the contest closes within a few days, the odds are that Messrs Phillips and Ishmael will be the ones who will attend the Dempsey-Carpentier fight on July 2nd, with all expenses paid by Robertson-Cole. Manager Lucas states these men are making good in the Chicago slogan, "1921 Is Rewarding Fighters."

Jack Graumon has purchased the interest of his partner, D. M. Vandawalker, in the Doll-Van Film Corporation, and is now in sole control of that company. He also has taken over a half interest in the Guhl Film Corporation of Milwaukee, an exchange which is affiliated with the Chicago corporation. Mr. Vandawalker has left Chicago and intends to take a long vacation before tieing up in another business enterprise. Mr. Graumon is one of the most widely known and well thought of exchange managers in this territory. In addition to the pictures already owned by the Doll-Van, the Illinois and Wisconsin rights to Jane Novak's series of six features for Fall release, has recently been taken over by Mr. Graumon. They are out door pictures with the north wood as a background and should prove good box office attractions.

R. C. Seery, of First National, is adding to his reputation as a golf player by his successful 1921 record on the links. His most recent achievement was the winning of a gold fountain pen for low net score of seventy-nine in the Illinois Athletic Club tournament played over the Grand Beach links last week. He also turned in low net score, seventy-three, at the May tournament of that organization, which was played at the Olympia Field, and won a handsome motor robe. Bob-O-Link is Mr. Seery's home club and he is rated as one of the reliable players of that organization.

Among the Illinois exhibitors who are going to New York for the Dempsey-Carpentier fight are Carl Miller of the Spencer Square Theatre, Rock Island, and Joe Erber of the new Erber Theatre, East St. Louis.

E. Rutishauser, who operates the Virginia and the Wonderland, has completed plans for the erection of a new six hundred and fifty seat theatre at 617-19 West Madison street, in the vicinity of the Northwestern Depot. A novel feature of the new house is that Mr. Rutishauser expects to do his biggest business in the morning, having noticed that the district near the Northwestern Depot is thronged early in the day with men looking for jobs and congregated about the employment agencies, and from the crowd he expects to get a large percentage of his patrons.

The Adams, the newest loop motion picture theatre, which is located on Adams street, between State and Wabash, opened its doors Saturday to the public for the first time, "The Silver Car" being the feature attraction, and has done excellent business despite the extremely hot weather. It is one of the handsomest small houses located in Chicago and the owners, The Vista Amusement Enterprises, have done wonders with the limited space at their command. This company is headed by H. M. Ortenstein and operate, in addition to the Adams, the Vista, Twentieth Century, New Park and Garden.

The opening of D. W. Griffith's new production, "Dream Street," at the Ziegfeld Theatre, was one of the important events of the week in Chicago Theatre circuits.

Salesmanager Eichenlaub, of First National, is scheduled to leave next week on his vacation. He will motor to his old home in Chillicothe, Ohio, where his parents reside, and before returning to Chicago will also visit Cincinnati, Dayton, Columbus, Cleveland and other central west cities.

Publicity Director Hill, of Universal's Chicago exchange, has just returned from a trip through the Illinois corn belt, where he made a survey of the business situation in the one, two and three day a week motion picture houses and reports that the small town theatre owners are doing an average Summer business, although a good many exhibitors are complaining. The general feeling among these exhibitors seems to be that with the passing of the farmer's busy season, theatre attendance will increase materially and that by late Summer business should be about back to normal.

Managing Director Cadoret, of the company which operates the Majestic theatre, Kankakee, Illinois, and other houses, was a Chicago visitor this week and stated that his concern was contemplating making still further improvement in the Majestic Theatre, which was recently gone over thoroughly and a fifteen thousand Hope-Jones Pipe Organ installed. The improvements which are now contemplated will make the Majestic one of the real de luxe houses of the state.

Chicago Independent's Ambitious Program

Wm. Russell, of Russell-Coverdale and Russell, newly formed film producing organization announces this week some big production plans. This firm owns and control their own studios in Los Angeles, California.

At present they are working on a series of Western pictures starring Frank Braidwood. Mr. Larsen, their sales manager, reports that nearly all of their territory on this series has been sold.

Their production staff includes some well known directors of the Western coast. They are John P. McCarthy, Norbert Miles, Jack Weiss and Bernard D. Russell.

Executive offices of Russell-Coverdale & Russell are located at 8 South Dearborn street, Chicago, Illinois.

The Music Tax: Further Discussion by a qualified Expert, of a Subject of Paramount Importance to Both Exhibitor and Public

Publisher's Note.—On page 3017 of the June 14th issue of the "News" we published an article on the Music Tax. We publish herewith a reply to our article written by a man who has had years of experience in handling music for the motion picture theatre. We will be glad to receive other constructive articles on this subject.

THE question of the Music Tax and what it means to the exhibitor was dealt in, at length in the June 14th issue of Motion Picture News. The imposition of this music tax seems to be a question about which many theatre men are puzzled. Sometime ago the American Society of Composers, Authors and Publishers determined they should charge a tax wherever any music controlled by them was played provided the playing was a part of an entertainment being operated for profit.

Quite naturally this included motion picture theatres, where music has come to be one of the major features of entertainment.

Motion Picture News in the above mentioned article counseled exhibitors not to pay the tax, if they did not wish to, and Motion Picture News pointed out a way that exhibitors could have music in their theatres and not pay the tax.

Exhibitors throughout the country have complained about paying the tax. But the courts have decided that the tax is just and that it must be paid. That is an established fact. The tax must be paid, complaints, arguments and everything else notwithstanding.

We too are complaining. But, the fact remains that the public will not tolerate any but the very latest music. When an audience enters a motion picture theatre it wants to be entertained. Where it once looked to the screen alone for entertainment it now turns to the orchestra pit as well. The two arts are now closely allied. One is as essential as the other to an evening's entertainment.

In pointing the way for exhibitors who do not wish to pay the tax and who may yet play music, Motion Picture News advised that these exhibitors use the music of certain music publishing houses. Their names were enumerated in the page article mentioned above. It is not my desire to belittle these publishers. The music they publish will live years after that published by those who charge the tax. The fact remains, however, that the music which is taxable is the the music the public wants.

This fact must never be lost sight of. To successfully conduct a motion picture theatre it is necessary to render the very latest music. Classical music has but little vogue in motion picture theatres. There are, of course, exceptions to every rule. There are doubtless some houses in the country whose patronage would be content with a fare of classical music. These houses can take the advice of Motion Picture News and use only the music published by the publishers of non-taxable music. The every-day motion picture theatre, however, the one that serves the masses and not the classes, could never possibly exist unless they offered taxable music.

Synchronized music scores contain the latest Broadway hits and are made for all theatres. The every-day house can use them to the very best advantage. They contain the very latest music, the catchy fox-trots, etc., that the amusement-seeking public demands. They also contain the more staid melodies. True these latter melodies are not taxable—but they would never be accepted unless they were offered along with their lighter musical sisters which are taxable.

Though we join with all exhibitors in decrying the music tax—we nevertheless can see no room for further complaining, now that the highest courts have upheld the decisions that compel the payment of the tax. We pay it—and gladly too—. Our business is the making of music scores. The exhibitors business is the screening of pictures. For that alone does he and do we earn our greatest revenue. Let us turn our attention to the fulfilling of these respective missions and forget the tax. It must be paid or a great loss will result.

Your public demands taxable music. Your living comes from that same public. It is not an exorbitant tax. Any theatre owner can pay it. Let us join our interests—The Synchronized Scenario Music Co., and exhibitors at large. Offer your patrons the very best music obtainable. And because that music is taxable—let that not be a reason for wasting a moment which you should be using to make your presentations bigger, greater and better. Taxable music must be used by every theatre man who desires to satisfy the public demand.

ARTHUR J. ABRAMS, Vice President,
Synchronized Scenario Music Co.

Calls for "Bureau of Information" : : :

IN a statement just issued, Harold B. Franklin, managing-director of Shea's Hippodrome, Buffalo, N. Y., calls for the establishment of a motion picture "Bureau of Information" to serve as the "Official Mouthpiece" of the industry. Such a bureau would in Mr. Franklin's opinion constitute a cogent means of protecting the motion picture against adverse propaganda and "be a tremendous power to help mould the thoughts of our public-spirited organizations." He writes:

"The empire state of our free beloved country—the state where ninety-nine per cent. of the money comes from that supports the motion picture industry has censorship! Five years ago this would have been thought impossible, yet here it is a cold fact staring the Fourth Industry of the Country in the face. There must be something radically wrong with an industry that has the power of the motion picture if such legislation can be passed.

"Some years ago I remember hearing a prominent motion picture man state that the motion picture could elect a president of the United States, yet here at this late stage of the game the motion picture cannot protect its own interests. Either the motion picture industry is not taking advantage of the great power at its disposal or else this power is a myth.

"What the motion picture industry needs most at this time is an 'Official Mouthpiece.' It is astounding when one realizes how poorly organized the motion picture interests are in the eyes of the public. A small organized delegation of "holier than thou's" are able to reach the multitudes and influence our public servants, whereas the motion picture, that speaks a universal language, that our great country depended upon in time of war, must go on their knees and beg that laws will not be passed that are against every principle of free government.

"What the industry needs is a 'Bureau of Information' that would have the support and respect of both producers and exhibitors. This bureau should have as its head the biggest man that could be procured, even if he is to be found outside of the industry. Salary should be no object. This man should be backed by a board of directors representative of the industry. The balance of power of this board should be in the hands of the Motion Picture Theatre Owners of America, because the exhibitors of the country control the screens and without the whole hearted support of the exhibitors the screens of the country cannot be delivered. Such a bureau should have at its immediate disposal the sixteen thousand or more screens of the country. What a tremendous power that alone would give such a bureau. Where is the forum or medium that could compete with it? Censorship! Blue Laws! Daylight Saving! Unjust Taxes! They would be things of the past.

"This bureau should have on its staff permanently ten to twelve of the best speakers that can be procured to continually represent the case of the motion picture before Women Clubs, Ad Clubs, Rotary Clubs and other kindred organizations. What a tremendous power to help mould the thoughts of our public spirited organizations.

Music and The Picture

"Accoustical Advice for Association Members"

By Charles D. Isaacson

GEORGE C. HANNAM is now acoustical adviser to the Association of Motion Picture-Musical Interests, and his services are at the disposal of the members.

Mr. Hannam is acoustical engineer for the Junius H. Stone Corporation, an organization of national prominence, specializing in the installation of sound corrective treatments. His business is to find what's wrong in a theatre and then proceed to make it right. If there's an echo, if certain parts of the house do not receive the full music, if there's a harshness or a dullness in the carrying power of the sound, Mr. Hannam's analysis will probably correct it and change the whole character of the musical entertainment.

Some time ago, in company with the large group of persons who have jointed the association. Mr. Hannam made his application. Shortly thereafter, deeply impressed with the purposes of the new organization, he made this really generous offer, with the result stated above.

If you have an acoustical problem, take advantage of your membership in the Association of Motion Picture-Musical Interests and call upon Mr. Hannam through the temporary headquarters of the organization, 729 Seventh Avenue, fourth floor.

If you are not a member, the time to join is right now. These are the baby days of the association, when the aid and co-operation of all is necessary. To-morrow, next year, the association will be on its feet and working hard for causes affiliated with motion picture-musical progress. It can do big things for picture men and musicians; it can be the means of solving many serious problems and of soothing the way for the affiliated workers.

Send your application in to-day and become one of the splendid membership.

"Introduce me to your friends, and I will tell you who you are," or "show me your music cues and I will tell you where you belong."

I quote the above sentence because a great many musical directors using musical suggestions have condemned my music cues because they are in their estimation nothing but an advertisement for certain publications, in which, as they say, I am financially interested.

I will now attempt to explain my views on the subject, and will also endeavor to answer Mr. Chas. D. Isaacson, editor of this column; Mr. E. H. Charlton, of the Columbia theatre, at Baton Rouge, La., and Mr. E. H. Shakely, of Washington, Pa., and many others who have openly expressed themselves, and have made suggestions in a spirit that clearly indicates that a better music cue should be made.

DAVID W. GRIFFITH ON ASSOCIATION BOAD.

The great director of "The Birth of a Nation," "'Way Down East," "Dream Street," etc., has accepted a place on the executive board. Mr. Griffith has always stood for music in connection with the screen, the first man to send out a complete score with his productions.

One of the paramount issues, in speaking against the practicability of my music cues, is the fact that I have been duplicating on certain compositions, and that my variety is very limited. I do not deny this. I have been using a limited amount of musical numbers.

Years ago, when the music cue sheet was first introduced, we (I say we, meaning myself and other pioneers) encountered a great many difficulties in finding sufficient dramatic and incidental material. Realizing the situation I had Belwin, Inc., publish a series of musical compositions, composed with the purpose in view to musically portray all emotions of the film.

For example, I selected a number like "Elegie" by Massenet for pathetic scenes; "Birds and Butterflies" by Sol P. Levy for light and gay scenes, "Cavatine" by Baron for dramatic scenes, and I had the Belwin Company publish hundreds of incidental numbers such as sinister themes, dramatic tensions, agitatos, hurries, love themes, etc.

Mr. Isaacson's theory of giving a synopsis of the picture interjected with the names of various musical compositions, instead of the present cue is very good; but it does not to my mind simplify matters. Such cue for a five-reel feature would necessitate several pages (in printed form), and, after all, will not exactly indicate when certain compositions should be played. Such an idea would serve where one or two rehearsals are possible and enable the musical director to determine the exact spots where a change of music is necessary.

After all these disputes on music cues are of a constructive calibre, and all parties concerned have in mind to distinctly analyze the picture in musical terms. We all have ideas and are entitled and privileged to express our opinions, and act in accordance with our knowledge and ability.

I have, therefore, selected a method of my own which I thought would suit the situation. In picking my method of compiling cue sheets I realized that music cues cannot be designed for institutions like the Strand of New York, Shay's Hippodrome of Buffalo, the Circle theatre at Indianapolis; in fact, for any institution whose musical destinies are in the hands of men able to do the work themselves, view the picture before the opening performance, and have at their disposal complete libraries and organizations that in every respect aid them to put up a musical program to not only fit the picture, but to parallel with musical intelligence of their audiences.

Eliminating such houses, I realized the music cue must serve the small man in the small town, with a limited library.

I admit that it is impossible to indicate the musical character of a picture exactly, by simply mentioning the musical compositions with their tempos—"moderato" or "allegretto." Knowing this I decided to constantly use certain musical compositions for certain scenes, thereby getting musical directors using such cues, to purchase those numbers, become thoroughly acquainted with them, and be in position to analyze the picture musically and intelligently substitute.

Instead of saying on my cues "so-and-so is dying" or "so-and-so is laughing," I suggest numbers which are known to depict scenes of such a character. In short, when musicians see that I have listed "Bleeding Hearts" by Sol P. Levy for a certain scene, they know that that scene must be of a pathetic character. Under no circumstances do I insist or even suggest that musical directors play the compositions that I mention on my cue sheets. If they are acquainted with the compositions they can substitute what they think is suitable.

Let us for an instance review the consequences if music cues would list different material each time. There is not a doubt that such a cue sheet would be valuless, for the reason that the numbers would be of unknown quantity. Considering that 99 per cent. of the music cues are used by daily changing houses who receive the film and cue sheets only a few hours before the opening performance, my method is the most practical, inasmuch as there has been no better one successfully introduced.

Is there any reason at all why music cues should list such numbers as "Hebrew Song and Dance" by Zimbalist, "Cornelius Overture to Barber of Bagdad," "Phaeton" by Massenet, "Itzeyl" by Pierne, "Manuel Mannendez" and "Francesco Di Rimini" by Tschaiowsky. All these numbers are foreign publications at present not obtainable in the United States. Even if the foreign music market should improve, and these numbers be obtainable, how many combinations will be able to digest them. If a funeral march is needed for a certain scene, why mention an extract from the "Eroica Symphony" by Beethoven when the "Funeral March" by Chopin would clearly indicate what is needed. The musical director with higher aspirations can then use the "Eroica Symphony" if he wants to.

(Continued on page 266)

Application for Membership
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ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Cosmopolitan Picture Held for Third Week

So great has been the demand by audiences for "The Woman God Changed," the Cosmopolitan Production, that B. S. Moss has decided to run the picture a third week at his Broadway theatre, Broadway and Forty-first street. The holding over of this picture for an additional week last week was the first time in the history of this theatre that a feature picture has been thus held. The Moss office stated that this is the first time that any vaudeville theatre in this country has shown a motion picture for a third week.

The popularity of Cosmopolitan Productions has become so great that the Keith-Moss - Proctor theatres in Greater New York will hold a Cosmopolitan Productions Week beginning Monday, June 20, and ending Sunday, June 26. This is the first time in the history of these houses that a week devoted exclusively to the productions of an independent motion picture producing unit has been arranged.

Hodkinson Has New Releasing Method

Plans are now being perfected, announces the W. W. Hodkinson Corporation, whereby the exhibitors of the United States will be enabled to reap the greatest possible profits when "A Certain Rich Man," Benj. B. Hampton's production—the screen version of William Allen White's novel—is generally released.

A new idea will be put in effect in conjunction with the releasing of this picture; one which is radically different from any method thus far employed by the W. W. Hodkinson Corporation in the handling of their product. The release date it is expected will be set for the first week in September. This, however, does not mean that the picture will be nationally released at that time. Instead the entire month will be reserved for big key city showings. "A Certain Rich Man" will be given indefinite runs in such cities as New York, Chicago, Cincinnati, Cleveland, St. Louis, etc. In this way, it is said, a vast amount of public interest will be worked up in the production, so that when finally it reaches the screens of the United States, theatre patrons will be awaiting it with the greatest interest and impatience, which will mean increased revenue for the theatre-owned.

Lloyd Heads Capitol Bill

"Among Those Present" to Be Supported by Short Subjects

IT is announced that Samuel Rothafel, who has been responsible for perhaps more revolutionary steps in the advancement of the art of picture presentation than any other man in the business, has decided to feature Harold Lloyd in "Among Those Present" at the Capitol Theatre, New York City. The three-reel Lloyd comedy will be shown with a superb musical program and a selected list of short subjects, but all the emphasis will be laid on the Associated Exhibitors comedian.

This is the first time a comedy under feature length has been shown in a big first run house in New York City without a feature of five reels or more in length being on the program. The Strand used a feature with "Shoulder Arms" in the first week of its run and in the second week ran a dramatic picture of shorter length. "Shoulder Arms," however, was not run alone as the big featured part of the program.

This action of Mr. Rothafel is regarded by Associated Exhibitors as the culmination of one of the most remarkable demonstrations of the nation-wide popularity of any star ever known. In the series of Associated comedies, Lloyd has attained the greatest number of bookings ever accorded a series of pictures of any kind, according to figures taken from the actual records of the company.

While laying the utmost emphasis on Lloyd, Mr. Rothafel let it be known that the rest of the program would be of a character seldom seen on Broadway. He has merely disregarded footage in determining the feature and he is confident that in forming his program for the usual length with short reel material of exceptional merit he will succeed in accomplishing one of the most striking results in showmanship ever attained.

Metro's Summer Releases

"Fine Feathers" and "The Man Who" Head List of Seven Productions

METRO PICTURES CORPORATION announces seven new photoplays for summer release.

The first will be "Fine Feathers," Eugene Walter's adaptation of his own stage drama, with a cast that includes Claire Whitney, Eugene Pallette, Thomas W. Ross and June Elvidge. The directors were Fred Sittenham and Maxwell Karger. "Fine Feathers" is to be released on June 20.

The Fourth of July will see the release of Bert Lytell's new starring vehicle, "The Man Who," a Maxwell Karger production, adapted by Arthur Zellner from Lloyd Osborne's Saturday Evening Post story. Virginia Valli, Lucy Cotton and Frank Currier are in the cast.

"Over the Wire," a Wesley Ruggles production starring Alice Lake, is due for release on July 18. It is an adaptation by Edward Lowe, Jr., of a story by Arthur Somers Roche.

Viola Dana will be seen on August 1 in "Life's Darn Funny," a Dallas M. Fitzgerald production of "Caretakers Within," a Saturday Evening Post story by Christine Jope Slade, adapted by Molly Parro and Arthur D. Ripley. Miss Dana's leading man in this picture is Gareth Hughes, now preparing his first starring vehicle, "The Hunch," a George D. Baker production made by S-L for Metro distribution from a story by Percival Wilde.

Other summer releases to be made by Metro include the Nazimova production of "Camille," a modernized version of the Dumas drama written by June Mathis, in which Rudolph Valentino will support the Russian star as Armand Duval; "A Trip to Paradise," a Maxwell Karger production of June Mathis's adaptation of Molnar's "Liliom," with Bert Lytell starring as the "roughneck," and with Virginia Valli as the wife, and "The Match Breaker," a Dallas M. Fitzgerald production of a story by Meta White, adapted by Arthur Zellner, with Viola Dana as star.

The dates for release of these last three productions will be announced later.

Elaine Hammerstein Completes Picture

Elaine Hammerstein has just completed another star series picture at the Selznick studios in Fort Lee, the final shots of "Remorseless Love" having been made under the direction of Ralph Ince a few days ago. Myron Selznick, vice-president in charge of production of the Selznick Corporation, and his staff of editors, cutters and title writers are now busily engaged in finally preparing it for release.

"Scrap Iron" Bookings Aided by Carpentier

THE letter written by Georgies Carpentier, Dempsey's challenger, to Charles Ray, congratulating that star for the fight scene in "Scrap Iron," the First National attraction, has given a great impetus to the bookings on that picture, states First National. Carpentier's opinion of the fight is being transplanted by exhibitors to slides, lobby cards and other media for the advance propaganda on the picture.

Carpentier wrote "the fight in this picture is one of the very best I have ever seen screened. Congratulations on the art with which you staged it."

Finkelstein-Ruben Manage Universal Exchange

One of the most important agreements ever signed between producers and exhibitors has just been consummated by H. M. Berman, General Manager of the Universal Exchanges. By this agreement the Universal exchange of Minneapolis comes under the management for a period of years of the Finkelstein & Ruben interests. This move has been under discussion for several weeks and necessitated several trips of the theatre man to New York and several of Mr. Berman to Minneapolis. The agreement was signed just prior to Mr. Laemmle's departure for Europe, and went into effect on June 19.

By this arrangement Universal, which has been kept out of many of the first-runs in the Minneapolis territory, secures the desired entree into fifty first-run theatres in Minnesota, North Dakota, South Dakota and Wisconsin.

"Four Horsemen" Music in Sheet Form

The original music introduced for Metro's New York showing the Rex Ingram production of Ibanez's "The Four Horsemen of the Apocalypse" has been the subject of enthusiastic comment since the first night of its release, early in April.

Four of the most popular melodies have been lifted from the score and are now published as individual compositions by the Photo Play Music Company, with covers illustrated by the Hirschauer poster of the four horsemen.

Twenty-four sheet poster which Associated Exhibitors have ready for billing their "Without Benefit of Clergy"

Lichtman Sales Drive Goes Over the Top

The big Associated Producers, Inc., sales drive organized for the week of June 12 by General Manager Al Lichtman, has gone over the top, announces that company.

The drive set a fast pace from the start, and while the standings of the various exchanges are still being computed at the Home Office, indications point to a most successful sales campaign. Reports and playdates are continuing to come in and it will likely be a week before definite figures as to the records of each exchange are available. That many of the exchanges have set new records for volume of sales and cash collections is a foregone conclusion arrived at by a rough study of the situation.

"Infamous Miss Revell" for Alice Lake

"The Infamous Miss Revell," a story by W. Carey Wonderly, has been selected as Alice Lake's new Metro starring vehicle. Arthur J. Zellner has prepared the screen adaptation, and Dallas Fitzgerald will direct Miss Lake in this new production.

President Harding Sees "Rider of King Log"

"THE RIDER OF THE KING LOG," the Associated Exhibitors production which is the picturization of Holman Day's novel bearing the same name, has aroused the interest of President Harding and his entourage, according to reports received from Washington.

President Harding expressed his desire to view the picture, and in accordance with his request a special showing of "The Rider of the King Log" at the White House was arranged. The President and Mrs. Harding, as well as a considerable number of prominent guests, attended the showing and the President expressed his deep pleasure.

First Nat'l Week in Ind.

200 Theatres Co-Operate to Make Week of June 12 a Big Success

THE first observance of First National Week in Indiana was held the week of June 12th, during which approximately two hundred theatres in the state featured Associated First National Attractions on their programs.

More than a score of theatres in Indianapolis alone played First National attractions, the Circle, being the first run franchise holder in that city, featuring Constance Talmadge in her latest release "Wedding Bells," preceded by a spectacular baby ballet.

Virtually a full page advertisement was used in the Indianapolis Sunday Star and smaller ads were used in the News and the Times, the other two Indianapolis newspapers. Special one sheets and slides were provided all the theatres in the stage running First National pictures and a publicity campaign conducted from the Indianapolis office, resulted in the newspapers throughout the state devoting considerable space to the campaign.

The Indiana Daily Times gave a column of space to a story outlining the formation of this organization and the Star also gave the celebration of First National Week considerable space.

The advertising was laid out with the First National stars, forming a border to the page, including Norma and Constance Talmadge, Charles Chaplin, Charles Ray, Anita Stewart, Dorothy Phillips, Richard Barthelmess, Jackie Coogan, Marguerite Clark, Katherine MacDonald, Mr. and Mrs. Carter De Haven, Allan Holubar, Marshall Neilan, and R. A. Walsh. The First National trade mark was the centre location at the top of the page.

A list of theatres playing First National Attractions was run at the bottom of the page, just below the sales points of the ad.

Current Paramount Issues

George Melford's "A Wise Fool" and "Sham" for Release June 26

SIR GILBERT PARKER'S novel "The Money Master" has been picturized by George Melford for Paramount under the title of "A Wise Fool" and will be released June 26. Paramount also will release "Sham," starring Ethel Clayton on the same date. "A Wise Fool" is the second of the George Melford-Parker pictures.

James Kirkwood was singled out to play the involved role of the money lender-philosopher and the assisting cast includes Ann Forrest, Alice Hollister, Alan Hale, Fred Huntley, Charles Ogle, and Truly Shattuck. George Melford has extended himself to make Sir Gilbert Parker's story as convincing to the screen world as it was to the novel readers of three continents. He has made a careful study of the atmosphere of the little parish of Quebec. The Parisian scenes and the episode on the high seas are counted among the best of the screen year.

The story is set in the still unexplored locales of Canada and the principals are the fascinating race of French-Canadians. The plot deals with the gradual education of a self-righteous philosopher who is taught the proper place for his ego.

"Sham" is a story of decadent Knickerbockerdom. Miss Clayton is assisted by such capable performers as Theodore Roberts, Clyde Fillmore, Walter Hiers, Sylvia Ashton, Helen Dunbar, Arthur Carewe, Thomas Ricketts, Blanche Gray, Eunice Burnham, and Carrie Ward Clark. The picture boasts of Elmer Harris and Geraldine Bonner as authors and Douglas Doty as scenarist. Thomas Heffron, the director, adds another success to his list.

Sunny West Film Will Have Feature Series

B. H. MILLS, of the Sunny West Film, Inc., of New York, announces that his company is preparing to enter the independent field with a big product in the near future. The first release will be a series of eight five-reel Western and Northwestern features, which George Edwardes-Hall will direct.

Negotiations are now under way, states Mr. Mills, which if carried through will bring to Sunny West high-class short subjects as well as features.

Vitagraph Has 40 Acres of Production Space

Activities at Vitagraph's California studio this week expanded over an area of forty acres, the largest space in present use for picture production by any one company in Hollywood, it is claimed. Less than two years ago, Vitagraph was confining its Hollywood operations to ten acres. Now the original ten, with its stages and sets, are dwarfed by the increased construction and facilities that cover the additional thirty acres.

Vitagraph, a year ago, purchased the ten acres adjoining its original lot. Then, some time later, ten more acres were leased to give Larry Semon, the star comedian, plenty of space for his thrilling stunts.

To complete the perfect square lot of forty acres, the ten-acre lot of the other corner, used for the past several years for William S. Hart's Western streets, has been leased for William Duncan's new feature productions.

Clergyman Commends "Wild Goose" Theme

A splendid tribute to the worth of "The Wild Goose," the Cosmopolitan Production that is drawing big crowds all over the country, was paid by the Rev. Charles C. Carver, curate of Christ Church, New Haven, Conn.

After seeing the picture the clergyman said: "Everyone ought to see 'The Wild Goose.' This notable photodrama impressively sets forth the evils following in the wake of divorce. The twentieth century so-called freedom, leaving the plan of life for molding in the hands of each person, to be shaped in his or her way, is a dangerous and selfish procedure.

"Carnival" to Run at Capitol Theatre

The international film, "Carnival," recently acquired by United Artists, will have its first run in New York City at the Capitol theatre, beginning June 26, and after its run is completed at the Capitol, it will be played over the entire Marcus Loew Circuit.

This production was made by Harley Knoles in Venice, and has created a sensation in Europe.

JUANITA HANSEN *in*

THE YELLOW ARM

From America to China and Back Again—

with thrills all the way!

The story of "The Yellow Arm" covers thousands of miles of territory but there's a thrill every hundred feet!

Duck the heavy stuff in hot weather. Give your crowd something peppy, gingery and alive with action. Give them something that will insure good attendance for fifteen weeks, with all the benefit of word of mouth advertising such as you can't get on a short run feature.

Pathe serials are a habit with many millions of persons. It's a habit that brings in a lot of coin to many wise exhibitors.

Get your share.

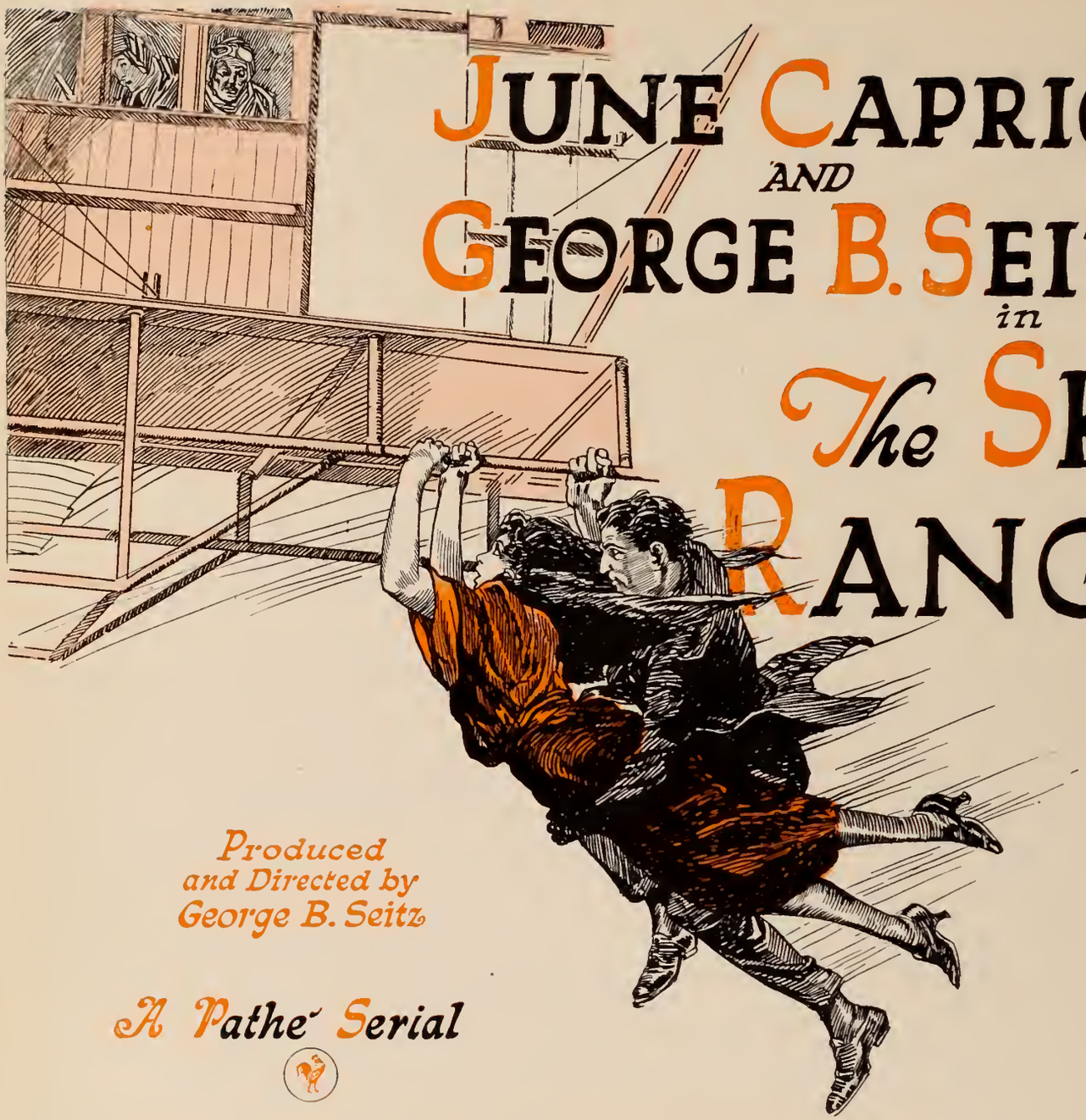
With

Warner Oland and Marguerite Courtot

Produced by

George B. Seitz Inc.

A PATHÉ SERIAL



JUNE CAPRICE AND GEORGE B. SEITZ in The SKY RANGER

Produced and Directed by George B. Seitz

A Pathe Serial

"I WAS showing the latest episode of 'The Sky Ranger' the other night and as the crowd has been coming good on the serial night I thought I would sit in and hear the comment.

"Well, you know those scenes where Caprice hangs from the speeding airplane by her hands and the wind makes her stream out behind like a flag? Well, it had us all fanning for air. In my excitement I forgot I was in a theatre chair and gave the arms a yank, thinking to move forward and see better. The seat came loose with a noise that made everybody jump and I thought I was too old in the show game to get any sort of a thrill.

"Don't tell the gang or they'll have the laugh on me."

(From a personal letter from an exhibitor.)

GOSH!

Who wouldn't pull up their seat?

New York Critics See "The Journey's End"

"The Journey's End," Hugo Ballin's third independent production for Hodkinson release, which was made under the working title of "Ave Maria," was shown to an invited audience at the Stanley theatre on the morning of Thursday, June 16.

The critics accorded the picture much praise. The *Morning Telegraph* says of it: "There hasn't been such an unusual production in months"—and they end their critique by saying—"A story has been built that is absorbing; expertly told on the screen and a genuine success from every angle."

The daily press contributed their words of praise. P. F. Reniers, writing in the New York *Evening Post*, gave a great deal of space to Mr. Ballin and his genius.

Paramount Opens Third Salesmen Class

Under the direction of F. F. Creswell the third Paramount salesmen's class opened this week at the home office of the Famous Players-Lasky Corporation, with thirty-four students present. Talks outlining the aims and policies of the company were given by officials of the corporation.

The sales students in attendance are P. J. McKinley, F. Hunt, J. L. Raper, S. Cooley, R. D. Koser, J. H. McIntyre, E. M. Kempner, J. W. Thurlow, A. A. Grimes, J. H. Grainger, H. Antin, B. F. Burham, J. B. Meley, F. E. Wagoner, L. H. Owens, W. C. Johnson, J. H. Elder, H. I. Herton, W. J. Clark, Louis E. Vogel, A. P. Longdon, H. V. Larkin, H. F. Neill, V. C. Jacob, H. J. Mann, T. Millette, E. P. Moran, W. H. Carmichael, L. F. Edelman, E. E. Geyer, C. A. Roeder, V. R. Moore, W. C. Winship and C. R. Christensen.

Reconstructed Features Going Over Well

According to reports received by the American Film Company from the S and S Film and Supply Company of Pittsburgh, distributors of American's reconstructed features, this series of pictures is doing some unusually fine business for S and S.

Mary Miles Minter, William Russell and Helen Holmes are reported to be proving popular in the sections of Pennsylvania and West Virginia covered by S and S; and "Quick Action," "Sally Shows the Way" and "Man from Medicine Hat" are said to be pleasing audiences everywhere.

British Nobility View "Pollyanna" Opening

"Pollyanna," Mary Pickford's production released by United Artists, opened recently at the Palace Theatre in London. The devotees of the American star were present in full force, and the audience numbered some of the most prominent figures of the British nobility, including H. R. H. Princess Christian, H. R. H. Princess Beatrice, H. H. Princess Marie Louise and H. H. Princess Helena Victoria.

Big Cosmopolitan Fall Release

THE screen character comedy drama that will make millions roar with laughter is the prediction made for "Get-Rich-Quick Wallingford" by Cosmopolitan Productions which will release the picture next fall. Adapted from the original stage success by George M. Cohan, that played in every city in the United States a few years ago, "Get-Rich-Quick Wallingford" transfers to the screen not only all of the clean, wholesome humor of the internationally famous playwright, but adds many laughs that could not be compassed within the comparatively restricted limits of the spoken drama.

The climax in the adventures of J. Rufus Wallingford and his partner in sharp dealing, "Blackie" Daw, forms the theme. Known throughout the length and breadth of the land. "Col." Wallingford, the silvery-tongued dispenser of wildcat ideas, and "Blackie" Daw, sleek, smooth and suave coadjutor of the world's champion confidence man, are shown in their darkest moments and at the glittering triumphs of their careers.

Cosmopolitan Productions claims for "Get-Rich-Quick Wallingford" more smiles, chuckles and laughs to the foot than any other motion picture comedy drama has been able to evoke. Furthermore, it is distinctly 100 per cent American—written, directed and acted by Americans, about a typical American small town and actuated by fine American ideals as to uprightness, square dealing, progressiveness and family life.

Cosmopolitan Productions entrusted the direction of "Get-Rich-Quick Wallingford" to Frank Borzage, who directed "Humoresque." The latter picture won instant and hearty approval because of its unusually fine characterizations, its innate understanding of a misunderstood people and its kindly humor.

Sam Hardy and Doris Kenyon appearing in Cosmopolitan's "Get-Rich-Quick Wallingford," which will be released on the Paramount program

The human heart, the same in Singapore as in Seattle, in Auckland as in Atlanta, was bared in this epic of New York's East Side.

In "Get-Rich-Quick Wallingford" there is again strikingly evident this vital characterization, this insight into the hearts of a people. This time, however, the motivation and the locale are different. Here we have two skillful crooks, long schooled in the art of dishonesty extracting honest dollars from gullible men and women, operating on a large scale in a small Middle Western town—Battlesburg, rich, somnolent, smugly satisfied with its mediocre traditions and stodgy backwardness. Still, under the contempt of the two sharpers for the unsophisticated and impressionable people of Battlesburg there lies an authentic respect for their sympathy and loyalty. Time after time their consciences painfully advise them that the defrauding of these friendly folk is the meanest work of their checkered lives.

Wallingford and Daw long to be honest, and honest they become by a trick of smiling Fortune and their own wishes. Their transformation is reflected in the great changes that come over Battlesburg which, in the final fade-out, is seen full blown as a progressive city with skyscrapers, beautiful homes and a street car service.

To Luther Reed goes the credit for the scenario for the production. With George M. Cohan's play as a basis and his own experience as a boy in a small Middle Western town to draw on, Mr. Reed created a script that offered every opportunity to Mr. Borzage to direct what should justly become a screen classic. Not a little of the excellence of the production is due to the co-operation of Cosmopolitan Productions' famous Scenic Staff under the direction of Joseph Urban, the settings being masterpieces of their kind.

Obviously inspired by the sheer worth of the story was the cast of "Get-Rich-Quick Wallingford." Sam Hardy, known to lovers of musical comedy, plays the polished, urbane Wallingford to a nicety. Norman Kerry, seen many times on the screen, is Wallingford's artful partner, "Blackie" Daw. Doris Kenyon makes a winsome Fanny Jasper, later to become Mrs. J. Rufus Wallingford. Billie Dove and Diana Allen have important parts and others in the cast are: Edgar Nelson, W. T. Hays, Horace James, Jerry Sinclair, John Woodford, Mrs. Charles Williard, Mac M. Barnes, William Robyns, Patterson Dial, William Carr, Eugene Keith and Benny One.

"Get-Rich-Quick Wallingford" will be a fall Cosmopolitan Productions release.

90 Paramounts for Next Season

FROM ninety to ninety-five Paramount pictures will be released next season, it was announced this week by S. R. Kent, general manager of the distribution department of the Famous Players-Lasky Corporation.

"Reports from our district managers, assembled in their annual convention in New York," said Mr. Kent, "show that exhibitors next season will need a continuous supply of big productions for their screens. But these reports also show that these productions, because of general industrial conditions, must be of an unusually strong box-office power.

"The motion picture industry, in common with other big businesses has been going through a most salutary period of readjustment, of change. There has been a general shaking-down, a tightening up all along the line. To every branch of the industry—production, distribution and exhibition—there has come the call for better service, for greater efficiency. In production, general depression has sifted out the weak spots and has decreed that the weak attractions can no longer survive. Waste, incompetency and slipshod methods have gone by the board; the unimaginative, factory-trained directors have gone or are going; the manufactured stars whose weakness at the box-office has been registered, are headed for the discard; the productions turned out with no other aim than to meet a release date have passed their day.

"In distribution, the cry is for greater service, more efficient handling of product, less waste, and greater co-operation between distributor and exhibitor. And in exhibition, the public has registered its command for real entertainment, real showmanship and a closer study of what the public wants.

"All of these changes undoubtedly have worked some hardship on certain people; but they have been necessary for the continued welfare of the motion picture industry, and because of them this industry is now on a finer foundation and is in a better position than ever before for definite progress along sound business lines.

"Mr. Lasky, in charge of production, had laid plans for a strengthening of the Paramount producing organization to bring Paramount Pictures to an even higher standard than they have set in past seasons. Stronger personalities will be seen as Paramount stars in our various star pictures, and our super-productions will be reinforced by the presence in their casts of several well-known stars, thus giving exhibitors not only the selling power of our big directors' names and abilities, but also the attraction of strong personalities in the casts. On the other hand, doubtful units have been eliminated.

"While the production department is raising the standard of its pictures, we in the distribution department are planning an enlargement of our service to exhibitors so that they will receive an even greater return from our pictures.

"We shall schedule our pictures only thirty days in advance. We shall have a representative of the sales department stationed continually at the studios to give us advance information on productions in work and to establish a closer liaison between the producing and distributing branches.

"The sales school, which is now holding its third class, will continue its sessions regularly, feeding the distribution department constantly with men better trained in the Paramount idea of increased service to exhibitors.

The Job of Killing the Octopus

Backer to Give Independents Strong Support

ANOTHER champion to espouse the cause of the Independents, is Franklyn E. Backer, president of Horizon Pictures Inc., who throws his hat in the ring in the fight against trust domination and pledges the theatre owners, producers and state rights distributors, who are operating independently of any combine, his utmost support.

In a statement issued by Mr. Backer, he says: "The day has come for concerted action from every quarter if the independent theatre owners are to withstand the awful onslaught that is being planned by Wall Street to throttle their business and wipe out their investments of millions of dollars, and going back to the old adage, the only way to fight fire is with fire.

"The M. P. T. O. A. in convention at Minneapolis will undoubtedly work out plans to combat the octopus, but these men must have support from without their ranks, if their plans are to carry, which means that every component part of the industry that is working along independent lines must throw their shoulders to the wheel and work hand in hand with the exhibitors. Not only must they lend their moral support but substantial support of another kind.

"To this end I am announcing to the industry at large that my organization is going to put every ounce of its strength and every dollar of its resources into the battle and help win the fight for independent supremacy."

"As the matter stands today the independent producer has not had sufficient encouragement to go ahead with big productions for two reasons, first, for fear of a freeze-out by combines, the other because it has been the tendency of many state rights buyers to gouge him down right to the bone when it comes to the matter of buying territory."

Mr. Backer states that this condition must cease to exist and the game put on a live and let live basis. Despite conditions, Mr. Backer is now in the market for the biggest and best pictures. Several specials are already contracted for and others are wanted. Mr. Backer hopes that responsible producers of big pictures will be thus encouraged to go ahead, knowing that their pictures will not be sacrificed "on the bargain counter of the blood suckers, who are menacing the business even more than the octopus." These Backer productions will be big enough to permit a huge advertising campaign.

"It is imperative that the independent have product able to compete with the big distributors," concludes Mr. Backer, "and to have such product the independent exchangeman must give the independent producer and distributor the break they are entitled to."

New Use for Sun-Light Arc

Madison Sq. Garden Swimming Tank a Solid Block of Daylight

THE possibilities which the new commercial model Sun-Light Arc, with a light volume of 125,000 candle power each, offers to the educational and commercial fields, were demonstrated at the opening of Tex Rickard's swimming pool at Madison Square Garden on the evening of Saturday, June 18.

Under the supervision of J. Justice Harmer, president of Sun-Light Arc Corporation and Carl Nesbitt, the general manager, the great lights were installed which made the interior of the Garden, from the surface of the pool which includes practically all of the old arena to the roof, a solid block of daylight, an effect never before achieved in an interior of anything like the dimensions of the famous show-place.

Representatives of Fox-Pathe, International and all the motion picture news weeklies were enabled to photograph all the swimming and diving events, which formed the principal part of the program, together with general views of the crowds in the audience and the bathers.

Still photographers were present also from the news syndicates and the daily newspapers and they too were enabled to take snapshots of the various events, with as much facility as at Coney Island at high noon.

The occasion marked the first time that such varied photographic work has been possible in any place save in a motion picture studio.

To see the streaming sun-light pouring from the balconies of the Garden down upon the bathers in the pool and the tiers of spectators surrounding the pool was a brilliant and colorful sight.

Owing to the fact that Sun-Light Arc contains the light value of the entire spectrum, all of the riot of color was shown in its true values. From the Madison avenue end of the Garden a big studio model light with a color wheel attachment played upon the water fall at the opposite side changing the water as it cascaded downward into red, blue, green yellow and occasionally a misty rainbow.

Twelve Sun-Light Arcs were used to light the whole Garden. They gave the spectators, when first turned on, much the same sensation as if the roof of the great amphitheatre had been removed and the streaming noonday sun-light allowed to pour in.

J. Justice Harmer, president of Sun-Light Arc Corporation and Carl Nesbitt, his general manager, have been congratulated upon their success in lighting the great amphitheatre, which is now the largest indoor swimming pool in the world, a feat which really marks an epoch in the development of artificial illumination.

Gareth Hughes, who is being starred in "The Hunch," a forthcoming S-L production scheduled for Metro release

Gareth Hughes to Star in Baker Production

FOLLOWING "The Hunch," the forthcoming Metro release in which Gareth Hughes will first be presented as a full fledged screen star, this young actor whose enactment of the title role of "Sentimental Tommy" brought him celebrity, will appear in two more George D. Baker productions. They are to be produced by S-L Pictures at the Metro studios in Hollywood, where "The Hunch" is being made.

First of the two is "Garments of Truth," a photoplay from the story of the same name, written by Freeman Tilden and published originally in the Pictorial Review. The second is a comedy of barnstorming life, "Little Eva Ascends," by Thomas Beers. The Saturday Evening Post printed it as a short story in a recent issue.

Actor-Director Filming "Disraeli"

One of the most interesting figures in connection with "Disraeli," the George Arliss production, to be released through United Artists Corporation, is Henry Kolker, who a few years ago held a prominent position on the stage. For the last three years Mr. Kolker has devoted himself to the art of moving pictures, and has achieved even greater success here, if possible, than he did on the stage—but in a different line of work, for Mr. Kolker has not been connected with the screen as an actor, but has made his mark as a director. He is now directing George Arliss in "Disraeli."

Mr. Kolker's work in the supervision of motion picture productions, to which he has given his time steadily, since he retired from the stage, has been most noteworthy, and he has been directly responsible for the success of many splendid films.

"If Women Only Knew" a College Favorite

Exhibitors in Boston, Syracuse, Buffalo, Rochester, Washington and other cities where colleges are located or are in close proximity are finding "If Women Only Knew" a particularly timely subject for early summer showing, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Produced under the direction of C. Gardner Hunting and J. N. Naulty, "If Women Only Knew" is rich in the wholesome atmosphere of the American university. Many of its biggest scenes are "shot" in college environment and one of the most laughable episodes is a strip poker game in which students take part.

BOOST!

Everybody's Boosting the New

Hall Room Boys Comedies

Featuring Sid Smith

"'Circus Heroes,' another of the 'Hallroom Boys' series which have been so well liked. It is an exceptionally good comedy." —*Phila. Eve. Ledger.*

"'Circus Heroes' should suit practically every type of audience. The humor is clean. Sid Smith's stunts are well done and will get many laughs."—*Moving Picture World.*

"An excellent comedy was shown in 'Circus Heroes.' Sid Smith does some astonishingly daring feats." —*Phila. Record.*

Follow the Hallroom Boosters to

Thrills Action Laughs

FEDERATED FILM EXCHANGES of AMERICA, INC.

New Independent Title-Writer

Miss Grace B. Faxon, formerly of the film editing department of Pathe, has opened an office in New York and will do independent titling. Before entering the motion picture field Miss Faxon was known through her editorship of Werner's Magazine, The Countryside Magazine, Normal Instructor, and other periodicals.

Tatra Film Election

At a meeting of stockholders of the Tatra Film Corporation, the newly organized Chicago producing company, the following officers were elected: Samuel Tvarosek, president; Richard Blaha, vice-president; Samuel Fabry, secretary, and John Simo, business manager.

It was decided that the company's first picture should be produced abroad. The first picture will be a Czecho-Slovak historical novel.

Minneapolis Fans Pick "Heart of Maryland"

"The Heart of Maryland," Vitagraph's special production, was the leader of photoplays chosen by Minneapolis film fans and named as the best photoplay of the month. The voting was conducted by the Minneapolis *Journal*, and the affair was given wide publicity. There were contestants from North and South Dakota, Iowa, and other States as well as from Minnesota.

Cast of Favorites in "Her Own Money"

In "Her Own Money," Ethel Clayton's next Paramount picture, on which she is now at work, Miss Clayton has been provided with a cast of players including Warner Baxter, Mae Busch, Charles French, Clarence Burton, Jean Acker and William Boyd.

The picture is an adaptation by Elmer Rice of an original story by Mark Swan. Joseph Henabery is directing.

"We're Going Ahead!" Laemmle

Universal Chief Sends Parting Message to 4,000 Employees

EVERY Universal employe is now in receipt of a message from Carl Laemmle, issued on the day of his departure for Europe. This message is part of a plan which Mr. Laemmle instituted late last year to meet just such conditions as obtain at the present time. When the slack season hit the producing centers at Los Angeles and financial support was withdrawn at the same time, Mr. Laemmle not only kept Universal City at full blast but added a number of companies to the necessary schedule. The following message is directly in line with Mr. Laemmle's policy to combat so-called depression. He asks the support of every member of the big Universal family throughout the world in spreading this message. He predicts that if every company and every other employe did the same thing there not only would be no depression in the film industry.

"Just before sailing for Europe," reads the message, "I want to say a few things which I hope you will study over and over again.

"First—I have unbounded confidence in your ability to keep the Universal forging ahead even faster than it has during the past year, or I never would go away and leave you to your own resources as an organization at this particular time when all the fear-stricken people in the world are shaking their heads about the business outlook.

"Second—The company's plans for the coming season, now completely mapped out, call for the greatest and most ambitious effort of our career. If every big company in the United States would accordingly and immediately, this so-called depression would melt away as if by magic.

"Third—If you find yourself harboring glomy thoughts, give some thought to the following FACT which has helped me so many times:—Depression, whether financial or otherwise, is *nothing but a state of mind*. It is nothing you can feel, see nor touch—because it is nothing but a state of mind. The quick and sure cure for it is a *better state of mind*, which can be summed up in one word, *courage*."

"Fourth—We are not going to wait for other companies to wake up. We are not going to mark time. We are not going to plunge ourselves into a ridiculous gloom. We are going ahead with all our heart and soul resources! With your untiring, unafraid co-operation in this program, there's nothing in the world we can't accomplish. If you are of the same opinion, I ask you to subscribe to the following slogan and I ask you to spread its message of encouragement as fast as you can.

"Marking time? Hell no! We're going ahead!"

"Good-bye and good luck and—go to it!

Enthusiastically yours,
(Signed "Carl Laemmle
"Pres., Universal Film Mfg. Co."

The season's plans to which Mr. Laemmle alludes as the most ambitious effort the company has ever undertaken, call for a total of 362 pictures. This represents a big increase over last year, particularly in the number of Jewels which will be released. The Jewel stars for the coming year are Erich Von Stroheim, whose picture "Foolish Wives" just completed representing an investment of over $1,000,000 will be the company's premier attraction; Priscilla Dean, who in addition to "Conflict" will make three other pictures, Harry Carey, who will make four productions. There will be three special all-star cast Jewels. Ted Browning is filming Edna Ferber's famous novel, "Fanny Herself," with Mabel Julienne Scott in the title role. Hal Reid's "Human Hearts" and one other production as yet unannounced will complete the Jewel program—with the exception of the twenty two-reel comedies, twelve made by Lee Moran and eight by Joe Martin. The special attraction program will consist of fifty-two pictures, eight of each of the following stars: Gladys Welton, Frank Mayo, Hoot Gibson, Marie Prevost, Herbert Rawlinson and Miss du Pont. There will be four all-star cast attractions on this schedule.

"Dream Street" Is Scoring

Breaks Record in Seattle House; Frisco Critics Laud Production

D. W. GRIFFITH'S latest picture, "Dream Street," released by United Artists, is doing capacity business at the Curran theatre, San Francisco, and at the Winter Garden theatre, Seattle, Wash., where the picture was recently opened. At the Seattle house the picture is reported by United Artists to have broken all house records for attendance. An elaborate exploitation campaign preceded the presentation at the Winter Garden, and the block on which the theatre is located was decorated with Chinese lanterns, pennants and flags. Permission was received from the city authorities to name the block temporarily "Dream Street." The exploitation became "the talk of the town," and the management of the Winter Garden in a telegram to United Artists' home office reported a record-breaking attendance on the opening days.

In San Francisco, the newspaper critics have showered liberal praise on the new Griffith picture. Said the San Francisco Call and Post: "Dream Street" had its first showing at the Curran Theatre yesterday and scored an unqualified success. In its atmosphere of fog which Griffith has again caught with his unerring artistry, there is unfolded a story that in its proper classification should be called a comedy-melodrama. But so wonderfully has the producer done his work, so eloquently is the story told, so artistically are the scenes done, that it seems sort of profane to use the hackneyed term of comedy or melodrama in the piece."

The San Francisco Daily News said: "London fogs and Limehouse district life come into prominence again in D. W. Griffith's 'Dream Street,' which yesterday opened at the Curran Theatre. An interest attaches to the four principal characters, those that carry on the story, that holds attention almost to the point of pain. Scenes of poignant emotion, splendid acting and much beauty of photography."

Screen Snapshots Has Carnival Scenes

Jack Cohn and Louis Lewyn, producers of Screen Snapshots, obtained exclusive film rights for the taking of motion pictures of the carnival-benefit held recently in Los Angeles, and as a result obtained some excellent shots which will be incorporated in Screen Snapshots number four for Federated Release.

The roster of stars in this reel, it is announced, contains fifty of the biggest and most important directors, stars, producers and writers in the film world, among them Daniel Frohman, Gloria Swanson, Carter DeHaven, Bert Lytell, Edna Purviance, Hank Mann, Elinor Glyn, Rupert Hughes, Sir Gilbert Parker, Charles Ray, Antonio Moreno, Tom Ince, Pauline Frederick, William Desmond, Rosemary Theby, Bebe Daniels, Lila Lee, Will Rogers, Mabel Normand, Ethel Clayton, Douglas Fairbanks, Mary Pickford, Ruth Roland, Tom Mix, Kathlyn Williams, and others of note too numerous to mention.

Each player did a separate "stunt" at the carnival, and each of these "stunts," it is announced, has been faithfully reproduced.

Bebe Daniels as she appears in a scene from her latest starring vehicle for Realart, "The March Hare"

Showing scenes from a sextette of Goldwyn Pictures soon to be released. Top Row—Betty Compson in "For Those We Love." "Dangerous Curves Ahead," a Rupert Hughes story. "Age of Hearts," by Gouverneur Morris. Bottom Row—"The Old Nest," a Reginald Barker production by Rupert Hughes. Will Rogers in "Doubling for Romeo." "The Invisible Power," a Frank Lloyd production with House Peters

25 Goldwyn Productions Named for Coming Year

TO start its fifth year Goldwyn offers the exhibitors of the country, an advance list of twenty-five productions among which, it believes, there are a number of motion pictures which will take rank with the greatest contributions to screen art.

Goldwyn is confident that these productions, taken as a group, have never been equalled by any producer at any time. It is an extraordinarily inclusive group, for it contains every class of theatrical entertainment—dramas of simple, human, every-day American life, melodramas of rapid action and thrilling suspense, comedies that strike home with the swiftness and precision of a rapier point.

Goldwyn's fifth year productions will be offered for rental to the exhibitor under a flexible plan which is most simple and most equitable. Individual pictures may be booked or a group of pictures may be contracted for. And also in order to provide the fullest measure of protection to the individual exhibitor, Goldwyn has decided to grant a limited number of franchises for its season's output.

In order that the dramatic fibre of each production shall be the sole factor in the transaction, there will be immediate screenings in all Goldwyn branch exchanges, enabling the exhibitor to see and appraise the products that he will receive under the Goldwyn 1921-1922 Franchise.

The list is announced by Goldwyn as follows:

"'The Old Nest,' Rupert Hughes' story of the home. A stirring and vivid drama that will be talked of for years to come. With Mary Alden, Dwight Crittenden, Helene Chadwick, Cullen Landis and fifteen other principals.

"'The Invisible Power,' Frank Lloyd's production of Charles Kenyon's original photodrama of life's hidden forces. With House Peters, Irene Rich and Sydney Ainsworth. 'Ace of Hearts,' the story of 'the man who lived too long,' by Gouverneur Morris, directed by Wallace Worsley. With Lon Chaney, Leatrice Joy and John Bowers. 'Grand Larceny,' a powerful drama of marriage and disillusion, by Albert Payson Terhune, directed by Wallace Worsley with a great cast. 'Hungry Hearts,' a vivid drama of the melting pot by Anzia Yezierska, directed by E. Mason Hopper with an all-star cast. Betty Compson in 'For Those We Love,' a great star, a stirring story and a wonderful cast, including Lon Chaney and Frank Campeau. 'All's Fair in Love,' Thompson Buchanan's lively comedy of manners, from 'The Bridal Path,' directed by E. Mason Hopper. With Richard Dix, May Collins and Raymond Hatton.

"'The Grim Comedian,' by Rita Weiman, a Frank Lloyd Production, a dramatic tale of the irony of fate. With Jack Holt, Phoebe Hunt and Gloria Hope. 'The Night Rose,' Leroy Scott's story of an underworld passion flower, directed by Wallace Worsley. With Lon Chaney and Leatrice Joy. 'The Glorious Fool,' a Mary Roberts Rinehart picture directed by E. Mason Hopper, with Helene Chadwick and Richard Dix. 'Dangerous Curve Ahead,' a Rupert Hughes picture directed by E. Mason Hopper; the picture that you have all been waiting for. With Helene Chadwick and Richard Dix. 'She Got What She Wanted,' by Alice Duer Miller, directed by E. Mason Hopper, with an all-star cast. 'Doubling for Romeo,' a starring picture for Will Rogers fashioned by Elmer L. Rice, directed by Clarence Badger. 'The Christian,' Hall Caine's most famous novel and one of the greatest stories ever told. With an all-star cast. Betty Compson in 'Even as Eve,' a glamorous romance of the ages written by Perley Poore Sheehan and directed by Arthur Rosson.

"Tom Moore in 'The Man With Two Mothers,' an original screen story written for Moore by Alice Duer Miller, directed by Paul Bern. Tom Moore in 'Beating the Game,' an original Charles Kenyon story written for this brilliant star, directed by Victor Schertzinger. 'The Poverty of Riches,' Reginald Barker's production of Leroy Scott's drama of money and marriage. With Richard Dix and Leatrice Joy. Tom Moore in 'From the Ground Up,' an original story by Rupert Hughes, directed by E. Mason Hopper. 'The Man From Lost River,' a rugged romance of the trails by Katherine Newlin Burt, directed by Frank Lloyd. With House Peters and Fritzi Brunette. Will Rogers in 'A Poor Relation,' from Edward E. Kidder's famous old comedy, directed by Clarence Badger, with Molly Malone and Sylvia Breamer.

"The Wall Flower,' by Rupert Hughes. directed by Rupert Hughes. A wholly human and convincing story of modern American domestic life, with a big elemental theme. 'The Ship,' a spectacular picturization of Gabriella D'Annunzio's novel, 'La Nave,' directed by the poet's son, with Ida Rubenstein in the chief role. 'Theodora,' by Victorien Sardou, the most gigantic spectacle of all times—paganism's attempt to oust Christianity from Constantinople. Rita Jolivet in the role of Theodora. 'The Sin Flood,' Henning Berger's 'Syndafloden,' the story of a crowd in the grip of fear. Directed by Wallace Worsley with a great Goldwyn cast. 'Beatrice,' Herbert Brenon's production of Rider Haggard's story, with Marie Doro."

Goldwyn Will Release Two Big Spectacles

INCLUDED in its fifth year productions now being advertised for fall release, Goldwyn includes two of the greatest spectacular photoplays ever filmed, both Italian productions.

The first one to be released will be "Theodora," based upon Victorien Sardou's drama of the same name in which Sarah Bernhardt won her most brilliant success. It is a tale of Constantinople in the fifth century.

The other Italian spectacle acquired for American distribution is a screen version of Gabrielle D'Annunzio's novel of the founding of Venice, "La Nave," to bear the translated title of "The Ship."

Goldwyn Favorites to Remain with Company

A survey of the players in the cast of Goldwyn's fifth year pictures announced for autumn release, shows that the good work which actors and actresses who have been with Goldwyn for two and three years have done in the past has not been forgotten. A number of newcomers in the Goldwyn fold have been given prominent parts, but only when a special part seemed to call for the player engaged rather than for a Goldwyn actor.

Of the three stars whose names appear on the fifth year Goldwyn productions, one is an independent producing star. The Goldwyn stars are Tom Moore and Will Rogers.

Other Goldwyn favorites to be seen in the fifth year pictures are Helene Chadwick, Richard Dix, Lon Chaney, Leatrice Joy, Mary Alden, John Bowers, House Peters, Sydney Ainsworth, Raymond Hatton, Cullen Landis, Molly Malone, Richard Tucker, Hardee Kirkland, Kate Lester, DeWitt C. Jennings, Nick Cogley, Edythe Chapman, Dwight Crittenden, James Neill, Cordelia Callahan, Virginia Madison, Johnny Jones, Buddy Messenger, Lucille Ricksen, M. B. Flynn and others.

New faces in the Goldwyn ranks will be Sylvia Breamer, May Collins, Phoebe Hunt, Jack Holt, Joseph Dowling, Fritzi Brunette, Wallace MacDonald, Roland Rushton, Louise Lovely, Theodore von Eltz, etc.

Strong Supporting Cast for Gloria Swanson

With "The Great Moment" now in the cutting stage, Gloria Swanson has just begun work upon her second Paramount starring vehicle, under the direction of Sam Wood.

This new photoplay is an adaptation of the novel, "The Shulamite," by Alice and Claud Askew, and which, dramatized by Edward Knoblock and Claud Askew, also proved highly successful on the legitimate stage. J. E. Nash has adapted the photoplay from both the book and the play. Mahlon Hamilton heads the supporting cast, Russell Simpson, well known character actor, Lillian Leighton, noted screen mother, Thena Jasper and Clarence Ford are also in the cast.

Miss Beth Brown Joins Chester Organization

C. L. Chester, president of the Chester Productions, Inc., announces that Miss Beth Brown, well known for her screen, dramatic and magazine work, has joined his organization as editor and titler.

Goldwyn National Advertising

GOLDWYN PICTURES CORPORATION will, in the fall, enter upon an unprecedented national advertising campaign designed to push the Goldwyn trademark through the advertising of individual pictures of outstanding merit and box office appeal.

Conceived by the sales and advertising departments in close cooperation, the campaign is more far-reaching in scope than any motion picture advertising campaign that has ever been launched. It differs radically from all other campaigns.

It is designed to aid the individual exhibitor in drawing patrons into his theatre while the picture is being shown—not only in first run theatres, but in second, third and fourth run houses.

Involved in this advertising campaign is a new policy of distribution. The photoplays selected for this national publicity will be shown simultaneously in over 150 first run houses in as many key cities. Full page and double page advertising lay-outs will appear in thirty magazines with nation-wide circulations that will be on sale on the newsstands the week preceding the showing.

Never before has so big a national campaign been put behind one picture. The total number of

27 Million Readers to Be Reached by Magazine Adertising

readers reached by the thirty magazines is 27,000,000, estimating three readers to each copy of every magazine and deducting 45% for the duplication of readers among various periodicals.

The first two Goldwyn quality productions to be advertised nationally will be "The Old Nest," an adaptation of Rupert Hughes' novel, and "Dangerous Curve Ahead," an original screen story by Mr. Hughes.

"The Old Nest" will be released on September 11 and "Dangerous Curve Ahead" on October 2.

Goldwyn's advertising for these two pictures will not alone benefit the exhibitors who show them in first runs, but in the subsequent runs, for the life of a magazine is not one day, as in the case of the newspapers, but from three to six weeks.

The thirty magazines selected to carry this national advertising campaign include: American, Collier's, Cosmopolitan, Good Housekeeping, Ladies' Home Journal, Literary Digest, Red Book, Saturday Evening Post, Woman's Home Companion, Adventure, Ainslee's, Argosy-All Story, Detective Story, People's, Popular, Short Stories, Smith's, Top Notch, Western Story, Everybody's, Hearst's, Life, Munsey's, Physical, Motion Picture Classic, Motion Picture Magazine, Movie Weekly, Photoplay, Picturcplay, Shadowland.

The total circulation of these magazines is 16,225,000. Full page advertisements will be carried in all magazines except a few where a double page spread is to be used.

While the total number of "movie" fans in the country is estimated, after the gathering of many statistics, at 26,000,000, the number of readers Goldwyn will reach through the thirty magazines is 27,000,000, or 1,000,000 more persons than are accustomed to patronize the motion picture theatre.

Branch Managers Return from Goldwyn Studio

THE managers of Goldwyn's twenty-two branch exchanges are all back at their respective headquarters from the Goldwyn sales convention, recently held at the Culver City studios where they came into direct personal contact with Goldwyn directors, players and officials and where they saw private showings of the first of the firm's fifth year product, to be released in the fall, and watched other pictures which they will market, in the actual making.

Several changes were recently made in the personnel of the Goldwyn branch managers. J. A. Koerpel is now in charge of the Boston office, having been succeeded in Seattle by W. E. Banford, formerly of the Salt Lake City branch. Charles Knickerbocker, a Chicago salesman, has been promoted to the management of the Salt Lake exchange.

Popular Goldwyn Authors

Rupert Hughes, Mrs. Rinehart, and Others on Fifth Year's Program

MANY prominent authors will be represented in the fifth year product of that company. Rupert Hughes will have four pictures and perhaps more. Two of these have been completed. "Dangerous Curve Ahead," an original screen story, and "The Old Nest," adapted from his novel of the same title.

Mrs. Mary Roberts Rinehart will be represented by "The Glorious Fool," with Helene Chadwick and Richard Dix in the lead. Leroy Scott is the author of "The Poverty of Riches," a Reginald Barker production, and "The Night Rose." Gouverneur Morris wrote "Ace of Hearts," in which Leatrice Joy, Lon Chaney and John Bowers play the three leading roles. Alice Duer Miller is represented by a screen adaption of her story, "The Woman Who Hated Politics," called "She Got What She Wanted," and an original, "The Man With Two Mothers." Kathleen Norris has been signed by Goldwyn and her first story will be photographed during the year.

The foreign authors on the Goldwyn list include Gabrielle D'Annunzio, Victorien Sardou, Henning Berger and E. Phillips Oppenheim.

Other authors to be represented are Katherine Newlin Burt, Rita Wieman, Charles Kanyon, Elmer E. Rice, Edward Kidder, John Frederick, Poore Sheehan and Edward Payson Terhune.

Goldwyn Purchases New Magazine Story

Goldwyn announces the purchase of the screen rights to "His Back Against the Wall," a rapid fire farce comedy of a New York East Side tailor who puts up a bluff that he was a man with character and purpose when he went West and who really became such a character. The story was published as a novelette in a recent issue of the Western Story Magazine.

"His Back Against the Wall," it is expected, will go into production in the not distant future.

Clayton Hamilton to Stay with Goldwyn

Clayton Hamilton, formerly a New York dramatic critic and writer on theatrical subjects, has renewed for a period of one year his contract with the Goldwyn editorial department.

Famous Authors who Contribute to Goldwyn's Program

Photo—Copyright by Dudley Hoyt, New York

Anzia Yezierska — Le Roy Scott — Rita Weiman — Gouverneur Morris — Mary Roberts Rhinehart — Alice Duer Miller — Rupert Hughes — Katherine Newlin Burt

July an Important Release Month for Fox

Fox Film Corporation announces a number of important releases for July.

"Maid of the West," starring Eileen Percy, will be released July 3rd. This picture is not, as its name implies, a story of the west. A western ranch merely serves to introduce its lively young heroine. W. E. Spencer provided the story and Philo McCullough the direction.

The same date will see the release of "The Big Town Round-Up," in which Tom Mix will star. The story is by William McLeod Raine, and the direction by Lynn F. Reynolds.

July 10th Clyde Cook will start a fresh line of "cheer-up" in "The Sailor," in which, it is promised, he will make every port he starts for, in a gale of laughter. July 17th will be an important day for Edna Murphy and Johnnie Walker. On that date their first effort as co-stars for Fox will go to the exhibitors, in a vehicle known as "Live Wires." Edward Sedgwick directed "Live Wires," and also wrote the story in collaboration with Charles Emerson Cook.

On July 24th will be released "Lovetime," starring Shirley Mason. Howard M. Mitchell directed the production and Hubert LaDue wrote the story.

The July releases will include also three Sunshine Comedies, namely, "Who's Who," "The Singer Midget's Scandal" and "The Book Agent." There will be five Mutt and Jeff Comedy releases in place of the customary four.

R-C Star to be Guest of N. J. Exhibitors

The Motion Picture Theatre Owners' Association of New Jersey have invited Sessue Hayakawa and his wife, known to film fans as Tsuru Aoki, to be the guests of honor at their annual convention to take place in Atlantic City on July 6th. As the Robertson-Cole star has fully recovered from his recent serious illness and will be in New York at that time on business and to attend the Dempsey-Carpentier battle he will probably accept.

Pathe Serial Praised by Trade Reviewers

"The Yellow Arm," Pathe serial announced for release on June 19, is reported to be enjoying additional booking impetus owing to the highly favorable reviews printed in the trade papers of the film industry.

"There is a grip in 'The Yellow Arm,'" stated Wid's. "This production marks the last word in melo-dramatic serials. The story, directing, photography and acting are all better than is usually presented in a serial."

"Unusually mystifying and thrilling are the first three episodes of 'The Yellow Arm,'" stated the Moving Picture World.

A scene from "Stranger Than Fiction," a First National attraction starring Katherine MacDonald

Johnny Hines in Features

Comedian in "Burn 'Em Up Barnes" for Release to State Righters

STIMULATED by the success achieved in the comedy field, more especially during the season just closing, with the Johnny Hines' "Torchy Comedies," distributed via Educational Films, Master Films, Inc., has heeded the urge to more ambitious photoplay production, and its entire force is busily engaged in the preparation of its first feature length picture with Johnny Hines in the stellar role.

For this, the first of a proposed series of three Specials, Raymond L. Schrock has provided a high-speed story, entitled "Burn 'Em Up, Barnes," which is said to offer a wealth of possibilities for Johnny's talent, and, in addition, a plausible narrative of water tight consistency.

"Burn 'Em Up, Barnes," which has been in production for over three weeks, is now assuming such definite shape as to give its sponsors added confidence in its possibilities, both as to audience appeal and exhibitor profit, and it is freely predicted that it will prove to be one of the best box-office bets of the coming season. Among the outstanding features which indelibly stamp the picture as an unusual one—entirely aside from the absorbing story, is the cast which is of particular strength and excellence.

Playing opposite to Mr. Hines, who has the title-role, is Betty Carpenter, whose beauty and artistry promise much, and such other dependable and distinguished artists as Edmund Breese, J. Barney Sherry, George Fawcett, Dorothy Leeds, Matthew Betts, Julia Swayne Gordon, Harry Fraser, and a host of other stage and screen favorites. The story, which bubbles with good humor and is replete with human interest, happily provides these distinguished players with eagerly accepted opportunities for unusual character portrayals. The production, which is being filmed under the direction of George A. Beranger, is expected to be completed within the next four weeks and following editing and titling, it will be released in the independent market via Affiliated Distributers, Inc., of which Charles C. Burr is the supervising executive.

Williams in Story of Northwest Mounted

"Bring Him In" is the title of Earle Williams' new picture. It is described a rugged story, dealing with the activities of the Canadian Northwest Mounted Police, and was directed by the star himself with Robert Ensminger acting as co-director. Many of the scenes were filmed at Lake Tahoe, in the beautiful scenic country of Northern California.

Earle Williams has a role somewhat different from the kind that has been expected of him, and the sort that he has portrayed in the past, with the one possible exception of the role he created in the film version of Eugene Walter's play, "The Wolf." The story is by H. W. Van Loan.

Miss Fritzi Ridgeway is the star's leading woman in "Bring Him In," and Bruce Gordon and Paul Wiegal have important parts.

Miller's Theatre Will Show "Down Home

Vogel and Meehan, Western Division managers of the W. W. Hodkinson Corporation, report that they have closed with Fred Miller for an extended showing of Irvin V. Willat's production, "Down Home," at Miller's theatre, Los Angeles. "Down Home" will follow "The Man of the Forest," the Benj. B. Hampton Production, which is now enjoying an indefinite run at Miller's theatre.

Canadian Distribution for American Subjects

The American Film Company announces that it has disposed of the Canadian rights on four of its feature productions to the Merger Film Company of Montreal, Que.

"Eve in Exile," featuring Charlotte Walker, "The Valley of Tomorrow," featuring William Russell, "The Light Woman," with Helen Jerome Eddy and Claire Du Brey, and "The Hellion," featuring Margarita Fischer, are the four subjects now controlled by Merger.

Mercier Imile, of Lawrance, Mass., president of Merger, and Alfred J. Dusseault, general manager of the company, negotiated the deal and announce that plans are now being made to take over all of the American features which has not already been contracted for Canadian distribution.

American announces that prints of each subject are going forward immediately and that Merger is planning early releases for each production.

Cabanne to Continue as R.-C. Director

With the formation of the R-C Pictures Corporation capitalized at $4,000,000 to take over and expand the motion picture interests of the Robertson-Cole Company, it became known that William Christy Cabanne will continue in the capacity of a producing director for the new organization.

The Cabanne series of special productions including such subjects as "What's a Wife Worth?" "The Stealers" and "Live and Let Live," his most recent release, have for some time been important features of the Robertson-Cole

Catchy Title an Aid to Cabanne Production

Lending itself to unique methods of exploitation by reason of its catchy title, "What's a Wife Worth?" is setting a lively pace in early summer bookings, according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

"What's a Wife Worth?" was produced under the direction of William Christy Cabanne.
program.

Bert Lytell to Appear in S. E. P. Story, "Junk"

Kennett Harris's Saturday Evening Post story, "Junk," a dramatic and picturesque romance of California half a century ago, will be translated to the screen for Bert Lytell's next stellar appearance, according to a communication this week from the Metro studios in Hollywood, Calif.

Former Follies Girl in Christie Cast

Dorothy Orth, former Christie Follies girl and the tiniest of the Christie girls, who are noted for being diminutive, plays the leading girl part in a Vanity comedy now being made for Educational at the Christie studios under the direction of Scott Sidney. The picture is called "Chicken Hearted."

Vancouver Newspaper Cartoonist Inspired By Special, "Black Beauty"

When Vitagraph's sensational special, "Black Beauty," played Vancouver, B. C., recently, Cartoonist Davis, of one of Vancouver's leading dailies, the "Sun," was so inspired by Anna Sewell's noted story in film form that he came out of the theatre all "pepped up" with the race-scene climax and, standing under the marquise of the Capitol Theatre, where "Black Beauty" played in Vancouver, drew a picture of the mad throng swarming in to the second performance. The drawing was published on the first page of the "Sun," as a four-column news cartoon the next day.

Evidently Cartoonist Davis had his ears as well as his eyes open, for he drew in such comments emanating from the crowd as: "Well, it's worth waiting for"; "Don't push—shove"; "I had an easy job until this show came here"; (this from a traffic officer) and "Well, why don't they open another box-office?"

The little comedy touch wasn't omitted. "Come on," says a boy, leading a horse, "your father's over here in the moving pictures."

"I'll say they're 'Black Beauties,'" says a sporty-looking male looking at some fast-black hosiery in which is standing a fashionable and short-skirted theatre patron.

The cartoon is reported to have caused considerable comment in Vancouver, which accepted the coming of "Black Beauty" as a real event. The Capitol Theatre played to capacity during the engagement of "Black Beauty."

Praise for "The Heart of Maryland"

"As convincing a war drama as any since 'The Birth of a Nation,'" was one of the many lines of high praise which "The Cleveland Plain Dealer" had for Vitagraph's special, "The Heart of Maryland," when it played the Allen Theatre in the Ohio metropolis recently. "The Plain Dealer" went on to say that the director of the production deserved all credit choosing "cast that is balanced in every detail; he has some tremendous battle scenes; and there is no flagging of interest from the first peaceful scene showing the valley of the Potomac to the final stirring climax—there are many of them—and the closing fade-out.

"Of course every Civil War play has about the same general plot—the division of family ties and the shattering of embryonic romances with the division of North and South. Belasco gained his big effect in the stage production with a dramatization of 'Curfew Shall Not Ring Tonight.' The heroine clung to the bell clapper of the country church to still the alarm while her Northern lover escaped through the Confederate lines. This remains, naturally, the big moment; but there are others, with effective battle scenes outstanding in contrast against bits of Southern scenery and some particularly pleasing interiors.

"The play has been followed in detail—the love of Maryland Calvert for Alan Kendrick; the romance of Spitfire Nanny and her Southern swain, Bob; and the tragedy of Maryland's brother, sent into his own home as a member of the Northern secret service; and, of course, the villainous Thorpe, who betrays both North and South, doing double duty as a spy.

"As a matter of fact, 'The Heart of Maryland' proves even a better picture than a drama—though it brought first substantial recognition to Belasco and fame to Mrs. Carter. Lincoln, Lee and Grant are introduced for a moment at various times. Artistic touches are found in legitimate comedy relief; and the effectiveness of the offering is enhanced by the musical setting by Philip Spitalney and his overture, 'The Spirit of '61,' which prepares the audience for it."

Belasco's Civil War Romance Given Splendid Production

Tom Terriss production
"THE HEART OF MARYLAND"
Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR ..... David Belasco
SCENARIO BY ..... William B. Courtney
CAMERAMAN ..... Tom Malloy
AS A WHOLE.....Thoroughly appreciable adaptation of favorite stage play; delightful Southern atmosphere
STORY.....Provided with a first rate scenario and given realistic and interesting production
DIRECTION.....Keeps his story moving toward the conclusion all the time; wastes no footage on battle scenes
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Some pretty effects
CAMERA WORK ..... Well judged
PLAYERS.....Catherine Calvert splendid type for leading role; Crane Wilbur does good work; cast well suited all through
EXTERIORS ..... Always pretty
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY.....A romance of Civil War period in which Southern girl chooses between duty to the South and love of her Northern sweetheart
LENGTH OF PRODUCTION.....About 6,000 feet

David Belasco's play of the Civil War has been a favorite for so long that a picture bearing the title "The Heart of Maryland" of itself is enough to attract attention. But that is not all. Tom Terriss has made a thoroughly fine picture that will bear comparison favorably with several of the so-called specials that are being released, although his production is not claiming such prominence. William Courtney's scenario was well prepared in the first place, but it remained for director Terriss to make it a reality. He has retained Belasco's original story, and presented it with a deftness that makes the picture first class entertainment.

First of all a delightful Southern atmosphere and real Southern backgrounds are to be found, the old colonial mansion, the costumes and general air characteristic of the people, all add to its realism. The general production values are all splendid. The story moves along smoothly and surely, to a definite conclusion. There are no interruptions to break the well sustained interest. There are no long battle sequences to bore, only an acceptable number of short flashes, and then no actual bloody combats are used.

Catherine Calvert typifies excellently the character of Maryland Calvert, and her work throughout is interesting. Crane Wilbur, as her Northern sweetheart, plays with sincerity and good discretion. The minor characters are all suitable and do good work. The player impersonating Lincoln bears littls resemblance to the Emancipator, and one or two other soldier make-ups might have been improved upon.

Alan Kendrick, at the outbreak of the Civil War an officer in the U. S. Army, is forced to choose between serving the North or remaining true to his Southern sweetheart, Maryland Calvert. Alan chooses to serve the North, and the engagement is broken. Alan is captured by the Confederates and held prisoner in a church near Maryland's home. When Maryland learns that Alan's life is endangered she risks her life to save him and when the bell which announces Alan's death does not ring Maryland is found hanging to the clapper to prevent the sound. The girl is arrested and condemned as a traitor. In the meantime she assists Alan to escape.

Major Thorpe, a traitor to both the North and the South, holds Maryland a prisoner until Alan returns with evidence which causes Thorpe's arrest and gives Maryland back to her lover.

Should Make Your Box Office Feel Good

Box Office Analysis for the Exhibitor

If you want to show a really worth while feature, secure "The Heart of Maryland," and you will be sure to satisfy your folks with it. The fact that it is a war romance should not detract from its appeal since the romance is the prominent feature, with the actual war scenes few and not numerous enough to displease even those who balk at war pictures. You have a genuine Box Office title that shouldn't require further exploitation to get them interested.

Tell them they'll be well pleased with Tom Terriss' adaptation of David Belasco's stage play, and you can promise them a fine piece of entertainment. For those who may suspect long battle sequence be sure to tell them there are but few war scenes, and above all, no long shots of actual combat. Advertise the showing well in advance with large posters bearing the title.

ADV.

Pueblo Flood Scenes in Pathe News No. 48

Following up its exclusive pictures of the Colorado flood disaster Pathe News in its issue No. 48 pictures the wretched desolation in the City of Pueblo. Tents sheltering hundreds of homeless citizens form an impromptu city by themselves.

Apropos of the current news from Washington and London in which Admiral Sims appears as the chief figure, the Admiral is pictured upon the occasion of receiving an honorary degree from Cambridge University, a similar honor being conferred upon the Prince of Wales.

Exhibitor Lauds "Down Home" and "Spenders"

In a letter recently received by J. J. Terry, the Hodkinson representative in the Milwaukee territory, Henry Bergesen, manager of the Trio Theatre, Marshfield, Wis., commends the Hodkinson releases, "Down Home" and "The Spenders." Mr. Bergesen is quoted by the Hodkinson home-office as follows:

"I want to say that 'Down Home' and 'The Spenders' are as good pictures as have ever been shown here,—in fact every one of your pictures run here have been very satisfactory."

To Start First Picture Symphony in August

The Dramus Productions, Inc., announces that production work will be started on its first film symphony early in August. These pictures, according to the Dramus announcement, will be perfectly synchronized with the orchestral accompaniment. The first subject is to bear the title, "The Soul of the Violin," and will be directed by Philip Van Loan, who is the author of the story.

Olga Printzlau Preparing DeMille Original

Olga Printzlau, after a stay of a month and a half in New York is back at her desk at the Lasky studio, Hollywood, busily engaged onan extensive program of screen literary work. Besides her duties as scenarist for William deMille, Miss Printzlau has also taken upon herself the task of writing an original story for Mr. deMille.

Showing a scene from "Mother O' Mine" a new Thomas H. Ince picture released by Associated Producers

Scene from "Thunder Island," a new Universal picture starring Edith Roberts

Curwood Production July 1

"God's Country and the Law" Is Screened for Author by Arrow

"GOD'S Country and the Law," the first release of Arrow's James Oliver Curwood series which are being produced by Pine Tree Pictures, Inc., of Maine, was shown in its finished form for the first time on last Friday in the Projection Room of the Arrow Film Corporation before a selected audience. James Oliver Curwood, the author, who made a special trip East from his home in Michigan to see the finished picturization of his story, was present together with Honorable Frederick W. Hinckley of Portland, Maine, president of Pine Tree Pictures, Inc. and former Governor Carl E. Milliken, treasurer.

Directed by Sidney Olcott, with Gladys Leslie in the featured role of Marie, supported by an all star cast composed of William H. Tooker, Fred C. Jones, Hope Sutherland and Cesare Gravina, it is reported the picture is an unusually high type of Curwood drama and should start this new Curwood series off in an impressive manner. Mr. Curwood, himself, was highly pleased with the interpretation given the story in film form. He was especially pleased and gratified by the manner in which the rugged and varied Maine scenery lent itself to the locale and backgrounds of the story.

"God's Country and the Law," while cast in the well known Curwood mould, with its primitive and vigorous action and color, is, however, refreshingly new in theme and it is predicted that it will rank with the best of photoplay interpretations given this famous author's stories. Its thrilling and tense story is based almost entirely on the interesting theme of a man fearful of the supernatural and fleeing from the dread of a guilty conscience until a well deserved fate overtakes him.

Arrow announces that this first production of the series is set for July 1st release.

New Chester Studio Active

Production Starts with Filming of "Snooky" Comedy for Federated

"SNOOKY," the "Humanzee," who is being starred in Chester comedies for Federated release, took part in the formal christening of the new studio of the C. L. Chester Productions, Inc., on Gower street, Hollywood, recently. "Snooky" smashed a bottle of milk on the front of the building, raised a flag, presented C. L. Chester with a huge key giving him the freedom of the Zoo as well as playing the star part in other activities, in the presence of C. L. Chester, president of the organization, Ralph Bandini, general manager, John Rounan, Snooky's owner, directors Harry Williams, Mort Peebles, Vin Moore and Harry Hagenah, Beth Brown, who edits the pictures, Raymond S. Harris, in charge of the scenario end, R. F. Taylor, studio manager, W. E. Pinney, assistant manager, A. W. Loomer, art editor, Tom McGowan, film editor, and other department heads.

Production in the new studio started when Director Harry Williams made the first shot on the initial Chester Comedy, featuring "Snooky" for release by Federated Film Exchanges of America. This, the first of the new series of Chester Comedies, will be called "Snooky's Twin Troubles," and it will inaugurate the policy of making Chester Comedies a series of two-reel special productions.

A few days later director Vin Moore shot the second gun with the first Chester Junior Comedy

Arrow Features Well Received on Coast

Dr. W. E. Shallenberger of the Arrow Film Corporation, announces that he received a genuinely optimistic note from E. H. Emmick and W. O. Edmunds of the Progress Features of San Francisco and Los Angeles this week, when they reported that not only had they placed the entire Arrow-Curwood series in all the key points outside of 'Frisco, but that they also had placed the entire Hoxie series and other big Arrow features including "The Golden Trail."

In Sacramento, Emmick reports that they have sold the entire 26 Arrow productions to the Liberty theatre. a first-run house there, the management of the latter paying the highest price ever recorded for a house seating 650 people.

Fox Comedy to Feature Singer Midgets

The Singer troupe of midgets have been commended so highly for their work in the five-act special comedy "Skirts," produced by William Fox, that they are to be seen in another Fox subject, a Sunshine Comedy now in work at Hollywood.

The name of the first offering which will feature them in Sunshine Comedies is "The Singer Midgets Scandal." Care is being exercised in the making of their new two-reel offering to incorporate all the side-splitting antics that have made them such admirable assistants to Clyde Cook in putting over "Skirts."

"Dream Street" Booked for Strand Theatre

Following its recent engagements at the Central theatre, Broadway, New York, and at the Town Hall in Forty-third street, D. W. Griffith's "Dream Street," being released by United Artists, has now been booked for showing at the Strand by Moe Mark. Joseph Plunkett, managing director of the Strand, will give the picture an elaborate presentation. United Artists officials are elated over this third engagement of the picture in the Broadway theatrical district.

Scene from "The Son of Wallingford," a new Vitagraph special production

Goldwyn Biggest to Run on Broadway

"THE OLD NEST," which is announced as the greatest picture Goldwyn ever made, and a picture that will be talked about for years to come, will open at the Astor threatre, New York, on Tuesday, June 28, for a legitimate run of limited duration.

"The Old Nest" will be offered first to exhibitors throughout the country on September 11. It is not to be roadshowed. The Astor theatre engagement is in the nature of a test run and will show the pulling power of picture at top theatre prices.

"The Old Nest" is Rupert Hughes' drama of home. Reginald Barker directed it. It it an adaptation by Mr. Hughes himself from his novel of the same title. The cast contains the greatest number of principals to appear in any Goldwyn photoplay. Mary Alden has the leading role. Dwight Crittenden plays the part of Dr. Anthan. The children, in their early stages, are acted by Johnny Jones, Buddy Messenger and Lusille Ricksen, the three famous children from the Booth Tarkington two-reel boy comedies in "The Adventures and Emotions of Edgar Pomeroy," Marshall Ricksen, Robert Devilbliss, Marie Moorehouse and Billie Cotton. The same children when grown to manhood and womanhood, are acted by Helene Chadwick, Cullen Landis, Richard Tucker, Louise Lovely and J. Park Jones. Others in the cast are Molly Malone, Nick Cogley, Fanny Stockbridge, Theodore von Eltz, M. B. Flynn and Roland Rushton.

Florence Vidor Signed for "Lucky Damage"

Florence Vidor, Marcia Manon and Joseph Singleton have been announced as the most recent additions to the all-star cast of "Lucky Damage," Thomas H. Ince's new drama for the Associated Producers, Inc., which entered production at the Ince Studios on the West Coast this week under the direction of Lambert Hillyer and the personal supervision of Thomas H. Ince.

Milton Sills, Tully Marshall and Charles Clary have already been cast in leading roles, while several parts of lesser importance are yet to be filled.

Lasky and DeMille Return to Coast

Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, and Cecil B. DeMille, director-general, returned this week to Los Angeles. Mr. DeMille had made a flying trip to New York for conferences with the officials of the company.

"American 10-Point Prints"

Brand Name for Laboratory Product Adopted by American Film

AMERICAN FILM COMPANY laboratories, which serve both American Film Company itself and hundreds of customers in the amusement, commercial and educational fields, have adopted as a brand name for their product "American 10-Point Prints."

In connection with this branding of its product, American Film Company calls attention to ten points of outstanding importance, listing them, as, 1: Quality—prints known for brilliancy and clearness. 2: Reputation—gained in ten years of experience. 3: Responsibility—a concern of strong financial standing. 4: Location—at the geographical center of the country assuring rapidity and economy in delivery. 5: Equipment—all the most modern facilities obtainable. 6: Cleanliness—within two blocks of Lake Michigan away from dust and dirt, thus assuring clean prints. 7: Safety—the American plant being approved both by the City of Chicago and the Board of Fire Underwriters, assuring safety of negatives. 8: Promptness—staff trained to meet exacting requirements of amusement business where speed is at a premium. 9: Prices—reasonable and competitive. 10: Guarantees—positive guarantees of quality work conforming to the standard approved by the customer.

President Samuel S. Hutchinson, of American Film Company, in discussing the laboratories, said: "As the whole trade knows, American Film Company laboratories have been celebrated for the quality of their work for the past ten years—famous for the clarity and brilliancy of the prints made. Created originally to service only the American Film Company itself, in the development, tinting, toning and titling of the motion picture productions of 'Flying A' release, they evoked unstinted praise from critics of note the country over. Particularly have reviewers referred to American productions for their perfect photography and technical work in printing."

"Of late years," continued Mr. Hutchinson, "we have thrown open our laboratories to outsiders, permitting others to enjoy the same facilities that were responsible for American 'Flying A' productions receiving such praise.

"In London we have a hugh laboratory to carry the same American service to producers at work in the British Isles or on the Continent. This affords the producer working abroad an opportunity to secure sample prints of his negative quickly and safely and permits him then to forward his negative to our laboratories in this country for the completion of the necessary prints for distribution here.

"In branding our product 'American 10-Point Prints,' I wish to impress upon the industry that we have set up these ten points as a standard and that we stand back of them with all the resources of our entire organization. With a capacity of one million feet weekly we are in a position to take care of the most exacting needs of anyone in the amusement, commercial or educational fields with the assurance of quality and service that will build for permanent relationships."

Faversham In "Justice"

Selznick to Make Galsworthy's Play with Well Known Favorite

WILLIAM FAVERSHAM will be the star of the Selznick Pictures production of John Galsworthy's drama "Justice." This announcement is made by Myron Selznick, vice president and production manager of the Selznick Pictures Corporation, who previously stated that the coveted role of Falder in the Galsworthy play would be assigned to one of the present Selznick stars.

This will be Mr. Faversham's third Selznick picture, but his first this year. His last appearance on the screen was in the Hobart Henley production of Frank L. Packard's story, "The Sin That Was His." This was rated by the National Board of Review and other authorities, as one of the most important screen achievements of 1920.

While Mr. Faversham's stage engagements prevent him from appearing upon the screen as frequently as his admirers wish, he is under contract with the Selznick Corporation for whatever time he can devote to moving pictures. When Mr. Selznick selected him for the important role in "Justice," therefore, he was carrying out his expressed intention of having the part played by one of his own stars.

"If there ever had been any doubt in my mind as to the value of Mr. Galsworthy's 'Justice' for the screen," says Mr. Selznick, "it would have been dispelled by the number and prominence of the actors who applied for the role of Falder the moment it was announced that we had secured the screen rights. Two of these were men who have created veritable sensations on the New York stage this season."

Mr. Faversham has just completed a short road tour, which followed his long Broadway run in the dramatization of Mark Twain's story, "The Prince and the Pauper," and already has announced plans for the fall. Therefore it is expected that "Justice" will be made during the summer months at the Fort Lee studios of the Selznick Corporation.

Reviews of Short Subjects *on page 237*

"Great Impersonation" Is Finished

"THE GREAT IMPERSONATION," George Melford's Paramount picture of E. Phillips Oppenheim's book, has been completed. Mr. Melford took his company back to Hollywood from San Francisco this week, after making scenes in Burlingame of exteriors to represent the grounds of Dominey Hall, the ancestral home of the hero.

The leading role—a dual part—was played by the featured actor, James Kirkwood, while Ann Forrest was leading woman. Alan Hale and many others appeared in important characterizations.

In the matter of settings, it is said, the film will surpass almost any of its predecessors made by Mr. Melford. These include: Dominey Hall—a really perfect interior, modeled after a real English estate; the hall of Moloch; German East Africa, the beautiful grounds, etc.

Strong Cast Presented in "Carnival"

An unusually strong array of talent is presented in "Carnival," which is being released by United Artists. When Harley Knoles went to Europe to film this production he took particular care in the selection of the cast.

Matheson Lang is the leading man. Mr. Lang is considered one of the foremost British actors of the day. He is perhaps best known for his interpretations of Shakespearean roles. Hilda Bailey is seen in the same role which she played in the original cast of "Carnival," that of "Simonetta." Miss Bailey is also one of the London stage favorites. Others in the cast include Clifford Gray, Ivor Novello, well known as a musician as well as an actor; "Twinkles" Hunter, the popular child actress of the British stage, and the Duchess of D'Ansola, noted in British society for her great beauty as well as her dramatic talent.

Variety in the Current Pathe News Issues

Variety is the predominant feature of the Pathe News No. 38 issue. Interesting views of the celebration of Rome's 2,674th anniversary are shown. The Kentucky Derby with "Behave Yourself" winning in spectacular style is also presented. A realistic rescue drill by the Coast Guard at Gloucester, Mass.; the New York police parade, and tennis matches at Washington, D. C., with President Harding in attendance, are some of the other subjects shown.

In Pathe News No. 37 are to be seen a demonstration at Shanghai, China, to raise funds for the relief of the stricken districts in the North of China; the departure of Col. George Harvey as ambassador to the Court of St. James, and the annual bath and massage of "Teddy," the elephant, at the New York zoo.

Pathe's Short Subjects for Week of July 3

PATHE EXCHANGE, INC. announces a varied assortment of short subjects and serial features scheduled for release during the week of July 3. "The Strange Disappearance" is the title of episode three of the new Pathe serial, "The Yellow Arm," produced by George B. Seitz, and starring Juanita Hansen, with Warner Oland and Marguerite Courtot, prominent in the cast.

"The Sky Ranger," the new Seitz serial enters into its tenth episode "Trapped," with the releases for the week. "The Rooster and the Eagle" is the third of the series of "Aesop's Fables Modernized" produced by Fables Pictures, Inc., and created by Paul Terry, the celebrated cartoonist of animated picture fame.

"You're Next" is the title of the new Hal Roach comedy featuring "Snub" Pollard. Among those assisting Pollard in the offering are Marie Mosquini, "Sunshine Sambo," the little colored actor, the entire staff of Hal Roach comedians, and a real comedy lion. Pathe Review No. 110 introduces several carefully chosen and widely diversified subjects, opening with "Yak Gnu & Co.," showing the antics of these weird animals under the searching eye of the Pathe Slow-Motion Camera at the New York Zoological Park.

Realart's Double Header

"A Private Scandal" and "March Hare" are Set for June Release

TWO pictures have been set for release during the last week in June, one of which is the Realart Birthday Production. Fittingly culminating a most successful second year, Realart offers "The Wonder Girl," May McAvoy as a star in "A Private Scandal."

For this picture, Hector Turnbull, the well-known author, was especially engaged to write an original story, which offers Miss McAvoy every opportunity to utilize her wonderful talent. In "A Private Scandal" she enacts the sympathetic role of "Jeanne Millette," an orphaned French girl who comes to America at the request of a wealthy family.

Miss McAvoy, it is said, adds more laurels to her rapidly growing reputation as an interpreter of emotional roles and justifies Realart in elevating her to stardom.

The part that Kathlyn Williams plays as the neglected wife calls for every spark of her emotional fire. Others in the cast include Ralph Lewis, Bruce Gordon, Lloyd Whitlock and little Gladys Fox, the golden-haired child actress.

Chester M. Franklin, who directed "A Private Scandal," was assisted by Fred J. Robinson and the camera work is that of J. O. Taylor. Mr. Turnbull gave his personal supervision to the direction of the picture.

"The March Hare," the second picture presents "the good little bad girl," Bebe Daniels in the star role and again the speed queen scores a palpable hit. Elmer Harris wrote the story and also supervised its production, the scenario being prepared by Percy Heath. Major Maurice Campbell, who directed "Two Weeks With Pay," Bebe's previous picture, officiated at the megaphone.

A large cast of principals help Miss Daniels in keeping the tempo above normal. It includes Harry Myers, who plays opposite Bebe, Grace Morse, Herbert Sherwood, Mayme Kelso, Melbourne McDowell, Frances Raymond, Sidney Bracey and Helen Jerome Eddy.

Walter McLeod assisted Campbell in the direction of "The March Hare" and H. Kinley Martin photographed it.

Eugene O'Brien Release for June 30th

The June 30th Selznick Pictures release is Eugene O'Brien in "Is Life Worth Living?" The story was written by George Weston and appeared in the Saturday Evening Post as "The Open Door." The star appears as a young chap who has barely escaped going to prison on a false charge of theft and feels that, although he has been acquitted in court, a damning stigma has been left upon his name and that many of the avenues to earning an honest living have been closed to him.

New Series of Turpin Comedies Planned

INCLUDED in the activities mapped out by Mack Sennett for the ensuing twelve months are plans for a Ben Turpin series to be distributed by Associated Producers, Inc. The hero of "A Small Town Idol" will be disclosed in twelve two-reel fantastic comedies in which the genius of Mack Sennett's cross-eyed comedian will be revealed from as many angles as Turpin has direction of vision. The first of the series is well under way and will be ready for release by Associated Producers in the near future. It commands the service of most of the Sennett favorites.

Mal St. Clair is directing the initial "Turpin Special," under the supervision of the Comedy King himself. Included in Turpin's support Phyllis Haver, Harriet Hammond, Billy Bevan and Geo. O'Hara.

Metro Exchangemen to Meet in New York

The exchange managers of Metro Pictures Corporation, representing all districts in the United States and Canada, will meet in annual convention beginning July 5 at the Hotel Astor, New York.

The convention, at its opening session, is to be addressed by Richard A. Rowland, president of Metro; W. E. Atkinson, General Manager, and by Marcus Lowe.

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Bosworth Starting New Feature Picture

Featuring a spectacular story and an all-star cast, Hobart Bosworth's second independent picture for Associated Producers' distribution temporarily titled "Renunciation," entered production this week at the Thomas H. Ince Studios, Culver City, where the Hobart Bosworth Productions, Inc., are headquartering.

An original story by Emily Johnson, adapted to the screen by Joseph Franklin Poland, "Renunciation" is said to be a colorful and gripping drama of Alaska of the good rush period and America of today. Bosworth will appear in the leading characterization, that of an Alaskan prospector. Heading the all-star support is Madge Bellamy, former Broadway stage favorite. William Conklin, Wade Boetler, Henry J. Herbert, Irene Blackwell, Colette Forbes, Lula Warrenton and others are in the cast.

Goldwyn's High Class Scenario Staff

Goldwyn points with pride to its editorial department, which will continue its splendid work during the company's fifth year. J. J. Hawkes will remain as head of the department. Julian Josephson will be one of Mr. Hawkes chief assistants. Clayton Hamilton, former New York dramatic critic, has renewed his contract, and others on the staff are Charles Kenyon, Paul Bern, Ralph Block, in charge of the Eastern editorial department.

New Irvin Willat Feature

"The Face of the World," Hodkinson Release Reaches N. Y. Office

"THE FACE OF THE WORLD," Irvin V. Willat's third independent production for Hodkinson release, was pre-viewed by the officials of the company on Thursday, June 16, and all were unanimous in declaring it to be one of the greatest productions which this director has thus far brought to the screen, announces Hodkinson. Particularly worthy of comment is the excellent work done by the two featured players, Barbara Bedford and Edward Hearn. Barbara Bedford will be remembered for her performance in Maurice Tourneur's production, "The Last of the Mohicans," while Edward Hearn has appeared recently in many screen successes, prominent among them the Hodkinson release, "Keeping Up With Lizzie," which was made by the Rockett Film Corporation, under the direction of Lloyd Ingraham from Irving Bacheller's comedy. In this production Mr. Hearn played opposite Enid Bennett.

Arrangements are now being completed by the Hodkinson Corporation for an advertising and exploitation campagn on "The Face of the World."

C. A. ("Doc") Willat, president of Willat Productions, Inc., who is in New York at the present time, has just purchased for his company "Fifty Candles," a *Saturday Evening Post* story by Earl Derr Biggers, which will be their next production for Hodkinson release. Mr. Biggers is well and favorably known as an author of stories, among which may be mentioned the stage play, "Seven Keys to Baldpate." He is also the author of the novel, "Love Insurance," which was adapted to the screen for Bryant Washburn's use.

"Fifty Candles" was written in Honolulu during his stay there, and is a mystery story of rarely engrossing quality.

Eileen Sedgwick Able to Continue Serial

Universal's latest serial, "Terror Trail," will not be postponed on account of Eileen Sedgwick's operation for appendicitis. After the daring star had completed four episodes of the picture it became necessary for her to go to a hospital, and it was feared that her recovery would be so gradual as to necessitate the postponing of the serial on which she was working, which was scheduled for release in most Universal exchanges on July 11. Miss Sedgwick, however, made rapid recovery and is once more able to proceed with her work in the serial. "Terror Trail" will therefore start on schedule time, overlapping by one week the eighteenth episode of "The White Horseman."

"A Question of Honor" Cast is Announced

Adele Farrington and Mary Land have been added to the cast, supporting Anita Stewart in Ruth Cross' "A Question of Honor," a Louis B. Mayer-First National attraction, being directed by Edwin Carewe.

The completed cast now reads: Anita Stewart as Anne Wilmot, Arthur Stuart Hull as Loon Morse, Edward Hearne as Scott Glenn, Frank Beal as Robert Douglas, Ed. Brady as John Dretton, Bert Sprotte as Durkhalter, Walt Whitman as Sheb, Adele Farrington as Mrs. Elton, and Mary Land as Mrs. Wilmot. Josephine Quirk prepared the scenario and Robert B. Kurrle is in charge of the photography.

Norma Talmadge Favorite of Northwest

Norma Talmadge was the winner of the film star popularity contest conducted by the Duluth News Tribune of Duluth, Minn., recently. Miss Talmadge won by a large majority and Constance Talmadge ranked fourth. Charles Ray was voted the favorite male star.

Charles Ray is Favorite in College Town

The senior class of Wesleyan University, at Middletown, Conn., on the eve of its graduation voted Charles Ray as the most popular picture actor and Elaine Hammerstein its favorite film actress. Both winners had votes to spare, though the contest was open to the entire field of stars.

Announcement

The Palmer Photoplay Corporation announces the consolidation of the play brokerage agency of ALFRED A. COHN with its Photoplay Sales Department.

With the merging of these two interests Mr. Cohn becomes Director of Sales of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Kate Corbaley, for the past two years in charge of reading and sales for this institution, continues as Department Manager.

Palmer Photoplay Corporation

"Story Headquarters"

Los Angeles

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Man and Woman" to be Offered in July

"MAN AND WOMAN" which will be the first release offered to State Right buyers by Jans Productions, Inc., will be presented for sale early in July. This is the first of monthly super-features which Mr. Jans announces that he will place in the State Right field, and he states that the picture is of a character which will live up to the general average which his productions have heretofore made. "Man and Woman" is from the pen of Charles A. Logue and directed by him. Mr. Logue will be easily recalled as a story writer of great popularity and also a stage and motion picture director of many successes.

A cast has been selected in Support of Diana Allen, Ziegfeld Follies star, and Joe King with great care, announces Jans.

Mr. Jans will release his specials under the slogan of "A Jans Picture." He will maintain a publicity department which hopes to give valuable aid to the State Right buyers in the line of special stunts.

W. M. Smith Starting on Second Picture

W. M. Smith has completed his first Western production for the state right market at his studios in Tulsa, Okla., and without delay, it is announced, the company of players have started on picture number two, which is the second production of a series of eight master screen plays depicting stories from the pens of fiction's most popular Western authors.

"The White Masks," by E. H. Corr, which ran in the *People's Magazine*, is the title of the completed picture. This production starring, Franklyn Farnum, and backed by Shorty Hamilton, as the comedian, was made in record-breaking time, because, as Mr. Smith states, the preliminary work was done before the company actually started to "shoot," thereby saving time and confusion in production.

Pacific Film Comedies Sold in Chicago

T. E. Hancock, who is traveling in the interest of the Pacific Film Company, announces the sale of the White Cap Comedies to the Celebrated Film Players Corporation, of Chicago.

Forward Program Is Varied

Sameth Offers Three Features and New Series of Two Reelers

J. JOSEPH SAMETH, president of Forward Film Distributors, Inc., realizing that now is the time to strike for big things in the independent market has regulated his program for the ensuing year so that the first run house can be supplied with the same degree of success as the little theatre.

Anticipating that normal times were near at hand and that the fall would see a far better and brighter motion picture market, Mr. Sameth fortified himself and his company by opening a New York Exchange. Success was attained from the start and Mr. Sameth sent his sales manager to make a personal study in the key cities in the United States preparatory to opening a chain of exchanges.

During the past three months, Mr. Sameth has been on the jump in an effort to secure pictures for the independent market that would bring sure box office results and reflect credit upon the firm giving them to the trade. "The Shadow," starring Muriel Ostriche the first of the Salient product, directed and written by J. Charles Davis, 2nd, is that type of photo drama chosen by Forward.

"Hearts o' the Range," an all star western and "Youths Desire," two pictures that have attained a position in the independent market were released by Forward. To further strengthen his program Mr. Sameth last week contracted with Hal. Benedict for a series of twelve two-reel features starring Claire Whitney and Robert Emmett Keane. These features are built in the most sumptuous manner time and money can produce.

With his three features and his series of two-reel productions, Mr. Sameth states that he is bringing to the independent market the fruits of his boasts of several weeks ago when he said he would restore confidence in the trade world. But to further augment his program, Mr. Sameth announces that he has concluded arrangements for another series of eight pictures that will be in keeping with the class and merit of former Forward releases.

Selig-Rork Starting Third

Begin New Two Reel Drama for Release Through Educational

WORK has just been started by Selig and Rork on the third of the two-reel dramas to be released by Educational. This will follow "The Northern Trail," from James Oliver Curwood's "The Wilderness Mail," and "The Policeman and the Baby," from Cullen's story.

The third play will be based on another story from Curwood's pen, and in the leading parts will be Lewis Stone, Ethel Grey Terry and Wallace Beery.

Following this will come a story by Mrs. Otis Skinner, "The Ne'er to Return Road." This won first prize as a one-act play, and was produced several years ago at the Lamb's Gambol, when the Lambs held their big benefit at the Metropolitan Opera House. It is intensely human.

Colonel Selig's collections of famous stories made it possible to begin work on these dramas with an exceptional list of authors from whose works to choose. This original list has been added to until now a library might be filled with the books of the famous men and women whose names are included.

Curwood, E. Phillips Oppenheim, Randall Parrish, Hallie Erminie Rives, Sir Gilbert Parker, Harold McGrath and several other famous writers were on the list announced at the time plans were begun for the two-reel dramas. The list of authors, all well known and most of them internationally famous, most of whose works are now available, also includes Mary Roberts Rinehart, Anna Katharine Green, Amelia E. Barr, Gen. Charles King, Virginia Terhune Van de Water, Dane Coolidge, Howard L. Terry, Wm. MacLeod Raine, Opie Read, Joan Conquest, Maibelle Heikes Justice, Mary Hartwell Catherwood, Will M. Hough, Arthur Preston Hankins, Roy McCardell, Cornelius Shea, Wm. Anthony McGuire, J. A. Lacy, Clara Louise Burnham, Montague Glass, Earl Derr Biggers, Leo Tolstoi, Merton Ellis, Gilson Willetts, Frank X. Finnegan, Hugh Pendexter, Wallace C. Clifton, Charles Coghlan, Bertrand Sinclair, Ella Wheeler Wilcox, Hetty Gray Baker, Richard Harding Davis, George C. Shedd, W. C. Beale, Meredith Nicholson, McKee Rankin, Harris Merton Lyon, Addison Howard Gibson, Anthony Hope, J. Edw. Hungerford, Rida Johnson Young, Louis Tracy and Edw. Locke.

Affiliated Franchise for Skirboll Bros.

CHARLES C. BURR, President of Affiliated Distributers, Inc., this week announced the disposal of its Ohio and Kentucky franchise to Skirboll Bros.

It is understood that the Affiliated franchises include the territorial rights, not only for the three productions already announced, to-wit: "Burn 'Em Up Barnes," Johnny Hines initial feature production with what is equivalent to an All-Star cast; Edgar Selwyn's "Lonely Heart," featuring Kay Laurell, directed by John O'Brien from Anthony Paul Kelly's script; Edward Hemmer's production, "Sunshine Harbor," featuring Margaret Beecher and a series of productions based upon the stories from the pen of the most noted author of "North Woods" romances, but in addition, those distinctive novelties, the McManus-Donahue pen and ink cartoons and the Rollin Lester Dixon scenic poems.

Affiliated Cartoon Is Booked by N.T. Strand

"Skipping the Pen," the initial offering of a series of distinctly novel pen-and-ink cartoons by J. J. McManus and R. E. Donahue, distributed by Affiliated Distributers, Inc., has been selected for pre-release presentation this week at the Strand theatre by Managing Director Jos. Plunkett.

The cartoonist, Mr. McManus, has succeded, it is said, not only in bringing fresh humor to this type of screen entertainment, but also has perfected the animation to a point where the most extraordinary movements of his figures are executed in a wholly natural manner and in association with real persons. These novel productions will be released in split-reel form, each accompanied by a Rollin Lester Dixon scenic poem.

Hallroom Comedy Is "We Should Worry"

In the newest of the Federated Hall Room Boys comedies which has just been received at the offices of Hall Room Boys Photoplays, Inc., for release through Federated Film Exchanges of America, is titled "We Should Worry." Sid Smith comes to the fore as a satirical comedian of the first rank—proving that not only does he excel in the more obvious kind of humor, but that he is master of the finer, more subtle shadings as well, reports the producing company.

"Dollars and Destiny" 50 Per cent. Sold

JOE HORWITZ, president of the Horwitz Productions, which is offering the "Dollars and Destiny." featuring Paul Capellani, on the independent market, announces that up to date more than half of the territory has been sold. "Dollars and Destiny" is described as being filled with thrills and unusual action. One of its strongest points of appeal is a big horse race sequence.

Mr. Horwitz recently opened offices in the new Loew Annex Building in New York, having moved from the Columbia Theatre Building.

Jack Hoxie, Arrow Star, to Attend Convention

At the request of the Greater Features Film Co. of Minneapolis, the Arrow Film Corporation has switched the itinerary of Jack Hoxie, their Western star, who has now started on a ten weeks' tour of the country. The change in Hoxie's traveling schedule was made in order that he may be able to attend the Motion Picture Theatre Owners Association Convention at Minneapolis on June 26th, 27th, 28th and 29th.

Joe Fox, manager of the Phoenix Film Corporation of Kansas City, has sent word to Arrow that he has arranged for a big Smoker and entertainment to be given Hoxie during his stay in Kansas City and that he has already booked him to appear in sixteen theatres during his two days there. Among these theatres are numbered the big downtown and the majority of the suburban houses.

Production Finished on "Determination"

The United States Moving Pictures Corporation has completed production of the special feature photoplay "Determination," which is now being cut and titled for release, and on June 20th started production on their second photoplay, "The Threshold."

Russells Productions Reports Sales

Russells Productions, of Chicago, has disposed territory on the Frank Braidwood series of twenty-six two reelers, starring Frank Braidwood, supported by Marcella Pershing, to the following state right exchanges: Arizona, Nevada and Hawaiian Islands to the Peerless Film Company of San Francisco and Los Angeles, California; Texas, Oklahoma and Arkansas to the Specialty Film Company of Dallas; Illinois, Indiana and Wisconsin to the Celebrated Players Film Corporation of Chicago; Ohio, Michigan, West Pennsylvania, Kentucky and West Virginia, to the Standard Film Service Company of Cleveland, Ohio; Minnesota, North and South Dakota and North Wisconsin to the Elliott Film Company of Minneapolis, and Iowa, Nebraska, Kansas and West Missouri to the Federated Film Exchanges of Kansas City, Missouri.

"Under Two Flags" Ready

R. and R. Sales Corp. to Release First Picture to Independents

UNDER the guidance of Max Roth, as general manager, the R and R Sales Corporation of New York has been launched on the independent market.

The first big picture which will be distributed by this new organization, will be "Under Two Flags," the famous book by Ouida. The story, according to the announcements from the R and R offices, has more than five million circulation, and as a play has been offered in every city of importance in the United States. It has been used as a "standby" with the stock companies for many years.

This picture is announced by this organization as the first of six productions for the independent market. The other five have all been decided upon, and will be released at stated intervals according to their plan of operation.

Associated with Mr. Roth in this concern are several other picture men who have been connected with the industry for a number of years. Mr. Roth is widely known in the independent field. For a number of years he was associated with Sol Lesser.

According to the statements of Mr. Roth, the R and R Sales Corporation has a definite policy which will be adhered to in the marketing of their pictures. "Our first objective," stated Mr. Roth, "was to secure the calibre of product that would be profitable not only to the State Right Exchange, but also to his independent exhibitor clientele. While 'Under Two Flags' has been acknowledged a splendid picture as our first release; we have another which we believe is of still greater show value. It is based on a story fully as famous and widely read as 'Under Two Flags.' It will be worthy of the best program offering in the industry, and will undoubtedly find its way in to the best theatres as will 'Under Two Flags.' I speak of these two simply because they stand out so strongly, however, the other four which we will release are of an equally high standard of excellence.

"We know the great need of the independent market, how eagerly it is looking for pictures that will compare favorably with the many subjects with which it must compete, but we believed that it would be necessary to get pictures not alone as good but better, so as to build up confidence not only in our company, but in the independent exchanges who distribute our product and the independent faction generally.

"'Under Two Flags' will be given an immediate release. The other five pictures will be put out at such intervals as our purchasers will consider best. We believe that the exchanges should have a voice in matters of this kind, and we are anxious to co-operate with them."

Miss Young Tours South

Equity Star Receives Ovation in Several Southern Cities

GREETED in each town with the welcome and admiration generally accorded a statesman or person of great public note, Clara Kimball Young made her way last week through the thick crowds that lined her every step in Atlanta, Birmingham and Montgomery, Ala. Days before her arrival in each city, the press already hailed her coming from front pages and when Miss Young finally alighted from the train, the Mayor and a notable reception committee stood in readiness to greet her. As many as fifteen thousand people bombarded the streets in an effort to catch a glimpse of the Equity star. Every time Miss Young left her hotel the mobs blocked her passage and delayed her progress.

The papers tell the story of Clara Kimball Young's ovation more powerfully than any outsider. Similar to her previous visits to the Southwest a half year ago, the sojourn of Miss Young was made a civic function, and all varieties of honors and decorations were bestowed upon her by officials, clubs and business organizations. From the very moment she arrived up to her departure, every minute of her time was pre-arranged and the demands for her presence were far beyond the limits of her schedule. Her personal appearances at the Strand in Birmingham, the Empire in Montgomery and the Howard in Atlanta were occasions for some of the densest gatherings these cities have ever known. As one newspaper put it, not even President Harding was as hugely attended as the Equity star. Advertisers in the press announced their welcome to Miss Young and invited her to visit their shops. Every opinion of the screen star on feminine fashions and affairs of the fair sex, was eagerly sought and published.

To Milton Crandall belongs the glory of Miss Young's successful tour, for it was due to his tireless preparation in each locality that record-breaking turnouts were the order of the day. "Straight From Paris," the latest picture starring Miss Young, was the vehicle exhibited in connection with her personal appearances.

"New Minister" Selling in Southwest

Franklyn E. Backer, president of the Horizon Pictures, Inc., announces that he is meeting with great success in distributing "The New Minister" to many buyers throughout Oklahoma, Arkansas and Texas. Horizon is also handling a large number of orders for "A Daughter's Strange Inheritance," featuring Norma Talmadge.

"Heedless Moths" Moves to Broadway House

AFTER establishing itself at the Greenwich Village theatre downtown, "Headless Moths," the new Equity state right offering recently acquired from Perry Plays and starring Audrey Munson, moved to larger quarters at the Frazee theatre on Forty-second street for an indefinite summer run. The six-reel story of life in artists' studios made its debut in the moderate-sized Greenwich Village theatre for lack of a Broadway accommodation. The theatre being new to motion pictures, it was the task of the Robert Leonard production to "make" the theatre besides establishing itself as a successful picture. Despite the fact that the public was unfamiliar with the new house, and that its location is outside the theatrical district, many travel downtown to see the picture.

To Place "Philo Gubb" for Distribution

Webster Cullison, of Clever Comedies, will leave Los Angeles for New York about July 1 to make arrangements for the distribution of his series of two-reel satirical farce-comedy adaptations of the Ellis Parker Butler stories of "Philo Gubb, Correspondence School Deteckative." Mr. Cullison will take East with him the first three pictures, "The Hound of the Tankervilles," "The Stolen Umbrella," and "The Disappearance of Mary Jane." In response to his advertising campaign on the "Philo Gubb" series Mr. Cullison has received queries and propositions from both the big distributing organizations and many independent exchanges in all parts of the country. There has also been lively bidding for the foreign rights.

Jacobs, of Baltimore, Buys "Loyal Hearts"

G. W. Jacobs, of Baltimore, has acquired right for a large Eastern territory for "Royal Hearts" from the Booker Tee Film Company of Los Angeles, California. Mr. Jacobs, who handles productions of the Peerless Film Company, is taking in New York, Pennsylvania, the District of Columbia, the Virginias and Carolinas and Maryland for "Loyal Hearts."

New Hoxie Feature is Finished for Arrow

The Arrow Film Corporation announces that the seventh of the Heck Hoxie series produced by Ben Wilson is ready for release. This latest Hoxie is entitled, "The Broken Spur," and while giving Hoxie full play in the vigorous cowboy role he has made so famous and interesting, the scenes of the picture are laid in the North woods. Marin Sais is once again to be seen in support of Hoxie in this picture together with Wilbur McGough and Evelyn Nelson.

W. E. Green Heads Pyramid

Well Known Executive to Be President of New Producing Company

WALTER E. GREENE, formerly vice president of Paramount, in charge of distribution, and one of the best known men in the motion picture industry, is the president of Pyramid Pictures, Inc. This announcement was made this week by Arthur N. Smallwood, president of Smallwood & Company, Inc., of 150 West 34th street, which concern is in charge of the financing of the new million dollar corporation. Only the finest type of pictures will be given to the independent market by Pyramid Pictures, Inc., it is stated.

The first meeting of the Board of Directors was held on Saturday, and after the policy of the company was outlined, Mr. Greene was tendered the presidency. He accepted and aftr a short business trip will assume the active leadership of this concern. Executive offices have been opened in New York.

After his election to the presidency of Pyramid Pictures, Inc., Mr. Greene and Ray C. Smallwood, who will be in charge of the first producing unit, conferred, and it was decided to go ahead with the first production as fast as possible. A long term lease will be made for a studio in New York City and a staff of competent readers are at work choosing the stories for the first two productions.

"The independent producer will do more to bring about bigger and better conditions in the motion picture world than any other producing unit" declared Mr. Greene. "The independent exhibitor is a fighter and at the present time is organized to handle any number of good pictures. But to cope with the situation, it is absolutely necessary to give the independent exhibitor pictures that class with the best in the market, and with this in view, I have taken the presidency of Pyramid Pictures, Inc.

"The set up of Pyramid is almost an assurance of the best possible product. We will not experiment. Our directors will be sound and commercially safe men who have made good for other companies. Our stories will be the best we can buy and the manner of building our pictures will be done in a very lavish manner, but on a sound financial basis.

"Banking principles will be employed in the making of Pyramid Pictures. Not a penny will be wasted, yet not a penny will be spared in the making of big and better independent products."

Mr. Greene's name means much to the exhibitor for whilst he was vice president of Paramount previous to the great consolidation, he outlined a distributing plan and executed it which has brought Paramount Lasky to the front in the motion picture trade.

Besides his affiliations with Paramount, Mr. Greene has done big things; as the controlling genius of the Wal Green Pictures Corporation, he added additional laurels to his trade name by building pictures that reflected every penny expended on the silver sheet and gave to the exhibitor a product that brought large financial return.

Mr. Greene brings to Pyramid with him many other assets outside of his distributing knowledge. He is a practical producer and as president of the Claremont Laboratories links each and every section of the motion picture industry.

Celebrated Players Buy Equity Picture

Following the lead of Sam Zierler of the Commonwealth Exchange of New York and Phil Selznick of Cleveland, Joe Friedman, head of Celebrated Players of Chicago stepped up this week to buy the distribution rights of "The Black Panther's Cub" from Equity Pictures for the territory of Northern Illinois, Southern Wisconsin and the entire state of Indiana. This makes the third largest territory of the country to be sold on the Florence Reed feature. and marks record time for the disposal of any independent feature in these three districts. The exchanges mentioned are among the biggest in the country and the most prominent and progressive in their respective states. The prestige of the buyers of the Ziegfeld-Equity production constitutes the greatest compliment that can be paid any state-right picture, states Equity.

This shows one of the scenes in "Under Two Flags," distributed by R. and R. Sales Corporation

The Screen the New Historian

A WRITER in the New York *Sun* on June 18, wrote an exceptionally interesting article on the film library of Charles Urban, president of the Kineto Company of America. This is interesting to exhibitors, because it is from the film library so described that the Kineto Reviews and Movie Chats are fashioned:

The *Sun* said: "What will become of the descriptive writers now that the film library has arrived, with its potentialities for supplying to future generations an actual reproduction of famous events as they occurred?

"There can be no disputing the records of the film library. There will be no foreword to explain that while the author was not himself present at the historic scenes described in his work, he had made vast and painstaking researches in the neighborhood where the great event occurred, and that therefore his descriptions are admitted to be accurate.

"Instead there will be simply a brief caption stating when and on what occasion the film was made—perhaps a hundred years ago when President Harding was inaugurated or a few years before when a King of England mounted the throne.

"Charles Urban, long known in the motion picture world as a specialist in educational films, is the owner of the film library which he calls the Living Book of Knowledge. He already has more than one million feet of film in his library, which he is rapidly organizing and cataloguing, so that at any time persons seeking films on special subjects will be able to find them in much the same way as they are now able to turn up special material on any given subject at a public library.

"But historic events, when culled from the films library, will re-enact themselves before one's eyes. Noted figures will make their bow to future generations just as they did to the people of their own day.

"All of the films in Mr. Urban's library are of permanent value. He is constantly engaged in editing them and classifying them so that they will be readily available. They are roughly catalogued under the heads of scenic, historic, industrial, art, literature, etc., and are cross catalogued under countries, names of persons, etc."

Box Office Reports will appear in next week's issue

THE MELODRAMATIC SENSATION OF THE SEASON
THE J. P. McGOWAN SUPER PRODUCTION
"BELOW THE DEADLINE"
FEW TERRITORIES STILL OPEN
WRITE FOR ELABORATE THREE COLOR PRESS BOOK | BIG LINE OF PAPER and ACCESSORIES HAND COLORED PHOTOS
ASCHER PRODUCTIONS, Inc. Sidney Ascher, Pres. 117 West 46th Street, New York City

Ben Wilson in N. Y.

Ben Wilson, president of the Ben Wilson Productions of Los Angeles, arrived in New York this week, accompanied by Morris R. Schlank. Mr. Wilson is in the East to make arrangements with Arrow for handling his product for the coming year.

On last Monday evening he was host at a special dinner party given at the Claridge. Among those present were Dr. W. E. Shallenberger, president of Arrow Film Corporation; W. Ray Johnston, vice-president of Arrow; Del Henderson, well known director; Eddie Lyons of Lyons & Moran; Morris R. Schlank and several others.

Woman Director Again in Pictures

Lucie K. Villa, who is said to be the first woman director of motion pictures in this country, has returned temporarily to the screen after an absence of four years, to play a leading character role in "The Stolen Umbrella," the second of the series of Ellis Parker Butler's stories of "Philo Gubb, Correspondence School Deteckative," which are under production by Webster Cullison, of Clever Comedies. Miss Villa was at her height as a theatrical star when she joined the Lubin and Eclair companies as a featured player. For a year-and-a-half she directed two and three reel dramas for both of these organizations. Although Miss Villa had resolved to quit the screen for good she accepted her present role at the earnest solicitation of Mr. Cullison.

'Frisco Exchange Buys Arrow Output

Process Feature, a new film service distribution through the Peerless Film Service, San Francisco, is buying the entire product of the Arrow Film Corp. is selling contracts daily and just completed deals for first run houses in Sacramento and Oakland, W. O. Edmunds, manager of the Progress Features declares that the business is growing by leaps and bounds.

Cissy Fitzgerald's Series Sold in Texas

Tom Parker of Dallas, Texas, announces that he has purchased the series of high class two-reel comedies, featuring Cissy Fitzgerald from the Producers Security. That the pictures are not slap-stick is evidenced by their being shown at the Capitol in New York and that they are being booked by the Stanley circuit in Philadelphia.

To Issue Press Sheets on Hallroom Comedies

Beginning this week a press sheet is to be issued by Federated Film Exchanges of America, Inc., in each release of the Federated Screen Snapshots and the Federated Hall Room Boys comedies series featuring Sid Smith.

The press sheets, it is announced, will be like those that are issued on long feature subjects, containing readers, publicity stories, sample cuts and mats, advertising suggestions, exploitation hints, and advertising punch lines

No Let-Up for Reelcraft

Comedy Producers to Continue According to Announced Schedule

"DESPITE the intentions of a number of prominent producers and distributors to temporarily curtail their production plans during the summer months, we are happy to announce to the trade in general and to exhibitors in particular that we will continue the production of high-class comedy vehicles with the same energy and enthusiasm which has characterized our production efforts in the past."

Thus does R. C. Cropper, President of Reelcraft Pictures Corporation, in a special statement issued to the trade press, set at rest unfounded rumors which have gained currency in film circles, of the reported suspension of production activities of the three Reelcraft units now engaged in the production of "Mirth," "Sun-Lite" and "Aladdin" Comedies.

Continuing, Mr. Cropper says: "We decided upon this policy only after an intensive research campaign among exchangemen and exhibitors had convinced us that this was the only wise policy to pursue. The exhibitor and the exchangemen are, literally speaking, the barometers of trade interest, and we heartily subscribe to their views in matters affecting production and distribution. Always with the exchangeman and exhibitor in mind, we have tried to make consistently good type of comedy since we first ventured into the producing field.

"Our distributing schedule at the present time calls for the release of a single one-reel comedy and a two-reel comedy each week, making for a total of one hundred and four releases a year. In order to be assured of a steady output we are at present more than two months ahead of our releasing schedule. In addition to this, our mammoth studios in Yonkers are operating with three different producing companies; and contrary to the usual summer policy there will be no stoppage in production. Our orders at the studios have already been issued and they read 'Full steam ahead.'"

All Short-Subject Program

Chas. Urban Believes Innovation Will Gain Favor with Exhibitors

THE news that S. L. Rothafel is soon going to have an all-short subject program at the Capitol theatre, brought forth the following statement from Charles Urban, president of the Kineto Company of America:

"This step was bound to come in time, and I am extremely glad that it is Mr. Rothafel is the man who is the first to take it. He will demonstrate not only its practicality, but its beauty. Within a very short time after the Capitol theatre shows its first short subject program you will find theatres all over the country doing it. Then exhibitors will ask themselves why they waited so long to do such a simple and obvious thing.

"Of course, that is always the way. All of us have better hindsight than we have foresight. It seems curious that in the exhibition field of the motion picture, we should have been bound so long by the boundaries of film footage. It is as if publishers would have limited themselves only to novels and extremely long stories; never magazines.

"Yet that same development took place in the magazine field. It is not so long all magazines thought their readers would insist on what was called the 'novelette,' a very long story. Then some pioneers came along and developed the magazine of to-day; lots of variety with no especial regard to length.

"The same thing is happening in the moving pictures now. Exhibitors are placing more and more reliance on merit and quality, less and less on the length of subjects. Audiences want to be entertained, and they care very little how long or how short a subject is if it has entertainment value.

"As a step in this development, the Kineto Company is now preparing unit programs of Kineto Reviews and Movie Chats where an entire program's entertainment of one-reel subjects is made available."

"Snowy" Baker Receives Wide Publicity

An unusually big and far reaching publicity campaign is to be put over on the series of "Snowy" Baker features to be released through Aywon Film Corporation, according to an announcement just received from Melvin Hirsh, general manager of the company.

The Newspaper Enterprise Association has accepted for publication in some four hundred and eighty newspapers a series of six stories dealing with "Snowy" Baker's life in Australia and in America where he is now on the coast making the pictures under the direction of Col. William Selig.

Exchangeman W. H. Bell Dies in Kansas City

William H. (Billy) Bell, one of the leading Kansas City, Mo., exchangemen, died recently in that city. Mr. Bell had been connected with the motion picture industry since 1906 when he was associated with George K. Spoor, of the National Film Rental Co. of Chicago. When the General Film Company took over the National, Mr. Bell left for Australia with J. D. Williams to manage the fourteen offices of that company in Australia and New Zealand.

Mr. Bell was the organizer of the Midwest Photoplay Corporation, and more recently, of the Equitable Film Corporation of Kansas City, which he recently sold to the Reelcraft Pictures Corporation on account of bad health.

Feinman Is Reelcraft Publicity Chief

R. C. Cropper, president of Reelcraft Pictures Corporation, this week announces the appointment of A. L. Feinman as Advertising and Publicity Director to succeed Victor Nurnberg who has left the organization.

Mr. Feinman will continue his work with Inter-Ocean Film Corporation, whose advertising and publicity he will continue to direct.

Reelcraft Signs Two New Comedians

R. C. Cropper, president of Reelcraft Pictures Corporation, announces this week the addition of two players to the cast now making Sun-Lite comedies. The first will be Bobby Burns, the comedian of "Pokes and Jabs" fame and also remembered for his work in "Cuckoo Comedies." Mr. Burns will be assisted by Jobyna Ralston, a screen and musical comedy actress. Billy Quirk will continue to head the cast of Sun-Lite players.

President Harding Sees Holy Land Picture

"The Birthplace of Christianity," a seven-reel motion picture tour of the entire Holy Land was shown for the first time last week in the East Room of the White House to President and Mrs. Harding and their invited guests. Thomas McVeigh, Jr., who directed and titled the picture, was in charge of the presentation.

AYWON FILM
CORPORATION
NATHAN HIRSH, Pres.

ANNOUNCES
IN COURSE OF PRODUCTION

A
SERIES OF
WESTERN
5 REEL
SPECIALS

STARRING
"BIG BOY" WILLIAMS
WITH
WILL ROGERS, JR.
AND THELMA WORTH
THE FIRST NOW READY

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

The Famous Players Canadian Corporation of Toronto will shortly open its forty-fourth theatre in Canada, it is announced, this being the Capitol theatre in Victoria, B. C., which is rapidly nearing completion. It is also stated that seven more of these large theatres are being built or are projected to complete the chain of houses across Canada.

N. L. Nathanson, managing director of the corporation, recently arrived in Vancouver, B. C., after meeting his brother, Henry Nathanson, of Calgary, Western manager of Regal films, Limited, and conferred with J. R. Muir of Vancouver, who is in general charge of the Paramount houses in British Columbia.

William Cranston, manager in Canada for United Artists, recently took a business trip through the Canadian West which he toured a few years ago, right up into the Yukon, with "Birth of a Nation" and "Intolerance."

Another Easterner in the West is Charles Stephenson of Toronto who is now picking dates for "County Fair," after having exploited "Mickey," "The Whip," "The Still Alarm" and other features as an independent distributor and otherwise.

Many Toronto exhibitors have been much put out by a strike of job printers in the Ontario capital. A number of local houses have been forced to forego the distribution of special heralds, programme folders and other printed novelties but the screen and the newspapers are still available.

Winnipeg, Manitoba, was rather startled June 18 by the announcement that Helmer N. Jernberg, a veteran theatre man, had resigned as manager of the Allen theatre, Winnipeg, in order to go into a commercial enterprise of his own.

William Rolland, manager of the Casino theatre, Pembroke, Ontario, which is controlled by the Ottawa Valley Amusement Company of Renfrew, was seriously injured in a level crossing accident on June 13 when the automobile which he was driving was struck by a train about two miles from the city. Mr. Rolland sustained a fractured arm and leg and his condition was critical.

Barney Groves and Robert Scott of Vancouver, B. C., have arranged to take over the Royal theatre, Hastings street, Vancouver, on September 1. The house is closed for the summer but will probably be re-opened with a combination policy of pictures and vaudeville.

OKLAHOMA CITY

Announcement has been made of the re-opening of the Pope theatre at McKinney, Texas, on full time. The theatre has been closed for some time, with the exception of opening for two days in each week.

The Temple theatre, at Temple, Texas, was damaged by fire last week, with damages estimated at $5,000.

A new box office has been built in the lobby at Dick's theatre, Haskell, Okla., and the entire lobby repainted, and the theatre generally renovated and practically made over.

The Happy Hour theatre at Dangerfield, Texas, and the picture theatre at Hughes Springs, Texas, have been closed down by Harvey and Simmons, managers. Both theatres will probably be reopened later in the year.

The Ideal theatre and roof-garden opened at Corsicana, Texas, last week, to pleased capacity business. Pathe News, containing views of Corsicana, was used as the opening bill.

Raleigh Dent, former manager of the Palace theatre at Oklahoma City, has taken over the management of the Cozy theatre at Houston, Texas.

The old Majestic theatre at Stephensville, Texas, has been dismantled and the building will be used for commercial purposes.

E. C. Thumm, manager of the Texas theatre at Del Rio, Texas, has taken in Fred Deitert as a partner. The new firm bought the Princess theatre recently and will operate the Princess daily and the Texas on Friday and Saturday nights only.

The Grand theatre at Miami, Okla., was destroyed by fire last week, entailing a loss estimated at $12,000, with only $4,000 insurance.

H. F. Groene is building an addition to his theatre at Merkel, Texas, which will considerably enlarge the seating capacity when the new work is completed.

Approximately 250 people attending a mass meeting at Tyler, Texas, last week, went on record as favoring the Sunday laws, and the closing of theatres on the Sabbath.

Assessing a fine of $200, a jury in the county court at Wichita Falls, Texas, returned a verdict of guilty against L. V. Ford, charged with violation of the Sunday closing laws. This was the first case tried of those arrested on May 8, when three shows in the city opened.

The Queen theatre at McKinney, Texas, has been purchased by K. D. Deaton of Denison, Texas, who will make several improvements in the near future.

INDIANAPOLIS

The Esch Brothers are planning to add 500 seats to the Princess theatre at Newcastle.

Carthage, Ind., a town of 800 has about the neatest little privately operated community center to be found. J. W. Tweedy operates it. The building has two stories and a basement. The basement is fitted up for social activities, the first floor holds a theatre seating 600 and the top story houses a dance and basketball floor.

With the idea of stimulating Saturday receipts Manager Ralph Lieber started changing programs of the Circle on Saturday instead of Sunday on June 25.

E. H. Bingham, Indiana member of the executive committee of the Motion Picture Theatre Owners of America, who last week completed a tour of the state reported that the membership drive of the Motion Picture Theatre Owners of Indiana is meeting with very gratifying success. Figures on the gain in membership have not been completely tabulated.

Three weeks of terrifically hot weather, coupled with the general business depression has been followed in Indiana by a general movement on the part of houses in the smaller towns and the hamlets to cut their weekly programs to the bone. Reports from outlying districts show that in many of the small towns where theatres have been operated five nights a week they are being operated only three while in a number of places where three night programs were the rule operation has been cut to Saturday only.

Houses are being closed through the entire summer in some of the larger cities. W. Clyde Quimby, owner of the Strand and Jefferson in Ft. Wayne, has shut up the Strand until fall while it is reported that C. R. Rodgers of the Crump and the F. J. Rembusch Enterprises operating the American at Columbus, Ind., are about to enter an agreement to run part time through July.

Coincident with the announcement of the purchase by Neal McCullough, controller of the Riviera at Anderson, of the Starland from Frank Heller came a report that the Meridian, which Heller also operated, will be closed soon. Mr. Heller is expected to move to Kokomo where he will manage his company's houses in Kokomo, Richmond, Ind., and Danville, Ill.

Exhibitors of the Thirteenth District, comprising most of the northeastern section of the state, met in South Bend June 9 with George W. Bender, Motion Picture Theatre Owner of Indiana executive committeeman from the district. Bender will be the district's delegate to the national convention at Minneapolis.

KANSAS CITY MO.

The Federated and Crescent film exchanges in Kansas City have moved from the Film building to their new building, at 115 West Seventeenth street, where they occupy an entire floor and basement.

Ben Blotcky, who last week resigned as Kansas City branch manager for Associated Producers, Inc., announces that he has become associated with the F. B. Warren corporation and that he will manage the branch which that company will open in Kansas City. George W. Hinton, sales representative for Associated Producers, Inc., has been given temporary charge of the Kansas City branch following Mr. Blotcky's resignation.

N. J. Flynn of the Richards and Flynn Company, Kansas City, will leave for his second annual trip to Europe next month.

Klepper & Harrington of Lathrop, Mo., purchased a new Powers 6A machine from the Cole Theatre Supply Company, Kansas City, last week, for use in their theatre.

F. F. Nine, associated with Vitagraph for six years and who last week resigned as manager of the Kansas City branch, will open and manage the Kansas City offices of the T. W. Chatburn Enterprises, a newly organized distributing concern which is headed by T. W. Chatburn, formerly assistant general manager for Vitagraph.

Thomas A. Curran, special representative for the Arrow Film Corporation, left Kansas City last week for Dallas, Tex., where he will meet Jack Hoxie, star in western productions, who will accompany Mr. Curran back to Kansas City. Under the auspices of the Phoenix Film Corporation, Mr. Hoxie will make personal appearances in all leading theatres in Kansas City playing his pictures. He also will make appearances in St. Louis.

WESTERN NEW YORK

Frank Martin, manager of the Robbins-Eckel theatre, Syracuse, put on a newsboys and orphans party in conjunction with the Syracuse Herald one day last week. "Black Beauty" was the attraction.

Billie West, former manager of the Circle and Allendale, Buffalo, is now associated with the management of the Cataract theatre, Niagara Falls.

Louis Scalyo reports the sale of his popular Eugenie theatre in Niagara Falls, N. Y.

Harry Green, manager of the Temple theatre, William street, Buffalo, announces that the name of the theatre, which is now being redecorated and renovated, will be changed to the Markeen.

The F. I. L. M. club of Buffalo will hold a big outing this summer. Inasmuch as Buffalo is now like unto the Sahara desert, the event will undoubtedly be staged in Canada, where oases are known to exist.

Shea's North Park, a neighborhood theatre, is showing the same program as Shea's Hippodrome, on Sunday only of each week.

The Kosziuszko theatre, Broadway, is now open but one night a week.

The F. I. L. M. club of Buffalo sent Jimmy Kelly a handsome floral piece last week on the occasion of the opening of the new Liberty theatre, in Corning, N. Y.

ST. LOUIS

Announcement was made this week of the leasing of the Webster theatre, Twelfth and Clinton avenues, by Maurice Stahl, formerly sales representative in Missouri, Illinois and Kentucky for the Pathe exchange. Stahl, who was manager of the Lorelie theatre four years ago, has obtained a five-year lease on the Webster, which also occupies airdome space adjoining.

Joseph Desberger, local salesmanager of the Robertson-Cole, has been appointed to succeed C. D. Hill of the Associated Producers office here. Hill will be associated with Fred Warren.

NEW ORLEANS

The motion picture theatres of New Orleans for the past week have been devoting several minutes of the time of each show to collectors for the cause of Irish Relief and Saturday morning at 10:30 o'clock they gave a special performance in furtherance of the cause. The film exchanges of New Orleans are supplying the 200 or more picture theatres throughout the state with films free of cost to aid the campaign. Forty speakers have been assigned to harangue the New Orleans audiences out of the $25,000 quota.

Horace W. McCoy, manager of the Palace theatre, a combination vaudeville and picture house, of New Orleans, joined the ranks of the benedicts a few days ago. The nuptials were celebrated at the home of the bride, Miss Gertrude Lassiter, at Vicksburg, Miss.

The Louisiana theatre of New Orleans, La., the only Alexander Pantages playhouse in that section, has just closed down for the summer season. There was a rumor that the Louisiana, after its one season, had closed down permanently. But this Arthur B. Leopold, manager, vigorously denied. He stated that Pantages had a five-year lease on the property situated on Dauphine street just three blocks off Canal street and that he would open it up again on Labor Day. Pantages, about six months or more ago, announced he was going to erect a magnificent skyscraper structure in New Orleans, a portion of which he would use for his combination vaudeville and picture show. Nothing further has been heard from the plan lately, but there is nothing to indicate that the project has been abandoned.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

James Harrison is not satisfied with having been prominent in the cast of two Constance Talmadge pictures, and being seen in "Lessons In Love" and "Wedding Bells," is eagerly awaiting the release of the Realart production, "A Heart to Let," starring Justine Johnstone. Both Harrison Ford and "Jimmie Harrison make a bid for "the heart." James Morrison always runs a race for favor, and wins a lot of it.

Another two-reel comedy company is out on location filming scenes at the Aqueduct race track, and at Rye Beach. In the cast are Ollie Mack, Billy Quirk, Bobby Burns and Jobyna Ralston. Mr. Mack is being featured in the comedy entitled "The Brown Derby," which is an adaptation of one of his original successes, known over the country as "Shooting the Chutes," in which Murray and Mack starred. This will be another promising Reelcraft product.

Helen Ferguson was the "belle" of the Actor's Benefit Festival, which was held at the Beverly Hills Speedway, Los Angeles, the early part of June, when she appeared as "Beauty at Dawn," and created, what is said, a little short of a sensation, even surrounded by many noted beauties ranking among leading screen actresses. Catherine Ferguson, a sister of Helen, is now playing in the same company, and is quoted as rivaling "Beauty at Dawn," for attractiveness.

"Determination" is complete. And one of the finishing touches was the addition of a favorite actress to the cast, in the person of Maud Hill, noted for her splendid work and tasteful apparel. One of the scenes taken at Belmont Park, showing a horse race in action, required the ladies present to be dressed ultra fashion. Miss Hill was able to display a number of beautiful gowns, but especially attractive is the outfit worn at the Belmont Track.

Little Miriam Battista, whose delightful acting in the Cosmo production "Humoresque," established her as one of the foremost child actresses of the screen, has returned to the speaking stage, for a special engagement in "The Whirl of New York," current at the New York Winter Garden.

On the opening night Miriam shared honors and applause with such noted players as Louis Mann,

Elaine Hammerstein as she appears in her latest Selznick feature, "Remorseless Love"

Adelaide and Hughes, John T. Murray, Dorothy Ward, Kitty Kelly and the host of other stars who make up the cast. Her appearance at the end of the first act in a burlesque of the old familiar song "She Is the Belle of New York," evoked gratifying applause.

But to the movie fans who have learned to watch for the appearance of this child artiste, it must be explained that Miriam is not going to forsake the screen for the stage.

"I'm going to remain in both," she declares.

Which should be sufficient for her many admirers to expect her early reappearance in another big screen production.

Contrary to reports recently circulated in film circles, Anita Stewart's contract with Louis B. Mayer does not terminate with her present picture, but has three months more to run after its completion, according to statements made by Rudolph W. Cameron, Miss Stewart's manager and personal representative.

Concerning Miss Stewart's future plans, Mr. Cameron would make no announcement at the present time. Miss Stewart is now working under Edwin Carewe's direction in "A Question of Honor."

ABOUT DIRECTORS

GEORGE D. BAKER productions continue to be among the active, and news from the west coast includes a most interesting account of the work of Winifred Dunn, the young scenario writer who is making adaptations and writing original stories for the George D. Baker productions. The organization is featuring Gareth Hughes, recently the subject of praise for his work in "Sentimental Tommy." But it was Miss Dunn who wrote the first story in which this talented young actor made his debut before the picture world. Miss Dunn went to the coast on a four weeks contract, which, at the request of the director, has been extended to eight, since the success of "Garments of Truth," now in the course of production, and her adaptation of "Little Eva Ascends" recommended to the discerning director to retain Miss Dunn's services.

George Fitzmaurice will join the procession via the ocean route that leads to London and settle the question of many minds, for himself, as to whether there are advantages in making pictures in Europe over those offered in the U. S. A. "In order to be convinced, go and see," it would seem the director of many successes opines.

Paul Scardon, whose birthplace is Australia, will not journey abroad in company with his justly famous wife, Betty Blythe. Mr. Scardon, whose Goldwyn successes "Milestones" and "Partners of the Night" are still of current topic has been in New York several weeks, and, on account of business pending, is unable to go abroad at this time.

In compiling the Motion Picture Studio Directory, many amusing claims are included in the biographies of ambitious climbers. Recently one man, scheduled as a director, admitted that he made "From the Manger to the Cross," which he described as the first Biblical play of prominence, which, so he said, was under his supervision and direction. We wonder what Director Sidney Olcott might have to say to that? A memory of who made and played in the pictures of long ago is most convenient. Mr. Olcott may be assured the biography of the "director" was not used.

"Photoplay" Acquires Gladys Hall

Gladys Hall, beginning with July, will become attached to the editorial staff of "Photoplay," of which James Quirk is editor. It is, without question, among the most popular and widely read "fan" magazines, yet upon the acquisition of Gladys Hall, is to be congratulated. She has won her enthusiastic folowers by her clever ability to describe, in narrative form, an interview with a motion picture or stage celebrity, and has won countless friends among her interviewers. Her articles, signed by Gladys Hall, as well as under the nom de plume of Faith Service, have been appearing for many months in the Brewster publications, including Motion Picture Magazine, Motion Picture Classic and Shadowland. In addition to these she has been the author of many stories published in national magazines, and has earned, also, considerable reputation as a writer of continuity and scenarios. Both Miss Hall and "Photoplay" are in line for congratulations.

"Connecticut Yankee" Opens in London

The William Fox production, "A Connecticut Yankee in King Arthur's Court," adapted from Mark Twain's novel, had its British premiere in London recently at the Alhambra Theatre. The opening performance attracted a brilliant audience, which included several members of the royal family.

The film drew forth many favorable criticisms from the British press, the reviewer of the Daily Mail writing that he had spent "two hours of continuous laughter." Equally favorable reviews appeared in the Kinematograph Week, the Referee, the Daily Telegraph and the Pall Mall Gazette.

The way Paramount is exploiting Dorothy Dalton's latest feature, "Behind Masks"

Jessen's Studio News by Wire

UNIVERSAL

Production of "Partners" starring Harry Carey, was started this week by Director Robert Thornby. Betty Ross Clark plays the female head and there is a big cast including Gertrude Olmstead, George Nichols, John Harron, Gertrude Claire, Allan Hale, George Cooper, "Breezy" Eason, Jr., Harley Charles, Charles LeMoyne and C. E. Anderson.

Jack Cunningham is a new member of the Universal scenario staff.

Edward Laemmle is to direct Art Accord in a series of short westerns. The first is titled "The Cowpuncher's Comeback." Joey McCreery will play opposite the star.

Molly Malone will play opposite Hoot Gibson in "The Sheriff of Cinnebar," a Peter B. Kyne story, directed by Reeves Eason. Production has started.

Margaret Armstrong, who plays the female lead in "Foolish Wives," is to be starred in "The White Peacock Feather," under the direction of Jack Conway.

Malcolm S. Bayland succeeds Charles Hertzman as Universal director of publicity here. Mr. Hertzman resigned.

Mrs. Eddie Polo, known professionally as Pearl Grant, and daughter Malveen, are leaving for a tour around the world.

Lee Moran is casting for his second comedy entitled "A Bicycle Marathon." Billy Watson will direct.

METRO

Bayard Veiller, who has just completed "There Are No Villains" with Viola Dana, will next direct Bert Lytell in the Jackson Gregory story, "Lady Fingers."

Maxwell Karger, who is directing Lytell at present in "Junk" will next produce a Spanish story starring Alice Lake.

George D. Baker took a train load of 250 extras to Burbank on Sunday where he staged the joyous homecoming of Gareth Hughes for "Garments of Truth."

Alice Lake is now appearing in the final scenes for "The Infamous Miss Reville," under the direction of Dallas Fitzgerald.

View of W. R. Hearst's Astoria, L. I., studio, a supplementary producing lot to the International Film Studio, New York. "Find the Woman" a forthcoming Cosmopolitan feature for Paramount release is being made at Astoria

LASKY

Cecil DeMille is back from New York and plans starting a new production on August 1st.

Victor B. Clark, of Famous Players Eastern production department, is spending a short time at Hollywood studios.

The second Betty Compson production, "The Woman in the Case," by Clyde Fitch, with continuity by Albert S. Levine, has been started. Penrhyn Stanlaws is directing.

George Melford is casting for "The Sheik." Production will start shortly.

GOLDWYN

Director Frank Lloyd and company are back from making interiors and exteriors for "The Man From Lost River" at Huntington Lake.

Paul Bern will direct Tom Moore in "The Man With Two Mothers," by Alice Duer Miller, upon completion of the present subject, "From the Ground Up," starring Moore, under the direction of Mason Hooper.

REALART

The cast supporting Bebe Daniels in "The Speed Girl," includes Theodore Von Eltz, Frank Elliot, Walter Hiers, Norris Johnson, Truly Shattock and Barbara Maier. Maurice Campbell is directing.

Director Thomas Heffron is making the last scenes from the Wanda Hawley subject, "Her Face Value."

Director Frank O'Connor will finish "A Virginia Courtship" this week.

Constance Binney is expected on the Coast shortly.

VITAGRAPH

Earle Williams and company are at Lake Tahoe, taking exteriors for "Bring Him In." Williams is wearing a beard for the first time in his screen career.

Jimmy Aubrey is finishing a comedy entitled "The Riot."

The William Duncan company has returned from Kern River Valley where the exteriors for "The Superman" were filmed.

FOX

Dustin Farnum is beginning "The Primal Law." The scenario is by Paul Scofield. Bernard Durning, the director, is now casting.

Edward Sedgwick will direct the next Buck Jones subject, as yet untitled. He is now casting.

"The Hidden Spring," the next vehicle for Jack Gilbert, under the direction of Jack Dillon, is now being cast.

William Russel is beginning "The Lady From Longacre," under the direction of George Marshall. The cast includes Mary Thurman, Francis Ford, Douglas Gerrard, and Winthrop Chamberlain.

The next vehicle for Shirley Mason is titled "Queenie," under the direction of Howard Mitchell who is now casting.

The supporting cast for Eileen Percy in "Main Street to Broadway," includes William Scott, John Lockney, Rosemary Theby, Eddie Burns.

Al St. John has finished a two-reel comedy entitled "Small Town Stuff."

Eddie Cline and Al Herman are making the last scenes for a comedy featuring Kemmy Sarbo. The supporting players are Virginia Fox, Bobb Dunn, Joe Roberts.

Slim Sommerville is directing a comedy entitled "The Devilish Romeo," with Joe Roberts, Bess True, Hal Cooley.

Emmett Flynn is on the last scenes for Zane Grey's "The Lost Trail."

Coast Tour Rewards Universal Employees

On Monday, June 20th, two representatives of the Universal Laboratory at Fort Lee, Michael Stolzer and Mrs. Charlotte Marcus, started for Universal City, California, on the Twentieth Century. Their trip was in recognition of their faithful service to the Universal and in recognition of a promise made by Mr. Laemmle a year ago to send two representatives of the Laboratory who showed the greatest fidelity and were voted the most useful employes at the Laboratory to Universal City. These two received the unanimous vote of their fellow workers.

Mr. Stolzer and Mrs. Marcus will be away for three weeks, spending one week at Universal City.

New West Coast Film Firms

SANTA MONICA

Livingston Productions, 2435 Wiltshire Blvd. Motion Picture Productions. Style filed by Alice Livingston.

LOS ANGELES

Studio Service Bureau, 924 S. Main. Style filed by Roy Stewart, Alfred T. Pelson, Geo. Levee and J. A. Graham.

A. E. F. Film Co. Capital, $100,000. F. Bradley Cox, Edward E. Gray and F. A. Waters. E. E. Gray, attorney.

Geo. E. Bunny Films, Inc. Capital, $90,000. Geo. Bunny, Joseph C. Conyea and Alfred M. Eskridge. P. C. Blackburn, attorney.

American Photo-Slide Co. Name changed to Wheeler Sheridan Corp.

Cinema Novelty Co., Inc. Capital, $10,000. Thos. F. Fenton, Willis S. Gates and Harry Iles. W. H. Ball, attorney.

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Feature Subjects of Short Length

"Aesop's Film Fables"
(Fables Pictures—Pathe—One Reel Each)

THERE is no question that the cartoon field of motion pictures is showing the way to the photoplays in point of novelty or originality. The latest to invite attention is a series of one-reelers, giving a modernized version of Aesop's Fables. Certainly they are clever enough, judging from the first three, to find a place on the most artistic program. If the feature picture happens to be a "weak sister," one of these film fables will provide ample compensation. Paul Terry is responsible for the modernization of the ancient wise man's quips and proverbs. He has certainly evolved a highly interesting series of cartoons.

By using the ancient wheezes to bring forth comparison of present day ideas—he shows that there is nothing new under the sun—that what Aesop said over two thousand years ago has its moral to-day.

The first of the series presents "The Mice in Council." This is, perhaps, the funniest of the three since it shows a conclave of mice debating over the mighty task of making the mouse world safe from cats. A trap is set and a mouse is on guard. But the cunning rodents catch the cheese by using the w. k. fish-pole and hook. The delegates arrive from the various states, and the motion is put forward to tie a bell around the cat's neck, thus giving a sign of warning. The gentleman from Missouri arises to remark—"How are you going to tie the bell and who's going to do the tying?" And the modern comparison is cleverly introduced.

The next fable is "The Goose That Laid the Golden Egg." This shows a greedy husband taking the egg and pawning it for riches. Realizing that he has been cheated he cuts the goose open to get all the gold, and finds her like any other goose. The ancient advice follows anent a day for reckoning for those who are too greedy. The third fable tells the story of the rooster who crowed long and loudly that he was master of the world. It is called "The Eagle and the Rooster." The barnyard strutter enters the prize ring to battle a duck. All the members of the animal kingdom are assembled. The duck takes the count. But at the moment the rooster crows, the eagle registering superb sarcasm, swoops down and carries off the boasting fowl. The modern sketch shows the feminine vote as administered by our newest voter in the shape of a club knocking a boasting politician down and out.—*LAURENCE REID.*

"The Tooth Carpenter"
(Tony Sarg's Almanac—Tony Sarg-Herbert M. Dawley)

HERE is something absolutely new in screen expression. The novelty of these shadowgraphs as conceived by Tony Sarg should cause them to find a welcome place on any exhibitor's program. It is not only the novelty of the idea, but the execution is quaint and original enough to make it appreciated everywhere by discerning patrons. "The Tooth Carpenter" is a crazy quilt in conception—a pattern undeniably clever. The figures are black which move upon amber tinted backgrounds. If there is any fault it may be found in the slow animation. But the idea is so original that most people will doubtless overlook the tempo.

Tony Sarg goes back to the stone age to show how the dentists of that period extracted teeth. A sorrowful figure steps into the chair; the aggravating drill used for filling and filing is a primitive invention, the power of which is furnished by some freakish animal, who moves a wheel starting the vibrations. The anguish of the patient is certainly mirth-provoking and an unpleasant reminder of one's own experience with the dentist who is always advising us that "this will hurt a little." The tooth is extracted by tying a string to the tooth, the other end being attached to a huge rock which is automatically propelled through space.—Two Reels.—*LAURENCE REID.*

"Snooky's Wild Oats"
(Chester Comedy—Educational—Two Reels)

MENTION was made in these columns in a previous issue anent the formula which furnishes the idea behind the comedies featuring Snooky, the talented chimpanzee. The rescue—the baby—climax has provided the background for all of them. It begins to look as if Snooky is under contract to have the infant in his stories. One cannot appear without the other. However, the baby could be placed in scenes which have nothing to do with the expected rescue. He is saved here from danger, which does not carry a thrill, because the kidnappers are fooled by a false bottom in the box in which the little tot is placed.

The early scenes present Snooky sowing some wild oats as a hobo. He is discovered traveling de luxe on a train, his hammock being attached to the rods beneath the coach. This incident is followed by shots of Snooky partaking of a stolen lunch. The concluding scenes present the timely rescue, and the final fade-out of the monk winding his way down the road. The offering does not feature any funny gags, and the thrills are also absent.—*LAURENCE REID.*

"The Gusher"
(Mutt and Jeff Cartoon—One Half Reel—Wm. Fox)

MUTT AND JEFF are in the oil fields in this picture. They strike a "gusher" at a depth no greater than a crowbar's length, and up comes a spout of oil. Every once in a while it stops, and when it starts again either one of the two is standing over the hole and up they go. Two Indians suffer the same fate. They bounce about on top of the gusher. It finally develops that Mutt and Jeff have been tapping a pipe-line underground.

It is a worth while filler.—*MATTHEW A. TAYLOR.*

"Watering the Elephants"
(Mutt and Jeff Cartoon—Fox—One Reel)

IT is circus day for the two Bud Fisher freaks in this cartoon. Being broke, they have applied for the job of watering the elephants in order to see the show. A hydrant is nearby and little Mutt is delegated by his elongated pal to carry the pails, while the latter turns on the water and shuts it off when capacity is reached. Jeff takes three pails over to one elephant (there are over twenty in the group) and he swoops it up in three gulps. Knowing that the job will never be completed in time he attaches a hose to the hydrant and places the elephants trunk around the opposite end. Mutt turns the crank, but forgets to shut it off because of a flirtation with a pretty acrobat. The result is the big beast is filled to the bursting point. He takes on the form of a balloon. Jeff takes the hose away and the elephant releases his pent-up flood—a flood which engulfs everything within sight—a flood which swamps the big tent and the patrons. It is an amusing strip.—*LAURENCE REID*

"How She Lied"
(Vanity Comedy—Educational—One Reel)

THE idea expressed here is founded upon the telling of white lies by a young fiancee in order that her burly brother from the boundless West will not shoot her future husband. As treated here it takes on the form of high school dramatics—amateurish in theme and execution. Even comedies can be analyzed when they are free from slapstick or burlesque. And "How She Lied" falters, because there is no genuine reason for the fiancee to fib at all. The brother totes a gun and uses it in a threatening manner. The lack of incident does not permit the players to score with any comedy points. Irene Dalton is easy to look at as the heroine, and her portrayal is natural and free of gesture. The plot comes to a finish when brother is locked in a room, while the sister marries the man of her choice. The piece can be used for an average program filler.—*LAURENCE REID.*

"Scrappily Married"
(Christie Comedy—Educational—Two Reels)

HARRY GRIBBON is featured in this comedy based upon the elimination of mother-in-law. While this pattern is very old, it still is able to thrive if dressed up with good gags and incident. In this case the breadwinner is husband Number 2, the first having divorced his wife because of the nagging tactics of her mother. A quarrel ensues during breakfast which results in the pretty bride packing her husband off to the sleeping porch. The scene shifts to a Pullman, with a pretty girl thief appropriating a letter which fell out of mother's lap. It tells of a necklace and gives the address. It is easy for her to palm herself off as the other and intrigue the unsuspecting husband. He takes her to a hotel and becomes involved through a telegram. Wifey follows in pursuit and the affair is straightened out when the nagging woman promises to go home and stay there. The comedy is of average merit. It has been done too often to stir up much laughter. It fits, however, in a high class program.—*LAURENCE REID.*

"Japan"
(Single Reel Prizma Scenic)

THIS is perhaps one of the most pleasing scenic pictures Prizma has ever released. The vivid color of everything Japanese has lent itself especially well to the Prizma color photography and the result is a picture that is most beautiful and at the same time carries quite a lot of educational value. There are a number of different sequences showing Japanese people in their native environment, with several of their peculiar trades demonstrated. It is worth featuring on any bill. J. S. DICKERSON.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

ALLIED DISTRIBUTING CORP.

ALT AND HOWELL COMEDIES

May 15—Liquorish Lips.....2000
Apr. 15—Pure and Simple.....2000

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.

Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

The Road to London (Bryant Washburn).....5
The Rider of the King Log (Special Cast).....7
What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

HAROLD LLOYD COMEDIES

Among those Present.....3
Now or Never.....3

ASSOCIATED PRODUCERS, INC.

Aug. 7—Cup of Life (Ince).....
July 24—Devotion (Special Cast).....5
July 17—Greater than Love (Read).....
June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince).....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett).....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800

SENNETT TWO REELERS

May 8—She Sighed By the Seaside (Mack Sennett).2
Mar. 6—Made in the Kitchen (Mack Sennett).....2

C. B. C. FILM SALES CORP.

State Rights

The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Mar. 18.....No. 22
Mar. 4.....No. 21

STAR RANCH WESTERNS

One two-reeler every two weeks.

—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Snooky's Wild Oats.....2
Ready to Serve.....2
Just in Time.....2
Ladies' Pets.....2
Beat It.....2

CHRISTIE COMEDIES

Southern Exposure.....2
Sneakers.....2
Short and Snappy.....2
Red Hot Love.....2
The Restless Sex.....2
Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2

HUDSON BAY TRAVEL SERIES

An Eskimotion.....1
It's a Great Life—If.....1
Hides—and Go Seek.....1
A Tale of the Fur North.....1

TORCHY COMEDIES

Torchy's Promotion.....2
Crowning Torchy.....2
Torchy's Big Lead.....2
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

The Greenhorn.....2
Bang.....2
Holy Smoke.....2
Moonshine.....2
High and Dry.....2
April Fool.....2

SPECIALS

Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

One Peek Was Plenty.....1
The Red Trail's End.....1
Hitting the High Shots.....1
The Worst Was True.....1
Putting Nature Next.....1
Something to Worry About.....1
Paths of Glory.....1
Paps and Papas.....1

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....1
The Man Who Always Sat Down.....1
Water Trails.....1
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1

SCEENICS

New Wine in Old Bottles.....1
Philippine Futurity—An Angle in Idaho.....1
Buzz-z-z.....1
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1

VANITY COMEDIES

Rocking the Boat.....1
Three Jokers.....1
Take Your Time.....1
Hubby Behave.....1
Dead Easy.....1
Naughty Mary Brown.....1

GAYETY COMEDIES

Sweet Revenge.....1
Money Talks.....1
Zero Love.....1
Dummy Love.....1

WORLD WANDERINGS

South Sea Magic.....1
In Dutch.....1

MISCELLANEOUS

Dixie.....1
Golf—Slow Motion.....1
Wilderness Friends.....1

KINOGRAMS

Sundays and Thursdays.....1

EQUITY PICTURES CORP.

Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

June 26—A Wise Fool (Melford Prod.).....6768
June 26—Sham (Ethel Clayton).....4888
June 19—The Bronze Bell (Ince Prod.).....
June 19—One a Minute (Douglas MacLean).....
June 12—Appearances (Donald Crisp).....5334
June 12—White and Unmarried (Thomas Meighan)4458
June 5—The Wild Goose (Cosmopolitan Prod.)..6494
June 5—The Traveling Salesman (Roscoe Arbuckle).....4514
May 29—Sentimental Tommy (John S. Robertson's).....7575
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson.....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5164
May 15—King, Queen, Joker (Sid Chaplin).....5016
May 15—Oh Jo (Dorothy Gish).....4956

Release Information continued on page 239

Advance Information on All Film Releases

(Continued from page 238)

May 8—Deception (Special Cast).....7799
May 8—Proxies (Special Cast).....6283
May 1—The City of Silent Men (Thomas Meighan).....6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
Apr. 4—The Faith Healer (Geo. Melford Prod.).6347
Mar. 27—The Idol of the North (Dorothy Dalton).5802
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray) .....
Mar. 20—Beau Revel (Thomas H. Ince-Louis ...ince Prod.) 5293
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.) 5628
Mar. 13—The Easy Road (Thomas Meighan)....4964
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.) 3871
Mar. 6—Straight Is the Way (Cosmopolitan Prod.) 6839
Feb. 27—What's Worth While (Lois Weber Prod.) 5693

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies.....2
May 15—Slaying the Hippopotamus.....2
May 1—The Lion Killers.....2
Apr. 17—Jungle Dancers 2

PARAMOUNT-ARBUCKLE COMEDIES

June 12—The Cook.....2
May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage.....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune.....2
Feb. 20—The Unhappy Finish.....2
Feb. 6—On a Summer Day.....2

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits .....
Sept. 12—Kids Is Kids.....
Aug. 29—Never Again .....

PARAMOUNT-HOLMES TRAVEL PICTURES

June 26—Marseilles 1
June 19—Liberated Jerusalem.....1
June 12—In New Madrid.....1
June 5—The City of Algiers.....1
May 29—Country Life in Bohemia.....1
May 22—Bazaars of Cairo.....1
May 15—Monte Carlo.....1
May 8—The Galata Bridge.....1
May 1—A Polynesian Odessey.....1
Apr. 24—Present-Day Prague 1
Apr. 17—Biska, the Beautiful.....1
Apr. 10—Alexandria 1
Apr. 3—Along the Riviera.....1
Mar. 27—Modern Jerusalem 1

PARAMOUNT MAGAZINE

June 26—Bud and Susie (Cartoon by Frank Moser)..1
June 19—The Hoots (Cartoon by Henry D. Bailey)..1
June 12—Hootch and Mootch (Cartoon by E. Hurd).1
June 5—In Old Madrid (Cartoon by Leonard).....1
June 5—Felix Out of Luck (Cartoon by P. Sullivan).1
May 29—Bud and Susie—Cartoon by Frank Moser..1
May 22—Hoots—Cartoon by Henry D. Bailey.....1
May 15—Felix—Cartoon by Pat Sullivan.....1
May 15—Peanut—Cartoon by Harry Leonard.....1
May 8—Bobby Bumps—Cartoon by Earl Hurd.....1
May 1—Bud and Susie—Cartoon by Frank Moser...1
Apr. 24—The Hoots—Cartoon by Henry D. Bailey..1
Apr. 17—Felix—Cartoon by Pat Sullivan.....1
Apr. 10—Bobby Burns—Cartoon by Earl Hurd.....1
Apr. 3—But and Susie.....1

FEDERATED FILM EXCHANGES

SPECIALS

Penny of Top Hill Trail (Bessie Love).....5
Good Bad Wife (Special Cast).....5
The Midlanders (Bessie Love).....5
The Servant In the House (Special Cast).....5
Hearts and Masks (Special Cast).....5
Dangerous Toys (Special Cast).....7

MONTE BANKS' COMEDIES

In and Out.....2
Bride and Gloom.....2
His First Honeymoon.....2
Where Is My Wife.....2
His Dizzy Day 2

BALLROOM BOYS COMEDIES

Circus Heroes.....2
Their Dizzy Finish.....2
False Roomers 2

FEDERATED SCREEN SNAPSHOTS

Snapshots No. 1-F .....
Snapshots No. 2-F .....

SERIAL

Miracles of the Jungle (Fifteen Episodes).....
Lord Weekly.....

FIDELITY PICTURES COMPANY

(State Rights)

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

THE FILM MARKET

The Supreme Passion.....6
The House Without Children.....7
The Ne'er-Do-Well (Reissue).....7
The Spoilers (Reissue).....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

Wedding Bells (Constance Talmadge).....
Peck's Bad Boy (Jackie Coogan).....
Golden Snare (James Oliver Curwood's).....
Stranger Than Fiction (Katherine MacDonald).....
Scrap Iron (Charles Ray).....7500
The Sky Pilot (Catherine Curtis Prod.).....6305
Courage (Sidney Franklin).....6244
Playthings of Destiny (Anita Stewart).....6200
Gypsy Blood (Pola Negri).....5921
Bob Hampton of Placer (Marshall Neilan).....7268
Lessons in Love (Constance Talmadge).....5923
Sowing the Wind (Anita Stewart-Big Five).....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore).....6100
The Oath (R. A. Walsh Special-Big Five).....7806
The Passion Flower (Norma Talmadge).....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald).....5925
The Kid (Charles Chaplin-Big Five).....5193
Scrambled Wives (Marguerite Clark).....8975
The Old Swimmin' Hole (Charles Ray).....5972
Passion (Pola Negri-Big Five).....7000 and 9000
Mamma's Affair (Constance Talmadge).....5000
The Woman in His House (Special).....7524
Not Guilty (Sidney Franklin).....6000
My Lady's Latchkey (Katherine MacDonald)....5067
The Great Adventure (Lionel Barrymore).....5810

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
Blind Wives (Special Cast).....7
While New York Sleeps (Special Cast).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

His Greatest Sacrifice.....6000
The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

Beyond Price 5000
The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6
Know Your Men.....6

TOM MIX SERIES

The Hornet's Nest.....5000
Hands Off.....6
The Road Demon.....6
Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

Colorado Pluck 5000
Bare Knuckles 5
Cheater Reformed 5
The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

The Mother Heart.....5000
The Lamplighter.....5
Wing Toy 6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy).....5000
Get Your Man (Buck Jones).....5000
Hearts of Youth (Harold Goodwin).....5000
The One Man Trail (Buck Jones).....5
The Big Punch (Buck Jones).....5
Two Moons (Buck Jones).....5
Just Pals (Buck Jones).....5
Sunset Sprague (Buck Jones).....5
The Tomboy (Eileen Percy).....5
The Blushing Bride (Eileen Percy).....5
Why Trust Your Husband (Eileen Percy).....5
The Land of Jazz (Eileen Percy).....5
The Husband Hunter (Eileen Percy).....5

SERIALS

Fantomas (20 Episodes).....4
Bride 13 (Fifteen Episodes).....4

SUNSHINE COMEDIES

His Meal Ticket.....2
Three Good Pals.....2
The Big Secret..... 2000
The Janitors..... 2000
Verse and Worse..... 2000
The Simp..... 2000
His Fiery Beat.....2000
Roaring Lions on Parade..... 2000
His Unlucky Job..... 2000
The Baby..... 2000

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

The Jockey .....
Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Mlle Fifi 1
Gathering Cocoanuts 1
It's a Bear.....1
The Far North.....1
A Hard Shell Game.....1
The Vacuum Cleaner.....1
The Naturalists.....1000
A Rare Bird..... 1000
Flivvering 1000
A Crazy Idea..... 1000
Factory to Consumer..... 1000
The Ventriloquist..... 1000
Doctor Killjoy..... 1000
Gum Shoe Work..... 1000
The Lion Hunters..... 1000
The Glue Factory..... 1000
Cold Tea..... 1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Thinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mabel Normand).....5
The Cabinet of Dr. Caligari (Special Cast).....6
Wet Gold (Williamson's).....6
Made in Heaven (Tom Moore).....5
An Unwilling Hero (Will Rogers).....5
Snowblind (Special Cast).....5
The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5884

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5574
A Tale of Two Worlds (Gouverneur Morris).....5649
Earthbound (Basil King).....6772
The Penalty (Gouvernenr Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

CAPITOL COMEDIES

July 3—Take it Easy.....2
June 19—Nothing to think About.....2
June 5—Why Worry.....2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons.....1
The Prize Dance (Judge Rummy) Lampoons.....1
Happy Hooldini (Happy Hooligan) Lampoons.....1
Cupid's Advance (Happy Hooligan) Lampoons.....1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King.....1
No Reg'lar Bud.....1
Gypsy Scientists 1
Seein' Things on the Orinoco.....1

Release Information continued on page 240

Advance Information on All Film Releases

(Continued from page 239)

The Human Voice....1
The Riveter....1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES

Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....?
The Sagebrusher (Emerson Hough's)....?
The Westerners (Stewart Edward White's)....?

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....?

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....?
Sahara (Louise Glaum)....?

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6

ARTCO PRODUCTIONS

Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....?

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.

East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS

The Truant Husband (Special Cast)....5

HARRISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Lurking Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
His Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....6
A Woman's Business....5
Love Without Question (Olive Tell)....5

KINETO CO., OF AMERICA

KINETO REVIEWS

(Released through National Exchanges, Inc.)

Thrills....1
The Emerald Isle....1
Panama....1
The Holy City....1
Down in Dixie....1
Liquid Gold in Texas....1
Babyhood....1
Trip of the U. S. S. Idaho....1
Vegetarians....1
Hunting the Sea Wolf....1
Boy Scouts....1
Water Babies....1
Beauty Spots in the United States and Canada....1

URBAN'S MOVIE CHATS

(Released through State Right Exchanges)

First Series from No. 1 to No. 26....1
Second Series from No. 27 to No. 52....1

KIPLING ENTERPRISES

The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

HORSE-RACING PICTURE

Why Tell (Henry Miller)....6

CHAPLIN REISSUES

A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Polly with a Past (Ina Claire)	5,943
Someone in the House (All Star Cast)	4,406
The Four Horsemen of the Apocalypse	
The Fatal Hour (All Star)	4,940
The Misleading Lady (Bert Lytell)	5,624
Hearts Are Trumps (All Star)	6,356
Cinderella's Twin (Viola Dana)	6,000
Lure of Youth (All Star)	6,000
The Marriage of William Ashe (May Allison)	6,000
The Off-Shore Pirate (Viola Dana)	6,000
The Greater Claim (Alice Lake)	6,000
Extravagance (May Allison)	6,000
Puppets of Fate (Viola Dana)	6,000
A Message from Mars (Bert Lytell)	6,198
Uncharted Seas (Alice Lake)	5,803

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND. WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

East Lynne (Tarzan Film Co.)....
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....

COMEDIES

Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....
After Bed Time (Frasee Film Prods.)....
Billy Ruge Comedies (Funful Films)....

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....
Kentucky Colonel (Special Cast)....
Captivating Mary Carstairs (Norma Talmadge) Reissue....

PACIFIC FILM CO.

At State Rights Exchanges

The Fatal 30 (Fritzi Ridgway)....
The Call From the Wild (Wharton James)....
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....
White Cap Comedies (Geo. Ovey) Twice Monthly....
One Reel Comedies (Newman Dent) Twice Monthly.

PATHE EXCHANGES

June 5—The Heart Line (Leah Baird)....
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)....
Feb. 6—The Devil (George Arliss)....
Jan. 30—The Killer....
Jan. 23—The Sage Hen (Special Cast)....
Jan. 16—When We Were Twenty-one (H. B. Warner)....

THE YELLOW ARM

(Starring Warner Oland, Juanita Hansen and Marguerite Courtot)

June 19—First, House of Alarms....

THE SKY RANGER

Starring Geo. B. Seitz and June Caprice.

June 19—Eighth, Dropped from the Clouds....
June 12—Seventh, Danger's Doorway....
June 5—Sixth, The Crystal Prism....
May 29—Fifth, Mid Air....
May 22—Fourth, Desert Law....
May 15—Third, In Hostile Hands....
May 8—Second, The Sinister Signal....
May 1—Out of the Clouds....

BILL AND BOB SERIES

May 29—Outwitting the Timber Wolf....
May 1—Catching a Coon....
Apr. 3—Trailing the Coyote....
Mar. 6—Trapping the Bobcat....

TOM SANTSCHI DRAMAS

May 1—The Sheriff of Mojave....
Apr. 17—The Sagebrush Musketeers....
Apr. 3—LaRue of Phantom Valley....
Mar. 20—The Desert Wolf....
Mar. 6—The Tempest....
The Death Trap....

THE AVENGING ARROW

(Starring Ruth Roland)

June 19—Fifteenth, The Toll of the Desert....
June 12—Fourteenth, Shifting Sands....
June 5—Thirteenth, On Perilous Grounds....
May 29—Twelfth, The House of Treachery....
May 22—Eleventh, Dangerous Waters....
May 15—Tenth, Outwitted....
May 8—Ninth, The Auction Block....
May 1—Eighth, The Strange Pact....
Apr. 24—Seventh, The Double Game....
Apri. 17—The Midnight Attack....
Apr. 10—Fifth, The Message Stone....
Apr. 3—Fourth, A Life in Jeopardy....

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

May 1—Fifteenth, The Wages of Crime....
Apr. 24—Fourteenth, The House in the Canyon....
Apr. 17—Thirteenth, By Air and Sea....
Apr. 10—Twelfth, Hazardous Heights....
Apr. 3—Eleventh, The Danger Ledge....
Mar. 27—Tenth, A Devil's Bargain....
Mar. 20—Ninth, The Black Whirlpool....
Mar. 13—Eighth, The Grill of Fate....
Mar. 6—War in the Oil Fields....

EDGAR JONES PRODUCTIONS

Apr. 24—The Law of the Woods....
Apr. 10—A Forest Samson....
Mar. 27—The Timber Wolves....
Feb. 13—The Two-Fisted Judge....
Lochinvar o' the Line....

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Advance Information on All Film Releases

(Continued from page 240)

ANITY FAIR MAIDS COMEDIES
ar. 20—Running Wild.....1
ar. 6—Paint and Powder.....1
eb. 6—Oh Promise Me.....1
OLIN COMEDIES
ne 12—Where's the Fire (Pollard).....1
wn Your Home (Pollard).....1
ne 5—Blue Sunday (Pollard).....1
ay 22—Big Game.....1
ay 15—A Straight Crook.....1
ay 8—No Children (Snub Pollard).....1
ay 1—Hurry West (Eddie Boland).....1
pr. 24—Bubbling Over (Pollard).....1
pr. 17—Hobgoblins (Eddie Boland).....1
pr. 10—Push Orders (Pollard).....1
EWS REELS
ndays—Topics of the Day.....
ednesdays—Pathe News.....1
turdays—Pathe News.....1

EERLESS PICTURES COMPANY
he Heart of a Woman.....5

HOTO PRODUCTS EXPORT CO.
HIRLEY MASON REVIVALS
pple Tree Girl.....5
w of the North.....5
Whittaker's Ward.....5
e Awakening of Ruth.....5
ght in Darkness.....5
e Tell Tale Step.....5
dy of the Photograph.....5
LAGG COMEDY REVIVALS
e Bride.....1
e Screen Fan.....1
e Matinee Girl.....1
e Man Eater.....1
e Superstitious Girl.....1
e Artist's Model.....1
e Art Bug.....1
e Starter.....1

INNACLE PRODUCTIONS
ly 1—Kingfisher's Roost.....5
ay 1—Black Sheep.....5
eckless Wives.....6
ar. 15—God's Gold.....5
n. 1—Danger Valley.....5
ov. 15—Skyfire.....5
ct. 1—Hell's Oasis.....5
NNACLE COMEDIES
by Change Your Mother-in-Law.....
immy Isle.....
e Ting Tong Man.....
sent Without Leave.....
twixt and Between.....
RTHUR GOODEN PRODUCTIONS
Get 'Em.....
ooked Trails.....
ardians of the North.....
TTENHAM PRODUCTIONS, INC.
e Long, Long Trail.....

IONEER FILM CORPORATION
! Mary be Careful (Madge Kennedy).....6000
e Forgotten Woman (Pauline Stark).....6000
Millionaire for A Day (Arthur Guy Empey)..5000
ise Husbands (Gail Kane J. Herbert Frank)..6000
e Leech (Claire Whitney).....6000
Good Woman (Gail Kane and J. Herbert Frank).5500
olen Moments (Marguerite Namara).....6000
e Barbarian (Monroe Salisbury).....6000
e Hands (Gail Kane-Thurston Hall).....6000
npty Arms (Gail Kane-Thurston Hall).....6000
s Brother's Keeper (Martha Mansfield).....6000
nders, Keepers (Violet Mersereau).....6000
t of the Depths (Violet Mersereau).....5500
houghtless Women (Alma Rubens).....6000
discretion (Florence Reed).....6000
Man There Was (Victor Seastrom).....6000
hat Women Want (Louise Huff).....6000
ace of Honeymoons (Emily Stevens).....5500
here Is My Husband (Jose Collins).....5500
yond the Crossroads (Ora Carew).....6000
imson Cross (Special Cast).....6000
Society (Edith Roberts).....6000

RICE (C. B. CO.)
IDIAN DRAMAS
fteen Single reelers starring Princess Mona Darkfeather.
is Pajama Girl (Billie Rhodes).....5
wer (Holbrook Blinn).....5
our Daughter and Mine (Special Cast).....5

RIZMA, INC.
here Poppies Bloom.....½
.....½
the Trek.....½
or Butterfly.....½
ouville.....½
e Message of a Flower.....½
Victory Parade.....½
Comedy Review.....½
Danse Du Ventre.....½
The Sweetest Story Ever Told.....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution).....2

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911
STAR PRODUCTIONS
Two Weeks with Pay (Bebe Daniels).....4136
A Kiss in Time (Wanda Hawley).....4351
The Land of Hope (Alice Brady).....4964
Such a Little Queen (Constance Binney).....4942
Moonlight & Honeysuckle (Mary Miles Minter)..4294
A Heart to Let (Justine Johnstone).....5249
The Magic Cup (Constance Binney).....
Out of the Chorus (Alice Brady).....4888
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646

REELCRAFT PICTURES CORP.
ALLADIN COMEDIES
Tuning Up.....1
Headwaiter's Heart.....1
BILLY WEST COMEDIES
The Dreamer.....2
Hands Up.....2
BUD AND HIS BUDDIES
Mixed Twixt Wives.....1
Flirty Hubby.....1
Winning Winnie.....1
Poor Fiddler.....1
TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2
SUN-LITE COMEDIES
Baby! Baby!!.....2
ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2
WILLIAM FRANEY COMEDIES
The Sleuth.....1
The Chiropodist.....1
The Chef.....1
In the Trenches.....1
PARAGON COMEDIES
Tacks and Taxes.....1
Artist's Muddle.....1
Goof.....1
Lady Bug.....1
BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess.....1
MIRTH COMEDIES
Here He Is.....2
Oh! Daddy.....2

ROBERTSON-COLE PRODS.
Live and Let Live (William Christy Cabanne).....6
Salvage (Pauline Frederick).....6
Cold Steel.....6
Black Roses (Sessue Hayakawa).....6
Beach of Dreams.....5
If Women Only Knew (Special Cast).....6
Nobody's Kid (Mae Marsh).....5
Good Women (Gasnier).....6
What's a Wife Worth (Wm. Christy Cabanne).....6
See My Lawyer (Special Cast).....6
The Mistress of Shenstone (Pauline Frederick).....6
One Man in a Million (Geo. Beban).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up.....2
Fate's Mockery.....2
Fate's Double Cross.....2
Long Riders.....2
HELEN GIBSON SERIES
Trail of the Rails.....2
Daring Danger.....2
Flirting with Terror.....2
Broken Trestle.....2
TUSUN COMEDIES
New Ralgia.....1
A Slick Detective.....1
Buried Alive.....1
From Kitchen to Throne.....1
Wild Women.....1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded.....1
LESTER CUNEO PRODUCTIONS
Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes.....5
GASOLINE ALLEY
Leave It to "Walt".....1
FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
SPECIALS
Witch's Lure.....5
A Profligate Woman.....5
NEAL HART SERIES
Knight of Western Land.....2
Dead Line.....2
Square Shooter.....2
Out of the West.....2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble.....2
Fickle Women.....2

S-E ENTERPRISES
It Might Happen to You (Billy Mason).....2
Cowboy Jazz.....2
TWO REEL COMEDIES
Beach Birds and Bombs.....2
Hashers and Mashers.....2
Waffles and Wallops.....2
MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Roson)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
The Girl from Nowhere.....5,000
The Miracle of Manhattan.....5,000
Poor Dear Margaret Kirby.....5,500
EUGENE O'BRIEN STAR SERIES
The Last Door.....5,000
Gilded Lies.....5,000
Worlds Apart.....5,980
OWEN MOORE STAR SERIES
A Divorce of Convenience.....5,000
The Chicken in the Case.....5,261
CONWAY TEARLE STAR SERIES
The Fighter.....5,000
Bucking the Tiger.....5,000
MARTHA MANSFIELD STAR SERIES
The Fourth Sin.....5,000
SPECIAL PRODUCTIONS
The Greatest Love (Vera Gordon).....5,520
You Can't Kill Love (All Star).....5,500
The Highest Law (Ralph Ince).....5,500
The Road of Ambition (Conway Tearle).....5,500
The Sin that Was His (Wm. Faversham).....5,600
Red Foam (Ralph Ince Special).....5,500
SELECT PICTURES
Mothers of Men (Claire Whitney).....5,000
Mountain Madness.....6,000
The Great Shadow (Tyrone Power).....6,000
Seeds of Vengeance (Bernard Durning).....5,000
Man's Plaything (Grace Davidson).....5,000
The Servant Question (William Collier).....5,000
Just Outside the Door (Edith Hallor).....5,000
Who Am I? (Special Cast).....5,000
Just a Wife (Special Cast).....5,000
Blind Youth (Special Cast).....5,000
The Invisible Divorce (Special Cast).....5,000
The Road to Ambition (Conway Tearle).....5,500
The Chicken in the Case (Owen Moore).....5,500
The Highest Law (Ralph Ince Prod.).....5,500

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Advance Information on All Film Releases

(Continued from page 241)

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall)....5000
Water Lily (Mann-Hall)....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau)....5000
She Paid (Marjorie Rambeau)....5000
Mrs. Balfame (Nance O'Neil)....5000

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell)....6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TARZAN FILM CO.

East Lynne....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)....
It Happened in Paris (Mme. Yorska)....
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)....
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford)....7000
Apr. 25—Dream Street (D. W. Griffith)....9
Mar. 6—The Nut (Douglas Fairbanks)....6
Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)....8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Short Skirts (Gladys Walton)....5
The Kiss (Carmel Myers)....5
Desperate Trails (Harry Carey)....5
Thunder Island (Edith Roberts)....5
The Fighting Lover (Frank Mayo)....5
The Beautiful Gambler (Special Cast)....5
The Man Tamer (Gladys Walton)....5
Cheated Love (Carmel Myers)....5
Wolves of the North....5
The Blazing Trail (Frank Mayo)....5
The Wallop (Harry Carey)....5
Desperate Youth (Gladys Walton)....5
The Big Adventure (Breezy Eash)....5
The Dangerous Moment (Carmel Myers)....5

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)

Seventh, The Trap....2
Sixth, In Hiding....2
Fifth, The Bandit's Victim....2
Fourth, Hidden Danger....2
Third, The Secret of the Sea....2
Second, The Hornet's Nest....2
First, The Buccaneer's Bride....2

JEWEL PRODUCTIONS, INC.

Reputation (Priscilla Dean)....
Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin)....2
Roman Romeos (Lyons-Moran)....2
Blue Sunday (Lyons and Moran)....2
A Monkey Hero (Joe Martin)....2
A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

THE WHITE HORSEMAN

(Featuring Art Accord.)

Seventeenth, Wings of Destiny....2
Sixteenth, Flames of Fury....2
Fifteenth, A Conquest of Courage....2
Fourteenth, A Jest of Fate....2
Thirteenth, The Hill of Horror....2
Twelfth, The Train of Fear....2
Eleventh, A Race with Death....2
Tenth, In the Enemies' Hands....2
Ninth, The Opal Bracelet....2
Eighth, The Pit of Peril....2
Seventh, The Brink of Eternity....2
Sixth, The Furnace of Fear....2
Fifth, Trails of Treachery....2
Fourth, The Death Trap....2
Third, The Mummy Man....2
Second, White Spider's Web....2
First, In the Caves of Despair....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Eighteenth, The Hour of Reckoning....2
Seventeenth, The Hand of Fate....2
Sixteenth, The Dip of Death....2
Fifteenth, The Decoy....2
Fourteenth, The Plunge....2

CENTURY COMEDIES

The Smart Alec (Harry Sweet)....2
Society Dogs (Brownie)....2
Wood Simps (Century Lions)....2
Custard's Last Stand (Monty Lee)....2
Pals (Brownie)....2
For Sale....2
A Dollar's Worth (Harry Sweet)....2
Playmates (Brownie)....2
Dandy Lions (Century Lions)....2
The Country Heir (Harry Sweet)....2
The Kid's Pal (Brownie)....2
On With the Show (Century Lions)....2
Harem Skarem (Century Lions)....2
Tough Luck (Harry Sweet)....2
Seeing is Believing....2
A Bunch of Kisses (Dorety-Lorraine)....2

STAR COMEDIES

While New York Snores (Billy Fletcher....1
The Skylark....1
An Awful Bull (Billy Fletcher)....2
Babes and Boobs (Billy Fletcher)....1
Meet My Husband (Billy Fletcher)....1
Uneasy Money (Robert Anderson)....1
Hearts and Flour (Dorothy Wolbert)....1
Rubbing It In (Billy Fletcher)....1
A Chinese Romance (Billy Fletcher)....2
Zulu Love (Eddie Barry)....1
The Truck Horse Bandit (Billy Fletcher)....1
Oh, Tessie (Dorothy Wolbert)....1
Short and Sweet (Dorothy Wolbert)....1
Movie Struck (Billy Fletcher)....1
Who Kissed Me? (Dorothy Wolbert)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Shadow of Suspicion (Eileen Sedgwick)....
The Movie Trail (Hoot Gibson)....
The Girl in the Saddle (Eileen Sedgwick)....
Bandits Beware (Hoot Gibson)....
The Heart of Arizona (Eileen Sedgwick)....
Stand Up and Fight (Jack Perrin)....
The Wild Wild West (Hoot Gibson)....
Fighting Blood (Jack Perrin)....
Double Crossers....
The Winning Track (Hoot Gibson)....
The Outlaw (Jack Perrin)....
The Empty Gun (Lon Chaney)....
Crossed Clues (Hoot Gibson)....

NEWS AND MAGAZINE REELS

Tuesdays—International News....
Fridays —International News....
Fridays —New Screen Magazine (Universal)....

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

The Heart of Maryland....
Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terriss) Special Cast....
Trumpet Island (Tom Terriss) Special Cast....
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....

ALICE JOYCE PRODUCTIONS

The Scarab Ring....
Her Lord and Master....
The Vice of Fools....
The Prey....
Cousin Kate....
Dollars and the Woman....
The Sporting Duchess....

EARLE WILLIAMS PRODUCTIONS

The Silver Car....
It Can Be Done....
Diamonds Adrift....
The Romance Promoters....
The Purple Cipher....
A Master Stroke....
Captain Swift....
The Fortune Hunter....

CORINNE GRIFFITH PRODUCTIONS

What's Your Reputation Worth....
It Isn't Being Done This Season....
The Broadway Bubble....
The Whisper Market....
Bab's Candidate....
The Garter Girl....
Deadline at Eleven....
Human Collateral....

ANTONIO MORENO PRODUCTIONS

Three Sevens....

ALICE CALHOUN PRODUCTIONS

Peggy Puts It Over....
Closed Doors....
The Charming Deceiver....
Princess Jones....

LARRY SEMON COMEDIES

The Fall Guy....
The Bakery....
The Rent Collector....
The Hick....
The Sportsman....
The Suitor....
The Stage Hand....
Solid Concrete....
School Days....
The Fly Cop....
The Grocery Clerk....

JIMMY AUBREY COMEDIES

The Tourist....
The Blizzard....
The Mysterious Stranger....
The Nuisance....
The Back Yard....

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot....
Fourteenth, Thieves Fall Out....
Thirteenth, Mystery Mountain....
Twelfth, Indian Vengeance....
Eleventh, A Choice of Death....
Tenth, The Stolen Bride....
Ninth, The Air Avenger....
Eighth, The Treasnre Hunt....
Seventh, A Demon's Bluff....
Sixth, The Crown Jewel Clue....
Fifth, Double Crossed....
Fourth, A Desperate Dilemma....
Third, A Modern Daniel....
Second, Playing the Game....
First, A Borrowed Life....

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive....
Fourteenth, The Frame-Up....
Thirteenth, A Devil Fish Foe....
Twelfth, The Infernal Machine....
Eleventh, The Stolen Millions....
Tenth, The Fire Curtain....
Ninth, The Betrayal....

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Double the Light for Half the Cost with New Lamp

Startlingly Wonderful Results Demonstrated in Broadway Theatre

By Herbert Griffin, Tech Eng., Nicholas Power Company, N. Y.

The high intensity arc lamp is, undoubtedly, today the foremost development in the motion picture projection field. This lamp, a development of the General Electric Company's Schenectady Research Laboratory, when properly installed and operated at the correct specified voltage and amperage, produces upon the screen over 100 per cent more light per ampere than the ordinary arc lamp which the projectionist is accustomed to using. This, of course, means a considerable saving in money which would be paid out for current consumption but, while this might not in some instances be the most important consideration, it must be remembered that if the same amount of light were desired from the ordinary arc it would be absolutely impossible to secure it regardless of the number of amperes consumed or the expense incurred. Therefore, the benefits derived are twofold—the user of Power's G. E. lamp not only saves money, but, in addition, secures 100 per cent increase in screen illumination.

A reference to the accompanying cut shows the general appearance of the high intensity lamp. The center of the core of the positive carbon is exactly on the optical axis of the projection equipment, while the negative carbon is set at an angle of about 55 degrees to it.

The secret of the intense illumination developed from these carbons is in the chemical construction of the core and the walls of same and the combination of gases emitted from the negative and positive carbons which come together at the crater. Both negative and positive carbons are of the same diameter, both are cored, but each has a different chemical composition in the core which, combined, give the high intensity effect.

It is not possible to secure high intensity projection light by merely setting the carbons in the position in which they appear in this General Electric Lamp. The ordinary carbon set in this way would give possibly 10 to 15 per cent more light than in the present setup. The high intensity carbons used in this lamp are only 11 m. m. in diameter and the arc must carry 75 amperes. 75 amperes carried through any length of this size carbon would immediately cause it to become cherry red but, in this new lamp, this is prevented by an ingenious arrangement. The current is fed into only that part of the carbon just behind the arc itself; in other word the connections are made to the positive and negative heads respectively. It is therefore possible to use practically the entire diameter of this small carbon to form the crater, and this crater so formed is cup-shaped. The positive carbon holder and carrier are continually revolved on the optical axis of the projection so that the crater is at all times a perfect circle inasmuch as it is exceptionally small in comparison with the ordinary arc carrying 75 amperes, practically all of the light emitted from it is collected by the condensing lens and carried on through the optical system to the screen.

The lamp is absolutely automatic in action once the arc is struck. This in itself will be recognized as one of the greatest advances ever made in motion picture arc lamp construction. The automatic feature is brought about by means of a small shunt wound 110 volt motor which is operated across the arc lamp terminals. The speed of the motor is taken as the basis for figuring the ratio of feeds for the negative and positive carbons.

When the machine switch is closed the motor receives 110 volts D. C. and immediately begins to operate the mechanism. When the motor armature rotates the spiral gear attached thereto operates a worm gear which, in turn, operates the shaft carrying the beveled gear, and this rotates the entire positive carbon carrier. At the same time another worm gear operates a shaft, and this also in turn operates the feed of the negative carbon at a constant speed, the speed of this feed having been correctly determined from the consumption speed of the negative carbon.

The positive carbon carrier revolves continuously but does not feed continuously. The positive carbon instead is fed forward a small fraction of an inch at every complete revolution of the positive carrier. This feed is brought about by means of a small star wheel mounted on the end of the positive carbon feed screw. The star wheel engages with a dog at every revolution and in this way the positive carbon is fed forward.

The negative carbon in this lamp is 8¾ inches in length while the positive carbon is 18 inches in length and one setting of the carbons will burn for approximately one and one-quarter hours. After the first setting is consumed the feed nut to which

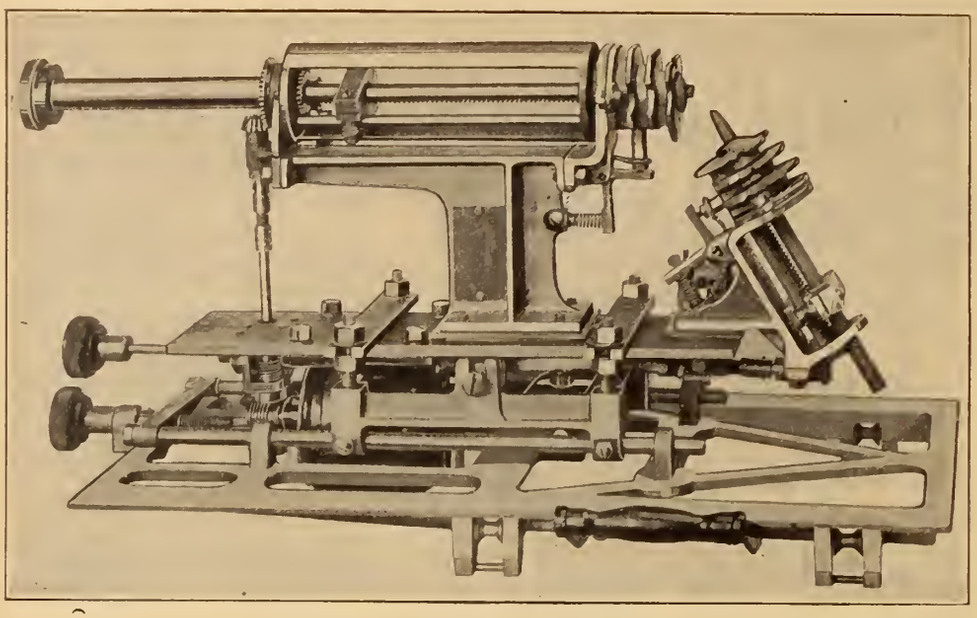
Editor Visits Theatre with New Arc Projection

Herbert Griffin, technical engineer, of the Nicholas Powers Company, of New York, invited the technical editor of the News to inspect their new high intensity arc which is being used in the Fox Central theatre on Broadway, New York. First, to observe the comparison, several other theatres using the standard Powers machine were visited. Following that Mr. Griffin marched the writer into the Central, now showing "A Yankee at the Court of King Arthur."

The first glance at the picture was startling. In all fairness, it must be stated that the new high intensity arc which was being used, gave the clearest and brightest picture the writer had ever witnessed.

It can be safely predicted that the placing on the market of this new lamp means the start of high intensity arcs for all machines. All manufacturers of projectors are interested in improving their lamp. They will all undoubtedly follow suit by designing high intensity lamps but in the meantime the Powers Company will be kept busy demonstrating the truth of their claims as regards their new product.

Before leaving the Central theatre the manager stated that the new light had increased their admissions. This proves that the people know when an improvement has been made and appreciate it.



Here is the new Power's G. E. high intensity arc for projection

the carbon is clamped is run back to its extreme backward position, the negative feed nut to which the negative carbon is clamped is also run to its extreme lower position and the carbons are simply pushed up into their correct relative positions for burning. When inserting the carbons there are no nuts or bolts or screws of any kind to be tightened. The carbon is simply slipped into place between the spring clamps and nothing further is necessary to hold them in place. After the entire 18 inches, or rather that portion of the 18 inches which it is possible to consume, is burnt a new carbon is pushed in from the back of the lamphouse and the old piece pushed out. The same applies to the negative carbon so that it will be seen that re-carboning is a very simple operation indeed.

Once the lamp is properly set in the lamphouse with relation to the aperature plate and the lens there is absolutely no adjustment necessary at any part of the lamp insofar as the height of the arc or its side relation to the optical axis is concerned. This is a feature which will appeal to every projectionist. The fact that the center of the crater forms on the optical axis eliminates the necessity for any of these adjustments which are an absolutely essential part of the present type of arc lamp. The only adjustments on the lamp are the forward and backward movements for the entire lamp, by means of which the size of the spot is controlled. The feed handle for the positive carbon and the feed handle for the negative carbon may be operated independent of the automatic control equipment so that any slight inequality in the burning of either of the carbons may be immediately corrected and by a slight touch of the handle controlling whichever carbon is found to be not consuming at exactly the correct proportion.

For the proper operation of the present model of this lamp it is necessary to procure current and voltage figures within 5 per cent high or low of the current specifications set forth by the manufacturer, and the current current specifications are an arc voltage of 55 with a current of 75 amperes flowing through it. If these specifications are observed the carbon will burn at a uniform rate of speed and practically no adjustments are necessary. If these current specifications are not correctly observed it will be found necessary to make slight adjustments during the operation of the lamp to correct for the variation in voltage or amperage figures. The terminals of the lamp are the same as those which form a part of the Power's Type "E" Lamp, which is by this time too well known to necessitate any further details in this article. However, there is an absolute assurance of a positive connection between the wire and the current carrying part of the lamp and there is no danger whatever of the wires burning loose from the terminals.

Power's G. E. High Intensity Lamps are centered in the Lamp Assembling Department of the Nicholas Power Company before shipment, but, should it be found that the spot is not exactly in the center of the aperature plate, a slight further adjustment may be necessary upon receipt of the equipment.

In the continuation of this article to be published in the next issue of this publication complete operating and adjusting instructions will be given.

Supply Dealer Spends $10,000 to Make Place Up to Date in Every Possible Way

S. E. Schaffer and Co. Claim Their New Projection Room the Best Equipped and Most Comfortable in U. S.

With the opening of the S. E. Schaffer and Co.'s double projection room at 24 East Eighth street, which took place June 13, Chicago has one of the finest, best equipped and most comfortable showrooms in America.

The Schaffer projection room is provided with two fireproof projection booths and two Gold Fibre screens, 110 leather upholstered chairs and is cool and well ventilated. A battery of the latest Powers Cameragraph machines is used—Mr. Schaffer having recently been made exclusive distributor for this popular make of projectors in this territory. Schaffer & Co. also handle the Gold Fibre screens. The projection booths are said to be the most complete and up-to-date in the country and would do credit to any theatre large or small.

Besides maintaining a public projection room where pictures can be shown at any hour, Schaffer & Co. has opened a new theatre supply department and is prepared to supply the film trade with everything in the line of theatre equipment, from chairs to carbons.

A separate department will be maintained, managed by a competent mechanic, to handle the service end of the Powers projectors in this territory.

Mr. Schaffer is a well known figure in Chicago film circles, having had many years experience as an operator both in Pittsburgh and Chicago. He opened the first projection room for Vitagraph in the College Building in 1908 and conducted it up to the time he was forced to move from the downtown district a few months ago, along with the other film concerns.

His new double storeroom on Eighth street was visited by hundreds of exhibitors and exchangemen during the opening week. He has expended $10,000 in remodeling and equipping his new quarters and is now prepared to meet the demands of theatremen to the smallest detail.

Will Demonstrate New Lamp at Convention

A. V. Birkholm, acting salesmanager for the Nicholas Power Company, demonstrated their new high intensity arc lamp for projection during the convention at Minneapolis. It created considerable interest among the exhibitors.

Poughkeepsie House Has Been Renovated

The Vassar theatre, 570-572 Main St., Poughkeepsie, N. Y., will reopen July 15 as a high-class neighborhood house. Capacity, 550. It will be entirely renovated and redecorated and new equipment installed. The posts which have heretofore prevented a clear view from every seat will be entirely removed, leaving the house in splendid shape.

The theatre will be operated by Messrs. Stern and Lotz, who are contemplating several other theatres in the east.

Good Fixtures at Moderate Cost Present a Difficult Task

Some Pointers by a Leading Man in Theatre Fixtures Industry

By W. N. Mackey, Mgr. Newman Manufacturing Co., Cincinnati, O.

When planning to build or renovate a theatre it is often a difficult matter to select good fixtures obtainable at moderate cost. The owner of a relatively small house, possessing limited capital but wishing to build up a larger and better patronage, is seriously handicapped in this direction.

If you must secure exceptionally good value for every dollar you invest, the few suggestions embodied in this article will aid you materially. The actual purchasing is a matter of common sense plus a well-balanced artistic taste.

Your fixtures must first of all be durable. They must be guaranteed by the manufacturers to stand up under severe punishment, and yet require a minimum of attention so as to reduce upkeep costs. You want strongly built fixtures.

But you also want that indefinable atmosphere of "class," therefore each article must be distinctive in design or make-up if not actually constructed to order. Also there should be perfect harmony in color-schemes and designs throughout.

When asked for an expression of opinion I always maintain that the principal considerations in theatre designing in the order of their importance are:

1. The mechanical equipment.
2. The lobby display fixtures.
3. The interior decorations and fixtures.

Undoubtedly you will agree with me that the mechanical fixtures (projection machine and booth, screen ventilating and heating apparatus, etc.) should receive first consideration.

The second item may well be subdivided under two specific headings:

(a) Lobby display frames.
(b) Ticket booth and railings.

It is not good policy to "plaster" the walls of your lobby with posters. Slipshod lobbies bespeak careless management and inferior attractions. All columns and every available bit of wall space should be ornamented with frames or cabinets in which posters, photographs and announcement cards can be arranged with ease and in an artistic, attention-compelling manner.

Other frames can be suspended from racks and stood on the sidewalk, or placed on brass easels and stood along the walls, or attached to the sides and top of the ticket booth. But remember that overcrowding should be carefully avoided.

Curved frames and unit display cabinets are excellent for corners. The latter are simply combinations of three-sheet, one-sheet and photo frames, and are furnished complete with name-signs and kick plates.

Brass frames are strongly recommended, especially for out-door use. There is nothing quite like the flash of polished brass in connection with displays of advertising matter. However, for those who prefer artistic dull finishes there are numerous electro-plated colors to select from. I list these as being most popular: Statuary Bronze, Brushed Brass, Copper, Nickel Plate, Oxidized Brass, Oxidized Copper, Verdi Green, Gun Metal, Lacquered Brass.

Some of these special finishes may harmonize more closely than the regulation polished brass with the color-scheme of your lobby. A rag and a bit of elbow-grease are all you need to keep them permanently bright.

The superiority of brass frames over all other frames intended for outdoor use lies in their construction. The brass is moulded over a wood core and the corners are especially protected, so that water can not seep in. After a hard storm a dry cloth will remove the moisture and restore the original gloss.

Frames intended primarily for use *inside* your lobby may be of carved wood, preferably oak or some semi-hard and well-seasoned stock. The cost as compared with brass is about the same or perhaps a trifle less if you are content with natural finishes and lack of elaborate carving.

Brass corner with frame

There are many excellent machine-carved frames on the market today. Built-to-order frames must be carved and ornamented by hand, and of course the prices for such frames will run rather high in comparison with stock or standard types.

By natural wood finishes I mean mahogany, oak and so on with several protective coatings of varnish or dull mission effects. If you wish to match your particular scheme of colors there are duotones, verdi bronzes, copper and gilt tints, etc., to be had.

(I have given special attention in this article to lobby displays because your lobby corresponds to the show-window of a store and must be "dressed" accordingly if you are to attract and hold the attention of passersby.)

Ticket booths should be centers of attraction, therefore illumination is very important. And the materials used in the construction of the booths (whether polished brass, carved wood with plaster ornaments or cast metal) should reflect the lights properly.

It should be remembered that the front of the booth must be amply protected by a brass or bronze wicket of strong but artistic construction. In winter a glass front should be inserted. Just two openings are necessary, one for change and the other for conversation. The latter opening can be closed when not in use by a simple brass speaking tube now on the market.

Particular attention should be paid to the brass railings in your lobby. To prevent congestion at the ticket booth or box office use a guard rail, consisting of two heavy posts and two equally heavy rails. To separate the incoming from the outgoing crowds install a permanent railing extending from the ticket booth to entrance doors, either single or double. An invisible telescoping gate (or slide-bar) can be added for the convenience of employes.

Instead of permanently affixed dividing rails you might use 1½-inch velour ropes, obtainable in almost any color, which are suspended by means of snap-hooks from substantial brass standards. If you decide on portable standards be sure that the cast metal bases are very heavy.

Semi-permanent railings are arranged for inserting in brass sockets sunk flush with the floor. When the rails are not

(*Continued from page 266*)

The Screen Will Ultimately Take the Place of Daily Newspaper

Interesting Discussion on Screen Messages by an Expert on Slides

By Mrs. C. V. Batigne, President Radio-Mat Slide Co., New York

We have heard a great deal about the power of the screen but not so much of how we are to utilize it. We are often reminded that it is a stronger medium than the long powerful press for reaching the public; yet too often it is practically unused, and as long as it is silent is a dead force of no more value to us than an unworked gold mine or an unharnessed water fall. But this power will be felt only when the screen is made the newspaper of the exhibitor and the forum of the public.

It is up to the exhibitor to become the center of his community by the service he can give, by the personality he can put in his theatre via the screen. His opportunity is to make a connection with his own public and not overlook the churches, schools and officials of his town, and thereby make his theatre known to every individual and himself a most useful citizen.

People are interested in a theatre as "their theatre." They like to think that they are not mere passers-by. They are ready to take an interest not only in the picture but in everything pertaining to the show; the exhibitor's policy, his plans and improvements; if they are but given a chance. Why not make your screen their screen and establish confidence by by giving confidence and then you can depend on them to protect this industry which means their amusement and education.

The typewriter slide is inserted in machine and the message written as you would a business letter

Mrs. C. V. Batigne

This point has yet to be reached however, because had it been a fact, censorship could not have been put over in some States where the people did not ask for it, but their lack of confidence or lack of interest in their local theatre made it possible. A quick made, practical slide can be the hyphen between the public and the exhibitor and put the power of the screen at his finger tips.

Good and necessary as they undoubtedly are, the lobby display, newspaper articles form letters, house organ, posters and producers' announcement slides cannot give the necessary personal touch and individual service. In fact they do not entirely fill the bill for the reason that these methods are in some cases too expensive and all lack the daily flexibility and individuality so important in understanding and holding the public and for creating a special interest in a certain theatre.

No one questions the extraordinary possibilities the future holds in this connection. There is money and there is power in the quiet voice of the screen—there is danger too.

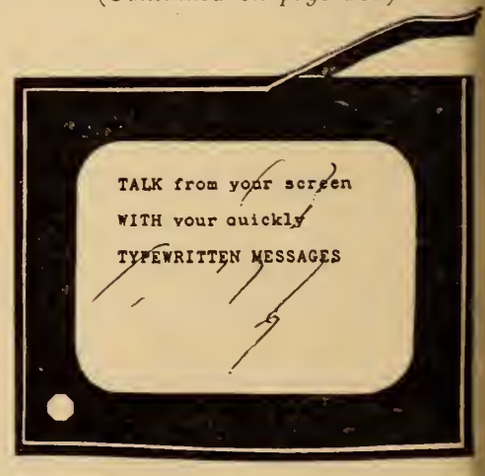
There is danger of large interests making efforts to control the screen if its exploitation is possible only by expensive ways. It is generally instinctive with the exhibitor to fight against any encroachment on his ownership of the screen but he has often remained passive in exploiting it for himself. This is not surprising considering the fact that the exhibitor has been limited until recently both in being able to obtain a neat, quick made, inexpensive slide and has not been furnished with text, ideas and suggestions which he could adapt to his own use.

This is now changing: neat typewriter slides cost no more than a letter and the trade papers are furnishing suggestions and copy that can be adapted. The exhibitor has come to realize that to get full benefit of the screen it must be systematically and daily capitalized with live messages.

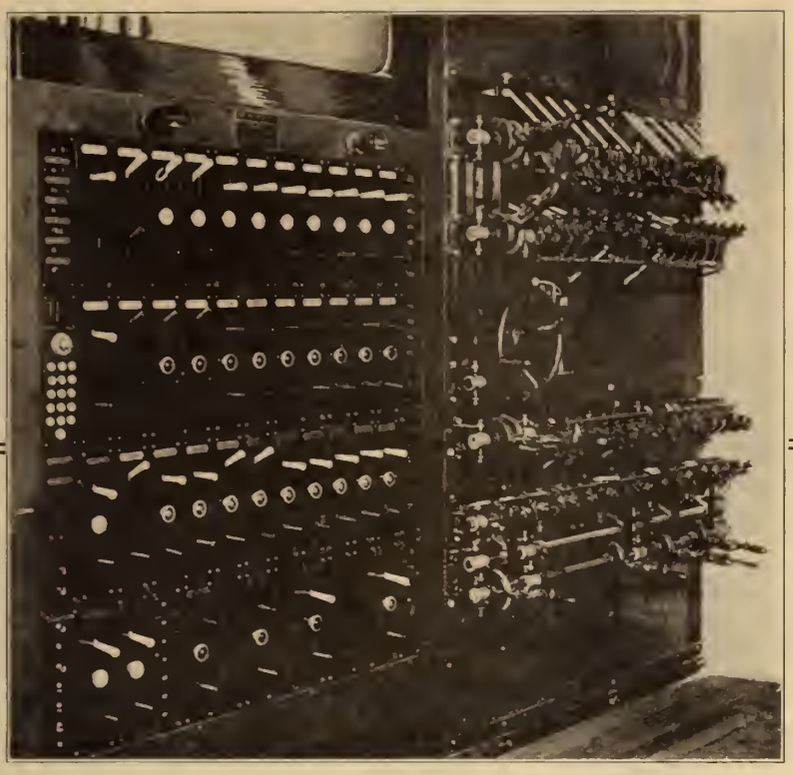
The typewriter slides now on the market are entirely practical and play the same role as the correspondence of a business house. The exhibitor is usually a very busy man but by dictating or typewriting a few slides every day he devotes no more time than the business man to his correspondence. Yet he reaches every one of his patrons with his typed ads and messages, while the business letters reach but a few.

As to advertising value, the typed slide has the remarkable advantage of 100 per cent efficiency because the public has to look at it or close its eyes. There is no unread waste circulation. One reaches the class of people that the message is for and in the direct way which they will understand. It is sectional advertising in the best sense. The question of cost is of first importance in this matter. The cost of the slide must be practically negligible so that it can become part of the business equipment and be used many times every day without hesitation as one uses the telephone or the mail. As soon as an exhibitor accepts the idea of using his screen to get and keep in touch with his patrons

(*Continued on page 262*)



Passepartout with binding strip and it is ready for the machine



MAJOR

The Major Pre-selective System of Light Control is a feature of the beautiful new State Theatre, Minneapolis, J. E. O. Pridmore, architect. The stage switchboard shown in this photograph gives some idea of the compact efficiency of Major control.

F.A.

Those Marvelous Light Effects—

that you see in the newer palaces of film and drama, on the stage and gilded domes of the auditorium are, in their highest perfection, the result of Major control installations. For Major Equipment is the choice of far-seeing men to whom the most marvelous illuminating effects have appealed as a reasonable investment and easily worth the first cost.

Although Major Pre-selective Light Control is practically standard equipment for new theatres, many progressive managers of the fine older theatres are installing Major Systems and are thus successfully meeting the demand of the public for the newest in picture and play presentations.

A complete Major installation is the most effective lighting equipment and control, but is not necessarily the most expensive, for the Major's economical maintenance and reduced current cost for light supplied are factors too important to be overlooked.

Major equipment and control boards are built on the unit plan and are thus adaptable and inexpensive for the smallest theatres as well as the largest.

The new Major Book of Interpretative Lighting will be ready soon—write for your copy and give some details of your needs—we shall be glad to answer questions without obligation.

10 Major Advantages

Great flexibility of operation—three distinct pre-selective arrangements can be made in advance.

Occupies less stage space, all heavy equipment placed below stage.

Eliminates fire and panic hazard as no heavy currents are interrupted on stage.

Long life to switches and switching equipment as contacts are all *automatic quick make and break.*

Heavier and more durable construction—less trouble—lower maintenance expense.

Operation ease. Any number or all switches can be operated simultaneously as easily as one switch.

Possible control of stage and house lights from any of several points in the house by simple push buttons.

Efficient operation does not require special knowledge of electrical equipment.

All stage control apparatus can be locked against use of unauthorized persons. Control is all fool proof all the time.

The Major Pre-selective system has been tried and tested under actual working conditions for years.

Frank Adam Electric Company

General Offices *St. Louis, Missouri*

Some Facts Regarding Processing of Motion Picture Films

By George K. Spoor, Spoor-Thompson Machine Co. and Essanay Film Mfg. Co.

In the year 1896, moving picture film, after being printed was developed and washed in large earthen crocks or jars, of the thirty gallon type, being transferred through the process from one jar to the other by hand. When fully developed and washed, these film strips, about fifty feet in length, were hung in a tower twenty-five feet in height, to dry. About six hundred feet—twelve fifty-foot lengths—was a good day's output.

A few years later the drum system for developing, washing and drying came into use. This drum system consists of winding the film lengths on a skeleton drum and submerging the drum and film into a tank containing the developing agent, after which, in a like manner, it goes through the process of "fixing" and washing and thence to the drying drum. This is accomplished in a round-about manner, the film being first removed to a transferred drum and again wound from the transfer drum to a drying drum of much larger type, on which the film is revolved until dry. From this drying drum the film, usually in short lengths, is removed to a basket from which it is wound into a small roll. This is sent to the finishing room for assembly into its complete thousand-foot sectional part of a complete subject.

The only other system competing with the drum system is known as the tank, frame or rack system. This method is different from the drum system, in only that it saves a great deal of handling of the film itself. While this is true, this system has many disadvantages that the old drum system has not, and, while most of the present day laboratories have installed the tank, frame or rack system, it is a fact that most of the older manufacturers prefer to maintain their first installed drum system.

In one or two plants in this country there is in use modifications of both systems, i. e., the use of drums for developing and washing, and frames for drying by the hanging method, and frames for developing and washing, and drums for drying. In at least one plant will be found a frame system for developing and washing, after which the frames containing the film are placed in a heated circular enclosure with revolving hangers to receive these film loaded frames.

Irrespective of whether the drum or frame system is in use, the fact remains that there is required a great number of employes and a great number of operations in the processing of film by these methods.

There is also a tremendous waste of film-ends and loss of parts that aggregate

George K. Spoor

an enormous total footage in every plant. The quality of the photographic work is of wide variation—uneven and unbalanced, due to the fact that the human eye determines development without any standard rule consistently applied by the many and various employes, each of whom must use his eyes to determine the evenness of his own work, in an effort to match the work of his many fellow workmen in the developing of scenes that may be annexed to his own in the final assembly of the complete reel.

The loss, in the past fifteen years, from the continued use of the present systems in the processing of motion picture film is, in the United States alone, computed at many millions of dollars, and no one will dispute that it probably exceeds that amount.

It is an acknowledged fact that the processing part of the motion picture business has been grossly neglected. The reason is obvious: the producer of motion pictures has not had the time to devote his attention to both production of plays and new devices or methods for the manufacture of his film for the projection machine. The demand for productions being the heavier by far, he has therefore followed the line of least resistance in condoning the many evils and tremendous losses of his processing system, on the theory that additional production returns would offset his laboratory losses.

As a matter of fact, the producer has always avoided the technicalities of his laboratory department, preferring to throw its burden upon its department head, whom it seems, has been content with himself, insofar as his employer has been satisfied to be content with himself, insofar as his employer has been satisfied to be content with him.

The laboratory of the film plant today, with but slight exception, stands exactly where it was at the beginning of the industry and where the printing business was before the advent of the big modern cylinder printing presses, the present-day Mergenthaler linotype machines, and the many other modern labor-saving and economic devices.

The cameras, printing machines and perforating machines in major use today are the credit to myself, or through my efforts in making possible their construction.

The demand of the laboratory for a machine to process film through its wet and dry state to a finished condition—that would eliminate all waste and acquire high photographic quality of uniformity and excellence at a low cost of operation—was what was needed.

Consequently about eight years ago I engaged Mr. F. B. Thompson, an engineer of high qualifications in mechanics and chemistry, to construct a film processing machine that would gain for the film processing business, an invention parallel to the big modern printing press that today receives a huge roll of paper and delivers its printed papers complete within a few seconds from the opposite end of the huge machine.

Mr. Thompson completed this machine in the fall of 1915 and for the past two years it has undergone a practical and severe test in the plant of the Essanay Film Manufacturing Company, Chicago Illinois, and where it is now daily engaged in processing the entire output of that company.

Editor's Note A great deal of the laboratory machinery in use in the motion picture art today as developed and built at the expense and direction of George K. Spoor, owner of the Essanay Film Manufacturing Company of Chicago, Illinois.)

New Liberty Opens

The Liberty theatre, Corning, N. Y. opened June 10. The theatre features a 12-piece orchestra. There is a seating capacity of 1,200 on one floor, an 18 by booth and a 28-cent admission charge J. J. Kelly, Fred Gerber and C. B. Stowell forming the Steuben Theatres Co., operate the house.

100% MORE LIGHT
FOR
50% LESS MONEY

A REVOLUTIONARY IMPROVEMENT

POWER'S-G. E.
HIGH INTENSITY ARC LAMP

NOW IN PRACTICAL OPERATION AT THE
CENTRAL THEATRE, BROADWAY, 47th ST., NEW YORK

ON EXHIBITION

Room 507 Produce Exchange Building, Minneapolis
Convention Week, June 27th-29th, 1921

AN ASTONISHING INCREASE IN LIGHT—
A REMARKABLE DECREASE IN CURRENT COSTS—
AND A PRACTICAL PROJECTION IMPROVEMENT—

SECURED THROUGH USING

POWER'S-G. E.
HIGH INTENSITY ARC LAMP

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Projection in Isolated Localities Is No Longer Out of Question

Prominent Engineer Discusses Carbon, Arc and Mazda Lamps with Small Plants

By F. L. Duclos, Mgr., Electrical Dept., Cushman Motor Works, Lincoln, Neb.

The motion picture theatre has established itself in a remarkably short time as a world-wide institution, whose permanence is assured by public demand. Its value as a place of educational and instructive amusement justifies its existence.

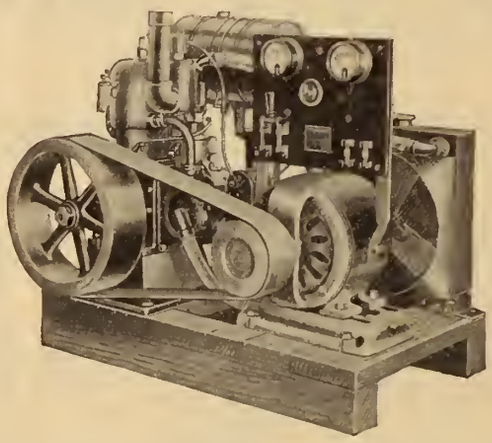
Its early history is one of rapid extension. A lot of attention is now being paid to the refinement of the working equipment, made necessary by the advent of the competition bound to rise in the later developments of any new invention.

Motion picture theatre owners are fast recognizing the value of the private plant, for economy, independence and satisfaction. As manufacturers of engines, our company was naturally among the first to furnish engine generator sets for this service. At first, we experienced some trouble. Realizing the possibilities of this field, and believing that the difficulties could be overcome, we took the trouble to work out equipment suited especially to this service. As a result, we have developed electric plants, fulfilling these exacting requirements, making a private plant an investment the value of which cannot be overlooked by progressive exhibitors.

The location of the present-day picture show depends entirely upon the patronage, and not at all upon the availability of central station current. The phenomenal development of the gasoline engine for power, and the perfection of generators to operate with them, have solved the prob-

The motive power for an electric plant is one of the most important factors. There is no work more exacting in its requirelem.

Isolated electric plants are designed in particular for this exacting work, and



1 kw., 32 volt plant, for projector equipped with Mazda lamp

will furnish very satisfactory service for projection machines, equipped with either the arc or Mazda lamp.

The ample muffling provision of the up-to-date engine eliminates any annoyance from vibration or noise. The switchboard may be placed either with the plant or in any place convenient for the operator. The plant requires no attention beyond starting and stopping, and an occasional cleaning and oiling of the engine and generative parts. The electrical experience of the average motion picture operator is sufficient for the operation and care of the unit, so that little trouble is encountered in this service on account of ignorance of the simple principles necessary to operate the plant.

Since interrupted service cannot be tolerated, these electric plants must represent the acme of quality throughout. The larger plants have dual ignition systems—magneto and battery with an independent set of spark plugs for each system. The switchboard is provided with ground detectors for indicating a grounded circuit.

As a further precaution, some theatres are using a storage battery in conjunction with their electric plant, which will handle the load for a short duration, in the event the electric plant is temporarily out of commission. The storage battery, by "floating on the line," steadies the current and gives increased capacity. It is essential for twenty-four hour service, without operating the plant continuously.

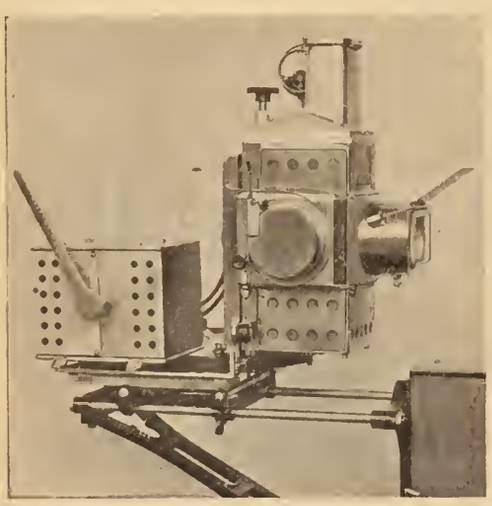
ments than operating a generator to produce a steady flow of current to avoid flickering light. This means that the engine must have an unusually sensitive and automatic throttle governor. The close speed regulation is accomplished by a flyball governor, operating in conjunction with the carburetor, supplying fuel in proportion to the load coming on the engine. This also affords fuel economy.

The 60-volt system is the most practical for furnishing current to handle a projection machine equipped with the arc light, because the arc operates the most efficiently on a voltage ranging from 48 to 52. An arc consumes approximately 1800 watts on a 60-volt D. C. circuit; whereas it uses 3300 watts—or 1500 watts more—on the 110-volt D. C. circuit.

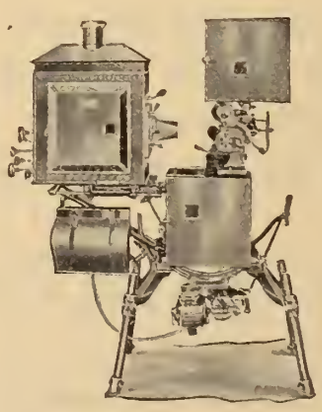
Some theatres require such a large amount of current that the arc requirement is but a fraction of the total current cost. In such cases, the 110-volt plant is practical.

The 32-volt plant is recommended for projection machines equipped with a Maz-

(*Continued from page 252*)



A standard Mazda lamp adapter



One of the standard projection machines equipped with arc

66 lighting plants for the Government—The United States Government realizes the advantages to be obtained from motion pictures for entertainment and educational purposes and are using these plants at the various army camps

ANNOUNCEMENT

to

Motion Picture Equipment Dealers

We have already introduced the most modern and complete motion picture projector in the world—
The U. T. E.-PROCTOR AUTOMATIC PROJECTOR.

This Projector has been under development since 1912; manufacturing and deliveries commenced in 1914, but due to war restrictions, it was not possible to go into production on a large scale until January, 1921.

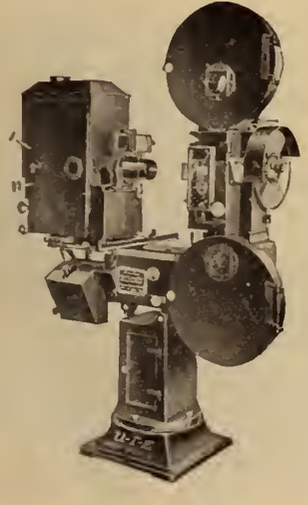
Several U. T. E.-PROCTOR AUTOMATIC PROJECTORS have been in service for upward of five years and a number from the new production have been sold and shipped outside of the 26 states covered by the thirteen U. T. E. Branch Stores.

On and after July 1st, 1921, we are prepared to negotiate, and invite correspondence, with responsible dealers for exclusive territories in the entire United States, as well as in all parts of the world.

Here is a golden opportunity to introduce the only absolutely fireproof and panicproof projector possessing many features not part of any other motion picture projector ever manufactured or offered for sale.

Do not tie yourself up for the purchase or sale of any make projector, until you have seen the U. T. E.-PROCTOR AUTOMATIC PROJECTOR.

SEND FOR BULLETIN "P N"



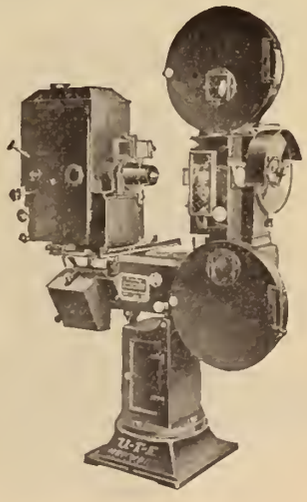
Manufactured by

United Theatre Equipment Corporation

H. T. EDWARDS, *Pres. & Treas.* — J. H. HALLBERG, *Vice-Pres. & Secy.*

25 West 45th St., New York

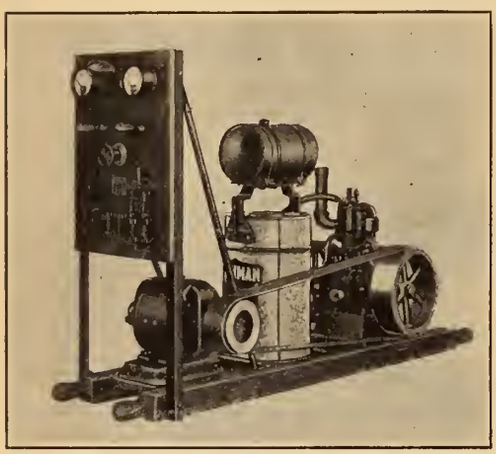
Branch Stores in Principal Cities



Automatic governor. The close speed regulation is accomplished by the sensitive flyball governor which operates in conjunction with the carburetor, supplying fuel in proportion to the load coming on the engine. This affords fuel economy

(*Continued from page 250*)

da lamp. This equipment is generally used by small theatres with short throws, and also by schools, churches, agricultural agents, etc. For this reason, the 32-volt



2 kw., 60 volt plant, for small picture theatres using an arc and only a few display lamps

plants must be very portable enabling them to be easily moved from place to place.

Whether using a 60- or 110-volt plant, it is necessary to have a variable resistance to reduce the voltage at the arc. This must be the proper equipment, or satisfactory results will not be obtained. A .6 Ohm, 25 to 35 Ampere variable resistance is recommended for the 60-volt system; and a 1.2 Ohm, 25 to 45 Ampere variable resistance for the 110-volt system.

Likewise, a variable resistance is essential for the Mazda lamp, and a 20-Ampere Rheostat should be used for the 600-Watt Mazda lamp, and a 30-Apere Rheostat for the 900-Watt Mazda lamp.

The individual electric plant is very economical in furnishing current for motion picture service, and the cost of manufac-

(*Continued from page 260*)

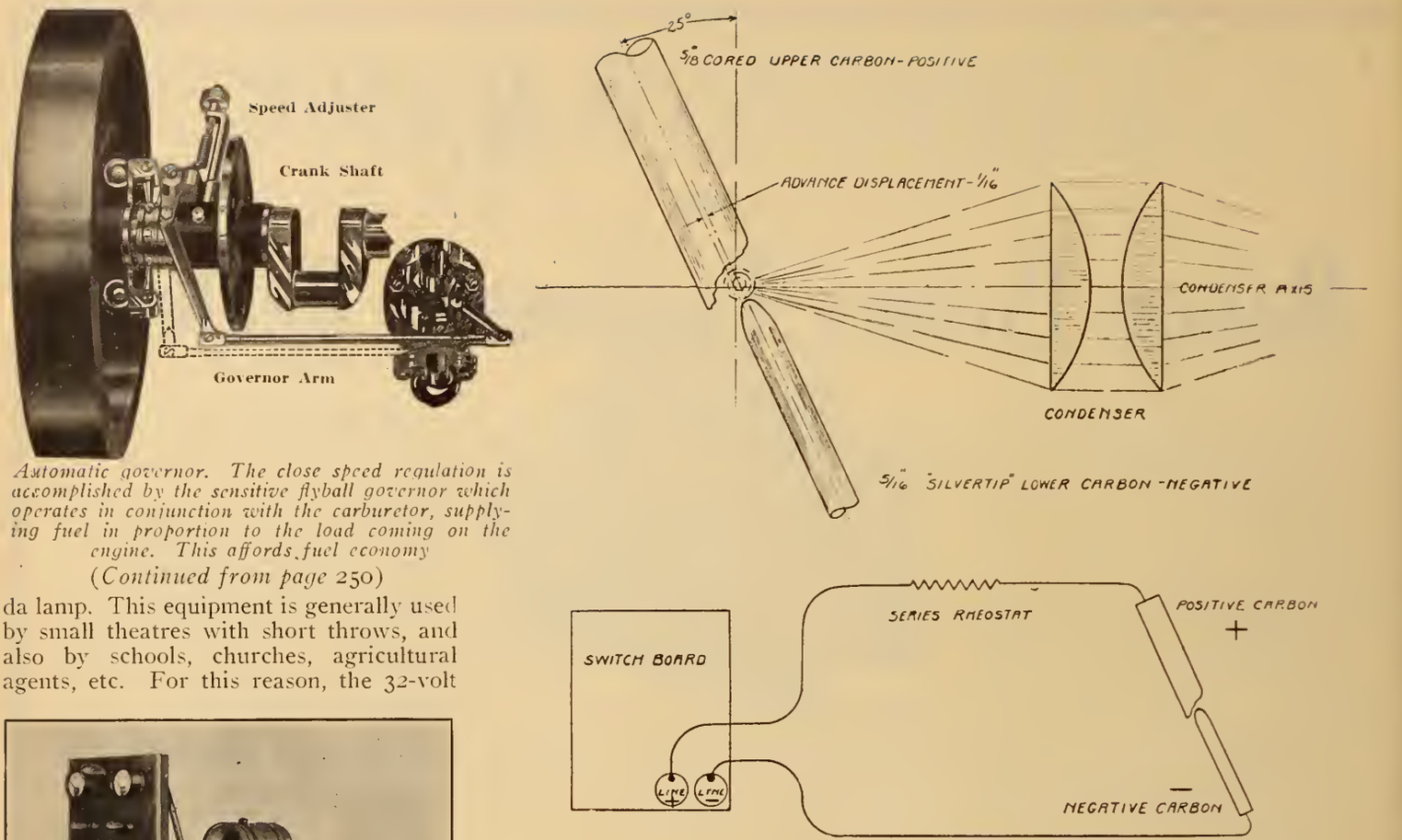
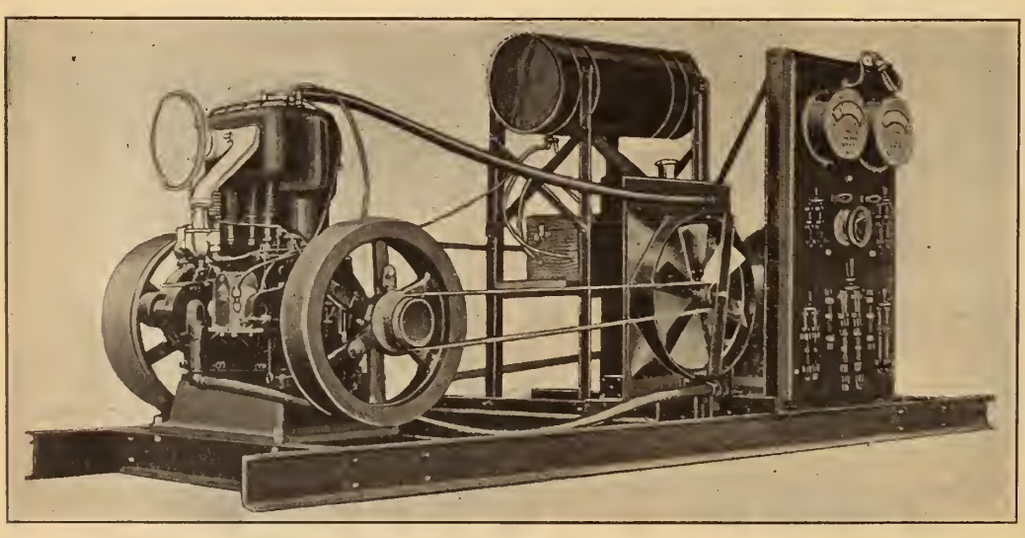
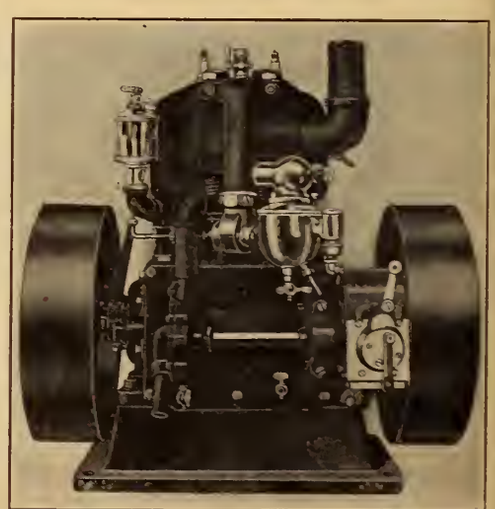


DIAGRAM FOR CARBON SETTING USING DIRECT CURRENT

The upper carbon should be set on a 25° angle to the rear. The lower carbon should be set parallel with the upper carbon, with the exception that the center of the lower carbon should extend forward 1/16" of the center of the upper carbon. A crater forms on the positive carbon, and the advance displacement of the lower carbon will cause the forward tip of the upper carbon to burn more rapidly than the rear tip. The position of the crater is of prime importance. The crater must be exactly in line with the optical axis (center) of the condensing lens. Inasmuch as all of the light comes from the crater, it therefore follows that the more squarely the crater can be made to face the condensing lens without the carbons interfering with the light ray, the greater percentage of the light will reach the lens and be made available for projection. The small diameter of the lower carbon causes it to burn with a sharp point which keeps the arc steady and eliminates flickering shadows on the screen.



12½ kw., 110 volt plant, for picture theatres using two arcs and liberal quantity of ventilating fans and display lamps



8 hp. special electric engine

First-Class Projection
in the Sheffield Theatre
Brooklyn, N. Y.

Westinghouse

Motion Picture Equipment

possesses *all* the electrical characteristics for first-class projection.

Equipment Furnished and Installed by the Howell Cine Equipment Co., 729 7th Ave., N. Y. City, Agents for Westinghouse Motion Picture Theatre Equipment.

Some of the Essentials of First Class Projection:

—A steady uninterrupted arc—obtained by a combination of constant voltage and constant current.

—Change over without danger of interrupted, diminished or unsteady illumination of the picture.

—Current easily and quickly adjusted to meet conditions.

—Projection of picture—projection of slides, and use of spot light simultaneously.

—Simplicity—quietness and efficiency.

Westinghouse Electric & Mfg. Co.

East Pittsburgh, Penna.

Westinghouse

Great Interest Shown in Beautiful Light Effects

One Concern Reports Coast to Coast Installations

From the Granada theatre in San Francisco to The Sheridan Square theatre in New York, practically all of the newer palaces of film entertainment have been equipped to give marvelous light effects. These remarkable color-light presentations have reached their highest development by means of Major Pre-Selective System of Light Control. The control board of the Granada theatre, San Francisco, A. H. Jacobs, architect, is illustrated herewith.

Affording marvelous light effects for patrons is not merely a fad for giving the public something new, but has a real, lasting effect to commend the constant use of this kind of diversion. The variation of color sweeping through the theatre in softly pleasing harmony creates a repose and relaxation equal to that produced by the harmony of music. The true object of prologues is to bring the theatre patrons to a receptive mood to be entertained, give the feature film a setting and to heighten its realism.

It was not easy for the electrical manufacturers to meet the requirements for this part of the entertainment.

First, consider that the volume of electric current used daily in the modern theatre would supply a small town with light, so great are the current needs for modern entertainment. The problem becomes one of volume to begin with. The men interested in building the new theatres have many exacting individual demands that electrical equipment must meet and all of the men connected with the control of theatre lights have requirements of varying nature.

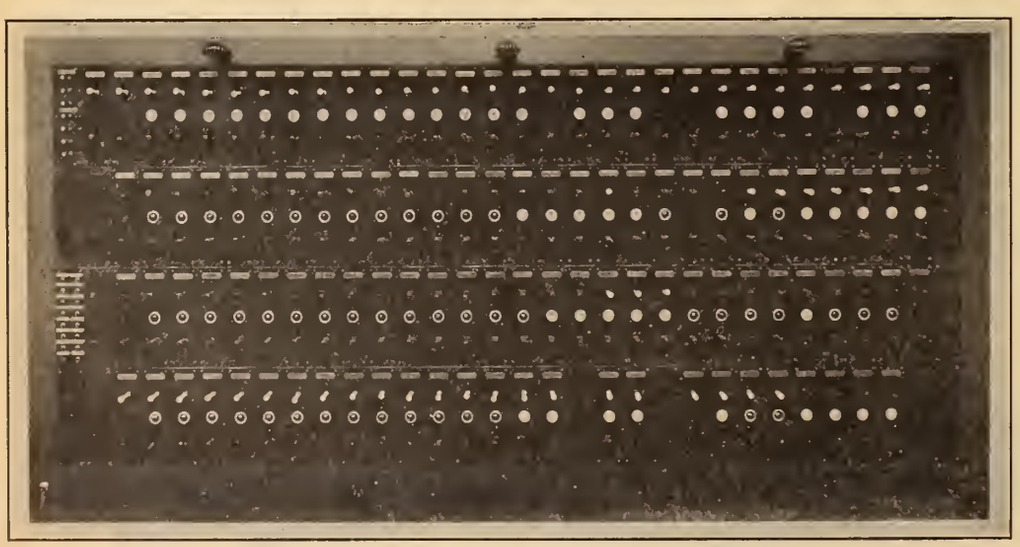
The producer insists that the electrical control be instantaneous, that it be highly flexible and absolutely dependable. The owner wants the cost of installation and equipment to be reasonable and that it give remarkable results. The fire prevention and municipal authorities insist that the safety of the public be *first* consideration.

The stage manager looks with favor on control boards which leave the greatest amount of space for scenery properties and performers. Even in photoplay houses this latter demand becomes a factor when prologues of the magnitude of those that are performed at the Tivoli theatre, Chicago are staged. These various requirements so conflicting in their nature had to be met in *one* equipment, so compact and efficient, so safe and foolproof, so flexible as to handle all of the heavy current easily and *yet* be within the human range of one man's control—the stage electrician. There are, in the larger theatres from 60 to 100 switches and as many dimmers for the main light control and where circuits are subdivided into units for color effects, these smaller switches may number 150 to 200 additional.

While devices for the control and variation of light have been in existence for some years, the perfection of unusual lighting could not come until an extremely flexible, compact, safe and manageable system co-ordinating various devices had been worked out. This perfection of the lighting control board has been attained in the Major Pre-Selective Control Board built by the Frank Adam Electric Co., of St. Louis. It has a great many advantages over the old type of open-knife switchboard and is the most flexible of the dead-front boards. Lights may be controlled to any degree of brilliance and colors can be blended at will. Three distinct set-ups, or light changes, can be made in advance and obtained by the mere touch of a lever.

All theatre owners are proud of their Major installations. It makes possible lighting effects obtained by no other system. In addition they have the absolute safety of having all of the heavy current switching apparatus in a foolproof, locked room under the stage. They have the convenience of a very compact and efficient stage board and the safety against fire and panic hazard, because the house and stage lights may be controlled from any point in the house. Furthermore, the Major Pre-Selective Board is absolutely foolproof and can be locked against operation by unauthorized persons.

The Granada theatre, of San Francisco, is prepared to give the most elaborate photoplays, beautiful prologue and overture presentation by the means of Major Interpretive Lighting. Its performances will be fascinating and the patrons pleased and amazed by the marvelous effects, thus assuring the full measure of success the Granada theatre rightfully expects.



Major pilot switchboard installed at Granada theatre, San Francisco

Have New Drip Pan

The Service Products Co., Inc., of Oakland, Cal., have placed a new oil drip pan on the market. This device is for use on Power's projectors and they report that it has been very favorably received on the Pacific Coast.

Examination of a sample pan forwarded to the News Technical Editor, shows that it has been designed for service. Though not heavy it is of rigid construction and will stand a lot of hard wear. It will help keep the projection room floor clean and will eliminate a great deal of motor and speed control trouble, and keep the film free from oil and dirt.

Adds New Front

Henry Houk is building a new front on the Rialto theatre, West Ferry and Grant streets, Buffalo, which will add greatly to the appearance of the house.

Kansas Governor Appoints First Male Censor

By offering Dwight Thacher Harris of Topeka, Kan., the chairmanship of the Kansas state motion picture censorship board, Governor Allen has abandoned his policy of an all-woman board. Mr. Harris has been statehouse reporter for the Topeka Daily Capital for several sessions and his appointment is welcomed by Kansas exhibitors.

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Claim Wonderful Improvement in This New Speed Control

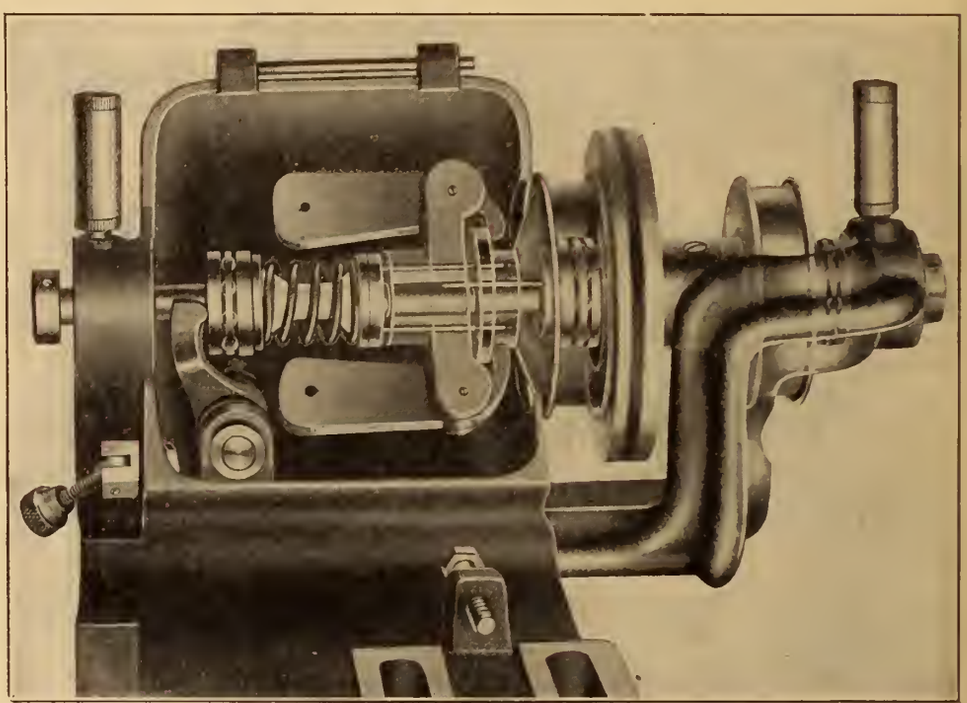
New Device Operates on Principle of a Governor

By Herbert Griffin, Tech. Eng., Nicholas Power Company.

In this day of synchronized music scores and carrying time of program schedules, the Nicholas Power Company has realized the tremendous importance of putting in the hands of the projectionist a piece of controlling apparatus by means of which he may absolutely and accurately control the speed of the projector and also that, by a slight adjustment of the control lever, he may instantly reduce or increase the mechanism speed to any predetermined time within the limits of 40 crank turns to 160 crank turns per minute.

The Nicholas Power Company now offers to the projectionist and theatre manager a device which in the aforementioned respects is excellent. This company has long realized the shortcomings of the many mechanical and electrical speed control devices on the market, and even those previously constructed by this company have fallen far short of the ideal which has been reached in the present type of control.

The governor type speed control is perfect in operation and accurate in adjustment, so much so that it is possible to vary the crank speed any fraction of one revolution per minute within the limits before mentioned, and projectionists and managers will agree that a device of this kind is an absolute necessity where a predetermined schedule must be accurately followed in the projection room. By the use of Power's Speed Indicator in connection with the new mechanical control all difficulty regarding the proper timing of the picture is eliminated inasmuch as by referring to the dial of the indicator and making the necessary adjustments to the regulator of the control the picture may be projected at exactly so many feet per minute and a given number of minutes for thousand feet to be consumed.

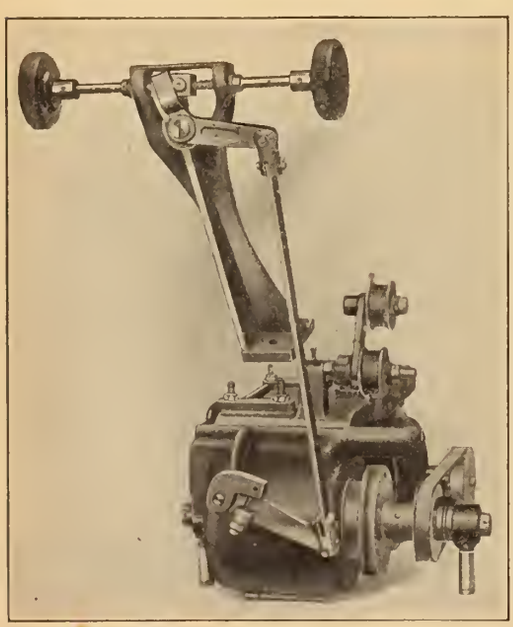


Phantom view of new speed control

The new device is simple in construction and all moving parts revolve upon one common shaft. This shaft in turn is free to rotate in its bearings so that the least possible amount of friction is present in any part of the apparatus. The control is operated between three Norma thrust bearings, each having a thrust capacity of 200 pounds per square inch. These bearings were adopted in order to eliminate any possible danger of binding or the breaking of the balls in the race.

The control is operated by a compression spring and governor, the spring acting to bring two discs in a fixed relation with each other, similar to that of an automobile clutch, while the governor balls tend to separate the discs and exert a counter-pressure upon the springs, allowing only that much speed in the control which may be transmitted by the difference between the spring pressure and the governor weights. By the use of this design it is possible to set the control lever at any given point, say 70 or 80 crank turns per minute, and by simply throwing in the motor switch the machine will

(Continued on page 262)



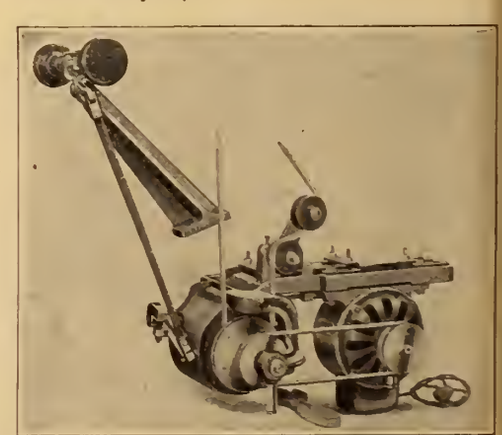
Front view governor type control

Remodels House

L. B. Douglas, owner of the Empire theatre, Kansas City, has completely remodelled his house, increasing the seating capacity, installing two new Simplex projection machines, a new G-E Series type motor generator set and a forty-two-inch ventilating fan. The Yale Theatre Company furnished the equipment.—True.

Enlarge Lockport Theatre

Lanigan & Kelley of Lockport, N. Y., will enlarge the Hi-Art theatre at once. It will reopen Labor Day. The capacity will be 3500, the stage 20 by 35, and the screen 12 by 14.



Side view of new device

Fewer Reels to Buy! Better Film to Lease!
Clearer and Brighter Pictures to Show!

The new NIESS-WANER REEL is A-1 for every purpose

Mr. WATCH-DOG-OF-THE-TREASURY of Producers, Distributors and Exhibitors, this is your problem; as long as you permit the use of crude, badly made reels of the old styles, you are assisting your organization in throwing away its money.

Why spend $100,000.00 for an A-1 picture and wear it out in three months on Z-26 reels when you could just as easily put it on an A-1 reel and get six months rentals?

These good, new reels advance everybody's interests. Try them. Write to

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1804 Commonwealth Bldg., Pittsburgh, Pa

NEWMAN

¶A symbol of quality, and a positive guarantee of superior service.

¶A name that stands for honestly constructed fixtures—"built for permanence."

¶A buy-word for a line possessing rare merit; up-to-the-minute and thoroughly practical theatre equipment.

We have been recognized for 39 years as manufacturers of the best in fixtures

POSTER FRAMES PHOTO CABINETS
BRASS RAILINGS
TICKET CHOPPERS DOOR HARDWARE
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Ask the nearest equipment dealer
Or write for Catalog "N"

THE NEWMAN MANUFACTURING CO.
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MID-WEST BRANCH—68 W. WASHINGTON ST., CHICAGO, ILL.

Let's help you with that load

Let Monsoon Cooling System take that heavy hot weather load off your back and make summer pay big profits.

It really costs you nothing because the extra profits pay for Monsoon Cooling System the first summer. And then 100% dividends every year.

It pays—it pays so big that you can't afford to waste a minute.

Start the ball rolling NOW. Write for our booklet "A Better Summer Business."

Monsoon Cooling System, Inc.

Write for Booklet No. 2

1476 Broadway New York

Philadelphia Baltimore Detroit Kansas City
Atlanta Denver Sacramento

Fans Are Positive Necessity in Small or Large Theatre

Cubical Air Space Usually Inadequate to Floor Area Per Person

The recognized necessity for the proper ventilation of theatres, or moving picture houses, where the cubical space for air is usually inadequate as compared to the floor area allowed per person, has steadily increased the demand for motor-driven exhaust fan outfits. Fans are necessary to make such places even habitable during the hot months and are equally valuable to change and freshen the air during the winter. The General Electric Co. has standardized on Davidson fan outfits in sizes of from 18 to 48 in., inclusive, and Ventura outfits in sizes from 10¾ to 48 inches, for both direct and alternating current.

The fans used for ventilation are of the disk and propeller type, and are designed to operate with the air under free circulation, and not in extensive duct systems. They are usually installed in the wall, or ceiling and if, when exhausting into the open air they are exposed to high winds, they should be protected by louvres. They can be used successfully in a short duct where the resistance is low; the duct should be straight, of the same cross sectional area of the fan, and not longer than thirty times the fan diameter. If there are bends in the duct, it is customary to estimate a right angle bend as having a resistance equivalent to a length of straight duct ten times the diameter, and bends of lesser angles in proportion.

The motors used for exhaust fans are compact and light, and have large overload capacity. The latter feature is necessary to prevent the motors burning out in case of obstructions to the flow of air, or counter drafts, which would cause a sudden or heavy overload. The working parts are thoroughly protected so that, if necessary, they can run for long periods without attention. The motors, both A.C. D.C. are totally enclosed to prevent dust from getting into the windings, bearing housings, and on the commutators of direct current, and single phase alternating current motors, where it would seriously handicap the successful operation of the fan.

Large Ventura exhaust fan driven by a Sprague motor

The three types of motors used are, direct current, single phase, alternating current, and, for polyphase circuits, riveted frame, squirrel cage induction motors. The speed regulation of the D.C. motors is supplied by a speed regulating rheostat that will reduce the speed to 50 per cent of normal. That of the A.C. motors is obtained by speed regulators on the single phase circuits, but where only polyphase circuits are available, and regulation is desired, the best method is to use a single phase motor operating on one phase of the circuit.

As to the size of fan to be used, it depends entirely on the size of the room to be ventilated. It is almost a standard rule that the air in a theatre should be entirely changed every ten minutes. At any rate, at least thirty cubic feet of air per minute should be allowed for every person in the room. Figuring the air content of the room in cubic feet, and dividing by the number of minutes in which the air should be changed is a proper way to determine the size of the fan to be used.

Leonhardt to Supervise Elk Convention Party

Harry Leonhardt has come East to take back to California with him to the annual convention of the Grand Lodge of Elks a train load of personal friends who are members of No. 1 lodge.

While here Mr. Leonhardt has been in consultation with a number of prominent producers.

Lewis M. Swaab Takes Son as His Partner

An announcement dated June 1 from the well known supply house of Louis M. Swaab, Simplex distributor in Philadelphia, states that Mark L. Swaab was admitted to a full partnership in the above named firm. Lewis M. Swaab is well known in the industry and his business has grown at such a rate that the addition of his son to the firm will enable them to still better handle the needs of their many friends and customers. The new firm will be known as Lewis M. Swaab and Son, 1327 Vine Street, Philadelphia, Pa.

Promise New Shubert House in Kansas

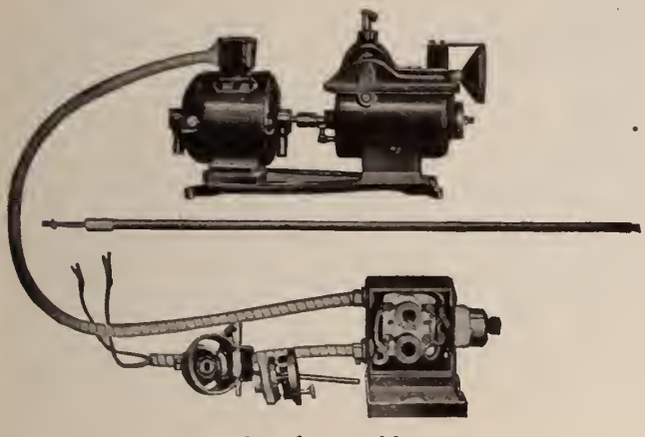
A new Shubert theatre, to play the highest class vaudeville and in all probability feature first-run pictures, was the promise definitely given Kansas City last Thursday by Lee M. Shubert, on a visit there. The new theatre, the site of which has not yet been selected, will not cost less than $750,000, according to Mr. Shubert. The prices at the new house will be slightly under the Orpheum scale.—TRUE.

New House for Batavia New York

A new theatre will be built on the George T. Holden property in Batavia, N. Y. The house will be built by a corporation, the names of those interested not being announced. The seating capacity will be 1200 on one floor.

After Competitive Tests

The Stanley Company of America
Installed a Battery of Three
FULCO SPEEDCO ARC CONTROLS
In Their
Two Million Dollar
STANLEY THEATRE



Manufactured by
E. E. FULTON COMPANY
3208 Carroll Ave. Chicago, Ill.

SUPER-LITE SCREENS

Write for Full Particulars

No item of the projection apparatus has as much effect on the production of a Perfect Motion Picture as the screen which catches the image.

Install a Super-Lite and have every seat a good seat.

C. S. WERTSNER & SON, *Manufacturers*
211—221 North 13th Street Philadelphia, Pa.

LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES
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Factory: NEWARK, N. J.
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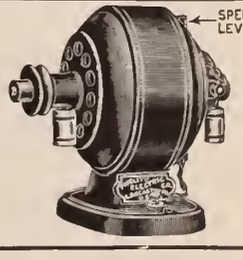
Ventilating Fans,
A. C. and D. C.,
with variable speed.
Oscillating Fans,
Bracket Fans,
Ceiling Fans, Etc.
Immediate Delivery

Famous Fidelity
Moving Picture
Machine Motor,
variable speed
Price $22.00
Fidelity Electric Co.
Lancaster, Pa.



WOULD YOU THROW $390 AWAY

Bass saves you just that amount by offering you the government tested and inspected Liberty War Model Universal consisting of 400 ft. Universal Camera specially adjusted for army use, six 400 ft. magazines, F:3.5 lens, carrying case for camera, carrying case for magazines and carrying trunk for entire outfit. Also tools and extra parts, the most wonderful buy ever offered. A $840.00 value at **$450.00**

BASS CAMERA COMPANY, 109 No. Dearborn St., Dept. 111, Chicago, Illinois

P. S.—Get the Bass Motion Picture Catalogue No. 5 immediately, a complete encyclopedia of motion picture apparatus free.

Variable resistance for the arc

Projection in Isolated Localities

(*Continued from page 252*)

turing current compares very favorably with purchased current from a central station. If the engine is equipped with a throttle governor, it is not uncommon for the plant to generate current on less than a quart of gasoline per kilowatt-hour (1000 watts for one hour). On such basis, if gasoline is purchased at 30 cents a gallon, this would be equivalent to a cost of 7½ cents per K. W. H.

32-volt plant can be easily transported

A 110-volt battery

Watch the Equipment Section. At least one special article by big men each week.

Renovating House

H. J. Pregher has just opened a new airdome at Okmulgee, Oklahoma, and will show pictures. John Nee has taken over the Palace theatre at Bixby, Okla., and is renovating and otherwise improving the property.

Construction Work Around Oklahoma

J. E. Fenderin is erecting a moving picture theatre at Kensett, Ark., which will be opened to the public in the near future.

J. R. Rice has commenced the erection of an Airdome at Walnut Ridge, Ark., which will be opened in the near future.

J. R. Rice has started the construction of a summer theatre at Hozie, Ark., which will play vaudeville and pictures.

F. W. Zimmerman opened the new National theatre at Breckenridge, Texas, last week to pleased capacity business. The new house is strictly modern and up-to-date and said to have cost $750,000. The new theatre is strictly fireproof.

Announcement has been made by F. A. Budd that his new Royal theatre at Fayetteville, Ark., will be opened July 1st with seating capacity of 1200.

W. J. Wile has leased the Princess theatre at Cuero, Texas, and will add many improvements in the near future.

Wesley London and Roy Hammers have leased the Liberty theatre at De Leon, Texas, from M. D. Stewart, and have taken charge.

Booth of the Lucas Theatre Supply Co., at the Southern Textile Exposition, Atlanta, Ga.

Get Your Copy

THE STANDARD AUTHORITY ON MOTION PICTURE PROJECTION

MOTION PICTURE PROJECTION

By JAMES R. CAMERON

560 Pages Over 200 Illustrations

Written in simple style it deals with the subject from A to Z and is illustrated in such a manner that the subject is readily understood.

COMPLETE and COMPREHENSIVE
FREE FROM TECHNICALITIES

READ WHAT THE CRITICS SAY

MOTION PICTURE NEWS
"In comparison with all other works on the market this book is in a class by itself—should be in the library of every projectionist—The price is not a criterion of its worth."

WM. C. FRANCKE, SIMPLEX MACHINE CO., Asst. General Manager
"Will do much to increase the life and efficiency of projection apparatus—will be welcomed by all progressive manufacturers, dealers and projectionists."

EXHIBITORS' TRADE REVIEW—
"Is by far the most complete and most interesting book yet published on the subject."

SAMUEL KAPLAN
President Local 306
"The best book ever written on projection—no exceptions."

J. E. ROBIN, INTERNATIONAL CINEQUIPMENT CENTER
Chief Projection Engineer
"A book that ranks second to none."

HARRY RUBIN, RIVOLI, RIALTO, CRITERION THEATRES
Chief Projectionist
"The most complete and comprehensive book on projection published—should be in every projection room in the country."

MORNING TELEGRAPH
"Written with the amateur in mind as well as the professional. Those using motion pictures in churches and schools will be especially interested."

ART SMITH, CAPITOL THEATRE, N. Y. C.
Chief Projectionist
"Will increase the earning power of every projectionist who reads it."

BUREAU OF ECONOMICS, DEPT. OF PUBLIC INSTRUCTION, WASHINGTON, D. C.
"By far the most complete manual—one of the most comprehensive works of its kind."

M. CAMPBELL, LOEW'S THEATRES
Chief Projectionist
"It has the premiere position in my technical library. A necessary adjunct to every projection room."

C. W. JOHNSON, WM. FOX THEATRES
Chief Projectionist
"The greatest buy in the motion picture business to-day—years in advance of any other book on the subject."

BEN TURNER, D. W. GRIFFITHS
Chief Projectionist
"The best book on projection I have read, and I think I have them all."

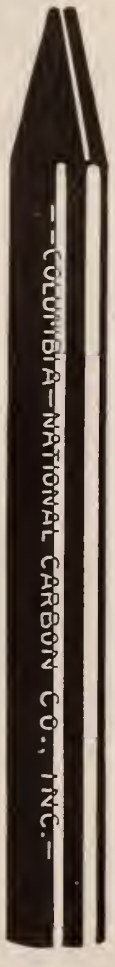
IF YOU ARE INTERESTED IN THE "MOTION PICTURE BUSINESS—YOU NEED THIS BOOK"

IF YOU KNOW A BETTER BET FOR $3.50 LET US KNOW

THEATRE SUPPLY COMPANY,
126 W. 45th St., N. Y. C.

Keep On The Sunny Side!

There's Not A Shadow of Doubt About Columbias



WE hate to admit that the Columbia Arc is a substitute for anything.

Still, it's rather difficult to find anything to beat the rays of old Sol for light-power. So we're satisfied with second place, as it is scientifically proved that the Columbia Arc stands next in order to the sun for light intensity.

But that's the outside world. In the Movie World Columbia Projector Carbons lead the way and lighten both the screen and the hearts of the projectionist, exhibitor and audience.

COLUMBIA PROJECTOR CARBONS

Pure, bright white light
Flickerless — Noiseless

And That's not all the story

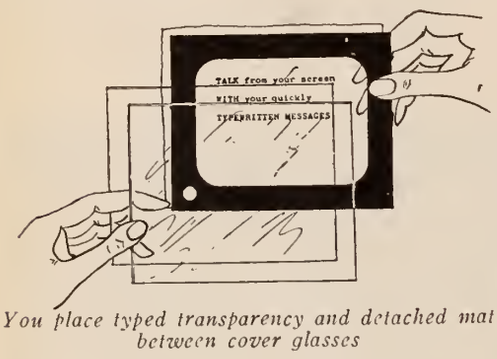
National Carbon Company Inc.
Cleveland Ohio

6411121

Screen Will Replace Newspaper

(*Continued from page 246*)

he finds it becomes an endless chain of ideas and opportunities that react to advantage for himself and his community. With his quickly typewritten slides the exhibitor can speak of everything from the trivial to the sublime; from making an announcement for a lost pair of gloves, to a referendum amending the constitution. The screen has numerous and unexpected uses. For instance, the Seamens' Church Institute of New York, uses these slides to find lost sailors. The slide can take the place of the three-minute speaker in a campaign for increased taxation for schools. The "topics of the day" which are invaluable for creating interest in communities are within the reach of every attentive exhibitor. The announcement of almost any national or local drive of some importance, such as Liberty bonds, Red Cross, Near East and Far East Relief campaigns, have been made very successful by the use of slides. Why should not slides, made by an exhibitor, having an intimate knowledge of his local public, not



You place typed transparency and detached mat between cover glasses

be of similar worth in an intensive local campaign?

Some progressive exhibitors have excluded all slides except those made by themselves because they have found better returns from using the short intermission for promotion work than for renting slide privileges. This shows that the typewritten slide makes an editor of each exhibitor. The comparison which has often been made between motion picture theatres and magazines or newspapers, is becoming more and more true with its well balanced contents of news, stories, editorials, comics and ads.

The exhibitor who writes his own slide editorials, remarks and ads is an editor in every sense of the word and to him falls the duties as well as the privileges of the editor. Then his theatre has a prominent position as a news center in the town.

It has often been recommended to the exhibitor that he consult his public and suit the taste of his patrons in selecting the pictures for their entertainments; this can only be done by talking to them from the screen, inviting their suggestions and opinions so that the people have the conviction that it is their theatre. Also, it is sometimes of vital importance that the local clubs, official and religious institutions feel that they can call on the local exhibitor for support and for announcements ad campaigns, thus creating a friendly spirit so necessary for the success of the theatre. It is the answer to censorship and other attacks on the industry. In no other way can the exhibitors' cause be fought as honestly and directly. The frank talks of the individual exhibitor giving facts and figures, stating his personal problems, have more weight than the most elaborate advertisements in influencing the public opinion.

I believe a day will come when the great news agencies of this country and the entire world, realizing the tremendous power of the screen, will advertise themselves by giving to the exhibitor a service of news which will be typewritten on slides as the most rapid and economical way of news distribution, and I believe also that a day will come when the exhibitor himself, conscious of the advertising power of his screen, will really control the industry's destiny by the slides with his personal messages.

Claim Wonderful Improvement on Control

(*Continued from page 256*)

practically instantly reach the speed for which the control is set.

Another feature which will prove of value to such communities that are troubled with fluctuating voltage is the fact that a drop in voltage up to 40 volts does not affect the speed of the mechanism even though the motor would under these conditions slow down considerably. These

Another view of new control

figures are for 110 volt service, but on 230 volt service a considerably larger drop in voltage can be accommodated without changing the speed of the mechanism.

A clearer idea of the exact operation of the governor control may be had by referring to the accompanying cuts.

Power's Machines Used by Widescope Company

Due to an error the Nicholas Power company were not credited with supplying the projectors used in tandem by the Widescope Camera Company, 59 Mechanic Street, Newark, in the projection of their new wide range pictures.

Sidney L. Bernstein to Write for News

Sidney L. Bernstein, managing director of Film Agencies, Ltd., the London motion picture machine company, is now in New York arranging agencies and buying American equipment for marketing in Great Britain.

Mr. Bernstein, who is also director and

Sidney L. Bernstein

general manager of fifteen London and provincial cinema theatres, is one of the few English exhibitors who has used stage settings. He was responsible for the presentation of "Earthbound" at The Royal Opera House for Goldwyn.

"Mr. Rothafel, Dr. Riesenfeld and Joe Plunkett are a few of the American exhibitors whose methods I have studied with interest," said Mr. Bernstein. "Their artistic presentation, soulful music and gorgeous lighting effects are much better than we have ever attempted. But we are making good progress and soon, I hope our leading theatres will be friendly rivals in the art of presentation.

"Your suburban cinema theatres," continued Mr. Bernstein, "are not such well built theatres as those in England nor have they such good ventilation. They also lack the bright and clean appearance ours present, but show a more varied program and spend larger sums of money on illuminated advertising."

Mr. Bernstein has also visited some of our New York studios and has carefully inspected most of the new mechanical devices. He is very interested in cameras and studio lights as he thinks a studio and printing equipment firm is urgently required in England and is accordingly opening a department for all studio and printing requirements on his return.

Mr. Bernstein is known in England for his articles on projection and house management and has now agreed to write special articles of English news for the Motion Picture News.

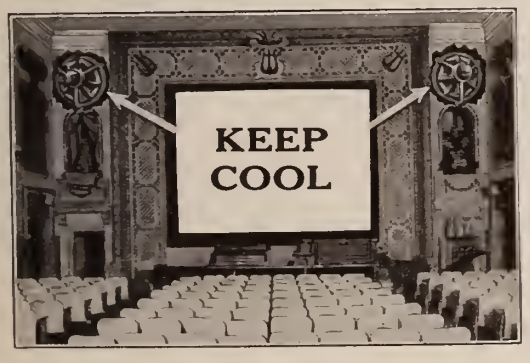
We are distributors of—
General Electric Generators
Kenolite 3 Combination Lens
Fulco Speedco Arc Controls
and all movie appliances.

After July 1st, 1921, we will be distributors of Powers Projectors.

This wonderful combination of motion picture apparatus insures perfection in your theatre.

Yours for service

INDEPENDENT MOVIE SUPPLY CO., INC.
W. H. Rabell, President
729 Seventh Ave. New York, N. Y.

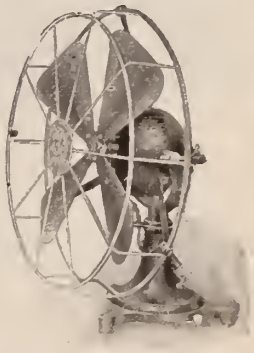


KEEP YOUR THEATRE COOL AND WELL VENTILATED IF YOU VALUE A PROSPEROUS SUMMER BUSINESS.

We are ready to give you prompt service. Tell us what you desire and we will gladly give you assistance.

SEND FOR FAN CIRCULAR F N
Branches in all principal cities

UNITED THEATRE EQUIPMENT CORP.



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Pres. and Treas.

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AKELEY

"The Camera of Superior Accomplishments"

Reason No. 7

Operating Without Tripod

The camera with pan, tilt and ball socket levelling head may be quickly removed from the tripod as a complete unit.

Three steel points on its base permits it to be solidly placed on any uneven surface and operated as if on the tripod.

Write us regarding this invaluable feature and the 30 others that make the Akeley superior.

AKELEY CAMERA, Inc.
246 W. 49th St.
New York City

QUARTER SIZE
2½ inch
2¾ "
3 "
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Will C. Smith to Head His Own Company

Will C. Smith, who has been actively connected with the motion picture industry since 1898, and became assistant general

Will C. Smith

manager of the Nicholas Power Company in 1912, has resigned as general manager of that company, to head his own company. Mr. Smith has just organized the Motion Picture Equipment Corporation, of which he is president and treasurer, and will act as distributor for Power's Projectors in New York, New Jersey, Delaware, part of Connecticut and the southern part of Pennsylvania. The Motion Picture Equipment Corporation will also engage in a general supply business for motion picture equipment.

Mr. Smith has been prominent in many of the important activities of the motion picture industry. He has attended conventions by the dozens and using Power's Projectors has been responsible for the success of scores of premier performances of noted successes. He is Treasurer of the Society of Motion Picture Engineers and one of the organizers of the American Projection Society.

Fixture Installations

Messrs. Schott Bros. and Weber have just awarded the contract for brass work for the Macomb theatre (Mt. Clemens, Mich.) to the Newman Manufacturing Co. of Cincinnati.

This contract takes care of the velour-covered ropes for the lobby and all the necessary brass door hardware. The Newman folks are also to install four special poster frames.

The popular statuary bronze finish has been specified for the frames and brass work. This will mean a big saving in labor since polishing will be unnecessary.

Other Newman orders are listed below: Newk's theatre, (J. J. Newcomb) Burlington Kans.—sidewalk canopy collapsible gates and box-office grille work.

Royal theatre, St. Mary's, O.—brass poster frames.

New Frolic theatre, Jacksonville, Fla—brass ticket-office railings.

Empire theatre, Mobile, Ala.—complete installation of brass railings.

Wilkerson-Lyons Enterprises, Vincennes, Ind.—brass one-sheet frames and ticket-office railing.

The Meaning of "Efficiency" in Shutters

Books on photography which deal with shutters or hand cameras generally have a good deal to say on the subject of the efficiency of a shutter.

If one of the ordinary methods of shutter testing is employed to measure the speed of the shutter, it will be seen at once that a definite reading is difficult, if not impossible. They are nearly all based on the photography of some object which is moving at a known rate, such as a falling weight or a rotating bicycle wheel. If we know how fast the object is moving and note how much it has moved during the exposure, we are told that we can ascertain at once the duration of the exposure.

Simple enough it sounds, but when we come to try it we find that the image of the object does not begin and end abruptly (unless we use a focal-plant shutter), but gradually vignettes or softens off, so as to make it extremely difficult to say where it begins and where it ends. What is more puzzling is that if we make two tests of the same shutter at the same speed, one in a very strong light, so that the test plate is very fully exposed, and one in a weak light, so that it is poorly exposed, the object in the former case will appear to have moved further than in the latter, although actually the two exposures may have been the same.

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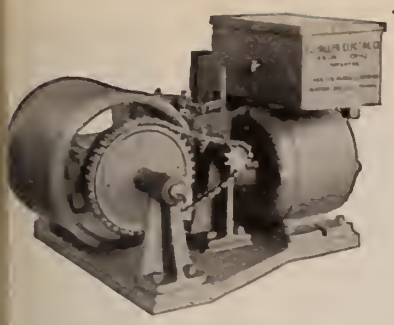

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A special Service Department maintained for installing Powers Cameragraphs and to insure satisfaction to its users.

POWERS CAMERAGRAPHS

Good Fixtures At Moderate Cost a Task

(*Continued from page 245*)

in use these sockets are fitted with brass plugs.

At a slight additional cost all railings may be finished in Statuary Bronze or any other plated finish to harmonize with other fixtures. In most cases the extra expense is advisable because a considerable amount can be saved in labor.

Brass railings are cheaper in the long run because they are practically "unwearoutable."

Ticket choppers are either hand or electrically driven. Naturally the former is less expensive. Your destroyer should be selected according to (1) efficiency and (2) ease of operation.

The mechanism should be guaranteed to perforate each and every ticket beyond redemption, and yet permit of checking up returns whenever necessary. Ask the makers to send you samples of mutilated tickets to make assurance doubly sure.

Clogging of tickets in the upper receptable means a serious strain on the arm of the operator. An automatic feeding arrangement will positively eliminate clogging.

Choppers may be secured in genuine mahogany or oak, also in polished brass and nickel plate. The best box, in my opinion, is constructed of cold-rolled steel, heavily reinforced and enameled to represent mahogany or some other wood. It will stand severe punishment and retain its finish indefinitely.

Do not overlook the matter of door hardware, especially if you wish to protect highly varnished doors. Brass kick plates should be used, also push and pull plates to match. Brass bars will protect the glass and afford an easy means of opening the doors.

In the foyer you might place floor lamps of plaster composition and a drinking fountain of the same material. Fixtures of this kind can be tinted to harmonize with side-walls and hangings. For the purpose they are even better than the more expensive cast metal or terra cotta.

Combination one-sheet and photograph frame

Brass frame with adjustable easel and name sign

Steel clad ticket choppe

Plaster wall ornaments, side-wall lighting fixtures and overhead electroliers or domes are reasonably priced. Wall brackets with candles fitted with tiny shades are the latest thing in side-wall fixtures, and semi-direct bowls for ceilings are very good, especially for small houses.

It is always important that enough brass railings be installed to insure the comfort and safety of your patrons.

If you have a wide stairway leading to a balcony it should be fitted with a heavy railing down its center to prevent crowding. Side-wall handrails to match may be had. Line-up railings in the foyer should be more ornamental and massive than sturdy.

Do not overlook brass curtain railings for the rear of the house, or box, balcony and similar railings. A small railing to partially protect your footlights tends to make the installation more complete.

For the orchestra pit you might use the removable railing mentioned above, or the velour-covered ropes. A permanently affixed railing is customary, however.

While exit lights are usually provided for in the architect's plan, it is often advisable for owners to purchase fixtures of this description. A simply constructed art-glass light with brass finished box and all necessary wiring is now being marketed.

The buying of fixtures and equipment is largely a matter of personal taste and must be governed by the lump sum set aside for the purpose. No laid-down rules can be given, but I hope that the experiences of others will benefit readers of The Motion Picture News who are planning to build or renovate; that is why I have combined the opinions of thousands of owners in this article. It is in effect a Consensus of Opinion.

In conclusion, permit me to point out that cheapness is usually a mask for inferior workmanship and second-grade materials. Theatre fixtures must be constructed to withstand hard usage, and yet make a pleasing impression on patrons, therefore the prices charged are comparatively high. But if you have positive assurance that the best materials obtainable have been used, and that the workmanship is honest, do not look too closely at the price-tag. Remember that the best is cheapest in the end.

Activities in the Golden Gate City

The first house on Market street, San Francisco, to cut prices was the College, which has reduced from a 30 to a 25-cent evening general admission. This house is doing well under the new management of Miss Sylvia Grogg.

"Everything is quiet now," declares C. C. Griffin, vice-president of the M. P. T. O. of A. He states that a large delegation of Californians is going East to attend the national convention at Minneapolis.

Charles M. Pincus, manager of the California theatre, under the direction of Roth and Partington, went to Los Angeles by airplane on a two weeks' honeymoon, after marrying Viola Jacoby, non-professional.

Juanita Miller, eccentric daughter of the noted poet Joaquin Miller, has been engaged by the Tivoli theatre for a personal appearance in her own one-act play as a special attraction, week of June 19.

A special Power's installation has been made at the Curran theatre (legitimate house) for the five weeks' showing of the Four Horsemen of the Apocalypse, beginning week of June 20. The Theatre Equipment Supply Co. put in new Power's 6 B machines equipped with Peerless Arc controls and Kollmorgan lenses, also a Hill Diamond Crystal screen. The cost was between two and three thousand dollars for the five weeks' installation.

After being closed for repairs Lewis and Byrd have reopened their Hanford house and eliminating the horseshoe balcony and redecorating. The latest roller pin intermittent movement Power's machines were installed. The Lodi theatre has reopened after a complete change in operating equipment.

Don't Miss Anv of the Special Articles Each Week

Will Rebuild Old Majestic Theatre

The Majestic theatre of Streator, Ill., closed Sunday, June 12th, for extensive building operations. The Majestic has been in operation for 12 years, initially being a vaudeville and stock house, but running pictures the last five years.

It will be entirely gutted, an entirely new fireproof, modern theatre erected, seating 1200. A pipe organ will be installed, also new seats, projection machines, booth equipment, etc.

When finished, it will be one of the most up-to-date and largest theatres in Illinois.

Marr & Colton, organ manufacturers of Warsaw, N. Y., are very proud of a new folder they have compiled. It contains letters from a few of their exhibitor-customers. After reading the letters there is little wonder that this firm feels proud. Judging from the tone of the exhibitors using Marr & Colton organs, they must be giving exceptionally good service. Satisfied customers are the best advertisement a firm can have and Marr & Colton evidently have plenty such customers.

Clinton and Meyers New Lyceum Theatre Opens Doors

Places Duluth in Front Rank of Modern Amusement Centers

Ranking with America's most beautiful playhouses and tending to place Duluth in the front rank of metropolitan amusement centers in this country, the New Lyceum theatre opened its doors to the public last May 21, with a completely equipped Simplex Projection Room.

The theatre had been entirely remodelled and made over from the old Duluth Lyceum, which in itself represented the pioneer theatre in the city of Duluth.

Nothing has been spared in making the Lyceum a veritable palace of art, so that this pioneer structure has become one of the most beautiful of modern playhouses, with its estimated valuation approaching nearly the million dollar mark.

"The completion of this structure marks a dream of ten years," said J. B. Clinton, president of the Clinton-Meyers Co., "for the last fifteen years I have seen this building and about ten years ago I began to wonder who would modernize it and during these ten years my thoughts often were of the pioneer structure that had outlived its usefulness in recent years. I have been planning in my mind, just how this change should be.

There are those who said that it could not be done, but we did not listen to them. Of course, it could have been done much less lavishly and much less expensively, but our constant thoughts, were not how ornate, but how beautiful, we could make this theatre."

Nearly two years ago, J. B. Clinton and Chas. P. Meyers bought the old Lyceum Building and promptly formed the Clinton-Meyers Co. for the purpose of remodelling the playhouse into a modern motion picture palace, in order that Duluth might claim her just share of laurels for beautiful and representative theatres.

At an enormous expense the reconstruction of the Lyceum theatre was completed in approximately fifteen months.

The projection room of the Lyceum is truly built in keeping with the other features of the theatre. It contains two of the latest type "S" motor driven Simplex Projectors and two G. E. Motor Generators are also part of the equipment. The entire equipping of the projection room was handled by the Teco Products Manufacturing Co., 245 Loeb Arcade, Minneapolis, Minn., one of the Simplex distributing units.

The entire front of the old building has been torn down and replaced with a new front, so designed that the old stairway entrance on Superior Street, is removed. This change alone has cost thousands of dollars, but it eliminates the climbing of a flight of stairs upon entering the theatre.

Two new entrances have been built into the front of the building, while stores on the sidewalk level have been constructed in place of a stairway. Both entrances are on the street level. The east doors leading into the theatre lobby, while the west doors open into the Lyceum Building proper and the elevator corridor.

Two beautiful marquees have been erected over the new entrances, thus making the entrance of the theatre decidedly attractive and possessing a very distinctive appearance.

An immense stage that will offer exceptional opportunities of prolonging pictures is another feature of the Lyceum, and Manager Jas. H. Carroll, former manager of the Pitt theatre in Philadelphia and the Republic theatre in New York, states that it is the intention of the management of the Lyceum to book any available legitimate productions from time to time, that is possible to get hold of.

At present the policy of the Lyceum is solely that of pictures, running from 11 A. M. to 11 P. M.

The theatre now has three floors, the old gallery having been torn down and an entirely new floor added to the building proper.

The Lyceum can truly be said to be a credit to the Northwest and may well take its place in the ranks of leading theatres throughout the country.

Texas Doings

The American theatre at Vernon, Texas, has re-opened, after having been shut down for several weeks for repairs.

The local opera house at Vernon, Texas, has been opened for the summer period. New equipment has been added, including a new screen and a pipe organ.

George E. Shilket of Newata, has purchased the St. Dennis theatre at Sapulpa, Okla., and will add many new improvements, with complete renovation both inside and out.

Singer & Hendricks, operating the Princess and Majestic theatres at Memphis, Texas, are installing Motiograph De Luxe projectors, which they purchased from R. D. Thrask of Dallas. Other improvements are also being made to both houses.

A. Mewlett's theatre was almost completely destroyed by fire at Moran, Texas, last week, loss about $10,000.—Noble.

Geitner Is Building

Andy Geitner is building a new theatre in Silver Creek, N. Y. The house will cost $75,000, having a seating capacity of 800 and features an orchestra and organ.—Taylor.

Many music cues list works like "Egyptian Ballet" by Luigini, for Oriental scenes—incidental music of "Lakme" and "Martha"—extracts from "Pearl Fishers," "Suite Algerienne," "Midnight at Sedan," and "Scenes Alsaciennes" by Massenet, for scenes of one, two, or even three minutes length. The prices of every one of these compositions for orchestra range from $3.00 to $10, and are obtainable in arrangements which are absolutely unsuitable for an orchestral combination below 12 men.

I again say that I have always made it a point to repeat on my music cues, and make them read as follows: "Dramatic Tension" by Andin, "Agitato" by Minot, etc. If a musician thinks that "Ride of Valkuere," extracts from Massenet's "Herodias," or the Storm Scene from "Peer Gynt" are more suitable for hurries or agitatos, let him use them. But, however, my cue sheet may be, through my consant duplication I have at least accomplished one thing, and that is a musician can determine the musical character of the picture by just glancing through the cue sheet.

Most musical directors who suggest how to compile a music cue sheet overlook one item, to my mind of vital importance. They form their ideas within the boundaries of their libraries and musical knowledge, where as I have to contend with thousands of varieties of musical education, and last but not least, the ability of the performing musician.

A music cue sheet distributed by film companies should suggest numbers notably published for every conceivable instrument, but also numbers that can be bought at prices not beyond the means of the "every day musician."

If musicians with more extensive libraries, greater musical knowledge and ideas of their own do not wish to use the numbers I suggest, they are liberty to substitute. At any rate, from the majority of comments I receive I am able to say that the musical composition I mention are known. I do not profess that my music cue sheets are perfect or the best, and I respectfully invite constructive criticism like that of Mr. Isaacson's, Mr. Charlton's, and Mr. Shakeley's, but I would appreciate and believe it would be advantageous to the cause if my worthy critics would take into consideration the various obstacles under which I have to labor, and the fact that I have to please a million different musical temperaments.

I AM AT YOUR SERVICE AND "ALL EARS."

M. WINKLER.

A. M. P. M. I.:

Your letter of the 14th received together with a copy of the Constitution of the association.

Knowing as I do that this movement is of great momentum to the industry, I can surely find no objection to placing my name on the list as a candidate for the Board of Directors and will hold myself ready at all times to do what is within my power for the organization.

With best wishes for the continued success of this movement, I am, very truly,

ERNST LUZ,
General Musical Director,
Loew's, Inc.,
N. Y. C.

A. M. P. M. I.:

With great pleasure I noticed that my name was submitted to the committee, for candidacy of the Board of Directors.

The benefit which I derived from our convention at the Hotel Astor last January was certainly tremendous. It has been a most wonderful inspiration for further efforts of raising the standard of music especially here in the South. I therefore will not only accept your kind invitation to serve on the board with greatest pleasure, but will consider it an honor to be able to serve, if elected.

I shall continue my work with heart and soul, just as I have done since I left New York. Our prospects for the future now look good. Not only our own company, but many others are building new houses. We are marching straight ahead and hope in short time to equal the high standard that has been set, especially in the East.

Assuring you of my heartiest cooperation, I am,
Sincerely,
FRED STARK,
Musical Director,
Superba Theatre,
Raleigh, N. C.

Mr. I:

Many thanks for putting me on to the various publishers of light music.

It is with great pleasure that I read your article on Picture Music in the Motion Picture News, and I herein enclose $2.00 for membership in the Association.

Faithfully,
ALFRED FILER, Leader,
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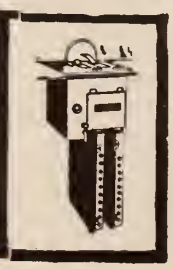

An Article on the
Music Tax
by One Well Qualified
to Speak,
Arthur J. Abrams
of
Synchronized Scenario Music Co.
Appears on Page 213

The Barton Organ

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New York, N. Y., June 16, 1921

A. H. T. BANZHAF, Secretary

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British Columbia Theatres

Optimistic theatre building news comes this week from British Columbia, where a number of houses are under construction or are about to be built. The Capital theatre in Victoria, B. C., is practically ready and the Fraser theatre in South Vancouver is well under way under the direction of Mr. J. Young. Thomas Shields, of Grandview, has arranged to start the erection of a new moving picture theatre in that place at once, plans having been drawn for the building. The Powell River Company has decided to build a second large theatre at Powell River, B. C., for their employes and other residents of the district.

Kamloops, B. C., only has one theatre at present and a large theatre company has examined the field with a view to building a second house. Marcus Loew has decided to invade Vancouver as well.

A new theatre will be built at Brownsville, Texas, in the near future.

Open Negro House

Guy M. Shriner, owner of the Gem theatre, Kansas City, and J. M. Kopulos have opened the Princes theatre at Third and Parallel streets, Kansas City, Kan., which is a modern fireproof structure catering to negro patronage.—TRUE.

The Blackmore has purchased and is rebuilding the old Harrison Opera House, at Harrison, Ark., and will reopen for business in the near future. The new Liberty Theatre, on East Main Street, Oklahoma City, was opened for business last Saturday. The new theatre seats about 300, and is strictly modern and up-to-date in every particular.

R. T. McGibben has started rebuilding the Capital theatre, at Newport, Ark., which was destroyed by fire recently, and will reopen at an early date.

Special Articles
on
ELECTRIC FANS
in
NEXT WEEK'S
Equipment Section

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"THE GOLEM"
(Paramount)

A Distinct Credit to the Screen

THE latest picture to come from Germany is certain of leaving its impressions as a work decidedly artistic and novel. Indeed it would not be a misstatement to declare it one of the few distinctive subjects of the screen, particularly in respect to its production and the manner in which it grips the spectator. Paul Wegener, the director, has taken the most famous Jewish legend and has fashioned it into a weirdly fascinating work of art. The mediaeval atmosphere of his settings is remarkably impressive and certainly provides an eerie touch to the uncanny tale, thereby giving it an unearthly aspect quite in harmony with the idea.

"The Golem" is as expressionistic as "Dr. Caligari" in regard to its fantastic design. A legitimate modern handling of its backgrounds would not have been appropriate. Instead, space is vivified and the uncanny plot is marvelously emphasized. The twisted streets, the topsy-turvy steeples and towers, the wierd passage-ways of the Ghetto—these are completely fascinating and bring a mystic touch to the fantastic story. It does not matter much if there are scenes which show a lack of direction. A weird pattern would be out of harmony if perfectly produced. Certainly the picture, seemingly, takes one through a fairy, Old World atmosphere and leaves an ineradicable impression.

Wegener deserves double credit for he also plays the title role and makes it an unforgettable figure. He is the stone image brought to life, yet he never for an instant makes you believe that he is human. Like a huge automaton, his step is measured and his manner of locomotion indicates that he is subservient to the will of a superior mind. It is a Frankenstein-like creation. Wegener is the only figure featured in the production, but his assistants in the interpretation deserve mention for making their roles realistic.

The story goes back to the seventeenth century when Rudolph of Hapsburg persecuted the Jews in the city of Prague. The introductory chapters are given up to this persecution which shows the king banishing the oppressed people to the Ghetto. Desperate over the dark outlook for his race, a rabbi-astrologer seeks an opportunity to deliver them from persecution. The stars advise him to make a stone image of the king which, with the mystic word placed in a receptacle in its chest, will come to life and become his obedient servant. The clay monster, like the Frankenstein creation, develops a contrary streak and raises havoc with the Ghetto, although he is instrumental in delivering the Jewish people through inspiring fear and superstition among the oppressors. One follows his perigrinations with the greatest suspense. He forces the gates of the Ghetto, picks up a Christian child who takes the star from its receptacle and turns to clay as a result. However, he has served his mission. The picture should merit the utmost appreciation.—Length, 6 reels.—*Laurence Reid.*

THE CAST

The Golem.....Paul Wegener
Other characters..Rudolph of Hapsburg, Rabbi Loew, the Rabbi's Daughter, and hundreds of lesser figures.

Directed by Paul Wegener.

PRESS NOTICE—STORY

One of the most distinctive photoplays which ever graced the screen is announced as the feature attraction at the ———— theatre next ————. The picture was made in Germany, produced by Paul Wegener, who is identified with the Max Reinhardt school, and is in the same meritorious class as "Deception." "The Golem" is based upon a famous Jewish legend of the seventeenth century and has for its background the city of Prague. The Jews of that ancient Bohemian city were victims of persecution and were banished to the Ghetto under threat of being expelled from the land.

Proving that necessity is the mother of invention, Rabbi Loew, a famous astrologer, communicated with the stars in order to find relief for his sorely oppressed people. He found in the heavens a sign which advised him to fashion a clay image of the king which given the mystic word would come to life and avenge the Jews. The figure was known as the Golem. It is a picture which grips through its novel action and the weirdly fascinating composition of its sets. It is also wonderfully acted.

PROGRAM READER

Manager ———— takes great pleasure in announcing that "The Golem" will be the feature attraction at the ———— theatre next ———— for a limited engagement. This picture is certain to arouse great interest because of its novel theme and impressive settings. It is a picture which carries suspense and tense action and is far above the ordinary play in its original idea and characterization. The patrons of the ———— theatre are certain to find it vastly entertaining. They are assured of a goodly number of thrills as well as dramatic scenes. "The Golem" is portrayed by a European cast. See it. It is the most talked of picture of the screen.

SUGGESTIONS

This is the latest German picture to reach the American screen. If you are sure of your audience you can feature its source. Otherwise play it up as a distinctive and most impressive European novelty. Play up its novel theme and settings. Tell them that the picture is certainly something DIFFERENT. Play up that the spectator is in for a big surprise. If you have a Jewish population you are assured of a good attendance from that quarter. Use a prologue of old world atmosphere. Have a quartet sing the famous "Eli, Eli," the popular Jewish hymn. Get hold of a print of the city of Prague if possible. You can stage a scene similar to one of the introductory scenes in the picture.

CATCH LINES

See "The Golem," the most distinctive picture of the screen.

An unforgettable picture is "The Golem." Don't miss it.

"WITHOUT BENEFIT OF CLERGY"
(Associated Exhibitors-Pathe)

Famous Kipling Story Presented in Fine Atmosphere

THE third of Rudyard Kipling's stories to come to the screen is "Without Benefit of Clergy," a most vivid and colorful character sketch of life in India, "Naulahka" and "The Light That Failed" having been done some years ago. The story concerns a young Englishman who takes unto himself, without benefit of clergy, a Hindu maiden, with whom he lives over a period of some years. A son is born, but dies at the age of six or so years. The girl also succumbs to cholera. The man lives to mourn his double loss.

Into the tale were woven a multitude of little details concerning India, its people, customs, superstitions and traditions. It was told as only Kipling can describe India, with plot as it is ordinarily accepted for dramatic purposes, almost nil.

Thus it was that the determination to make a picture from the story presented definite difficulties. To succeed it must be Kipling depicted in celluloid, and to this end Randolph Lewis journeyed to England to write the scenario in collaboration with the author. This task completed Mr. Lewis jumped to California, the Brunton studios, Los Angeles, to represent Mr. Kipling in the filming.

The finished picture shows the wisdom of the plan. "Without Benefit of Clergy" in pictures is "Without Benefit of Clergy" as it was written, with the exception of a Hindu marrige ceremony added in the film version. All the little detail, the atmosphere of the East, the manners and customs of the people, which only a Kipling could relate, is to be found in the production. It violates a good many principles of constructing a screen story but sticks to the original as few pictures adapted from published works have done. It is Kipling transferred to the screen.

In acting honors Virginia Brown Faire is presented with and accepts the greatest opportunities. She is a fine type for the role and makes a pretty and appealing heroine. Thomas Holding is the Englisbman and his performance is adequate for the role. Others in the cast who give splendid characterziations are Evelyn Selbie and Boris Karloff.

Three children are used to portray the role of the son at different ages. They appear in sequences that are very entertaining. As the son at about five, Phillipe De Lacey performs with the skill of a veteran.

The picture is extremely well lighted, the settings are in keeping with the story and the general atmosphere of the production above reproach.—Length, 5.200 feet.—*J. S. Dickerson.*

THE CAST

Ameera.....Virginia Brown Faire
John Holden.....Thomas Holding
Ameera's Mother.....Evelyn Selbie
Ahghan, money-lender.....Otto Lederer
Ahmed Khan.....Boris Karloff
Pir Khan.....Nigel de Brulier
Hugh Sanders.....Herbert Prior
Alice Sanders.....Ruth Sinclair
Michael Devenish.....E. G. Miller
Tota, at five.....Phillippe de Lacey

Directed by James Young. Adapted from Rudyard Kipling's short story of the same name by Mr. Kipling and Randolph Lewis. Filmed under the supervision of Mr. Lewis for Mr. Kipling.

PRESS NOTICE—STORY

"Without Benefit of Clergy," perhaps the most famous of Rudyard Kipling's many short stories, has been adapted to pictures and will be the feature offering at the ———— theatre for a ———— days' engagement beginning ————.

The picture has been produced with the greatest of care in order that the things that Kipling knows of India may be brought to the screen. Randolph Lewis journeyed to England and spent weeks in collaboration with the author in preparing the scenario and then acted as the personal representative of Mr. Kipling during the filming of the picture. The result is "Without Benefit of Clergy" as it was in fiction, Kipling at his best with all the detail, little touches and atmosphere of the East, that have placed this writer in a class by himself. The production was directed by James Young and is filmed in six reels. In the cast are such well known players as Thomas Holding, Herbert Prior, Virginia Brown Faire and Nigel De Brulier. Magnificent sets that reproduce the actual streets and buildings of the locale of the picture have been provided. "Without Benefit of Clergy" is one of the big pictures of the year. It will be a delight to those who love Kipling's writings and prove a satisfactory film attraction to the fan who cares not who the author of a picture is so long as it is good entertainment.

PROGRAM READER

Rudyard Kipling and his famous short story, "Without Benefit of Clergy," have come to the screen with all beauty and atmosphere of the original. The picture, adapted from Mr. Kipling's most popular character sketch has been booked for showing at the ———— theatre for a ———— day engagement beginning ————, where it promises to be hailed as one of the really great attractions of the season.

In its production, a new plan of procedure has been tried out and proven a success. Mr. Kipling himself prepared the scenario assisted by Randolph Lewis, noted continuity expert who journeyed to England to collaborate with the author. Not a scene which was used in the filming but that had the okay of the man who knows India as no other writer. The most minute details were discussed and planned before ever a bit of the picture was enacted. The result has been a production that is Kipling's own work, as correct and true to life, as was the original.

The all star cast, selected from many players in order to obtain the correct types, is headed by Virginia Brown Faire and Thomas Holding. Such other well known players as Herbert Prior, Nigel de Brulier and Ruth Sinclair, who have prominent parts.

The feature is in six reels and was directed by James Yourg, who has many great successes to his credit.

"APPEARANCES"
(Paramount)

Tedious Drama Lacks Vitality

THE third Paramount picture made in England will hardly come up to the scratch as a subject likely to stimulate interest. In the first place it is founded upon an exceedingly obvious formula, and in the second place it lacks action and incident. With nothing substantial to work with the players are up against it to create any moving scenes. The title gives away the plot, with the result that the spectator has nothing to do hut wait for the anticipated climax. During the unfolding of the story the action is punctuated with captions of a preachy character—which of course is another fault of the picture.

The author has not flashed any originality in his showing up the consequences of living heyond one's income. The idea has spelled some interest when it has been used as the framework of a triangle. But "Appearances" is not even fortified with dramatic conflict. A good many pictures have been shown last year based upon a similar idea, hut the majority have proved entertaining because the authors have not invited attention to the main argument. By concentrating upon it here to the exclusion of moving incident the sponsor has revealed its shortcomings as a suhject calculated to entertain over five reels. The director certainly had opportunities to display some English exteriors—exteriors which are in a class by themselves in providing atmosphere. But be remained pretty close to the studio. He must have realized the lack of substance because the players are allowed to stress facial pantomime as if to make up for the lack of situation and climax.

David Powell, heretofore an actor with a gift of poise and repression, seems a different person entirely. He gesticulates and uses facial expressions constantly. It must be said that he is nearly overwhelmed with an impossihle role—a role written around a caddish husband who becomes a common scold before the second reel is finished. He plays the stock market and loses, while his wife entertains lavishly. The breakfast scene and others which show the husband and wife together present a continual battle of words. She is ever pushing unpaid hills in front of his plate. There is a faint dramatic note caught in the friendship offered her by a former employer—a man who steps into the breach and saves the house from falling to pieces. He is rewarded up to the final scene with reprimands from the husband, who in a most despicable manner is accusing the wife of compromising herself. He does not extract any sympathy and does not deserve any. There is a great deal of standing about which is balanced with entrance and exit scenes. The sets are in good taste, and the players do as well as possible with their limited opportunities.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Herbert Seaton, an architect.....David Powell
Kitty Mitchell, a secretary.....Mary Glynne
Sir William Rutherford.....Langhorne Burton
Lady Rutherford.....Mary Dibley
Agnes, Kitty's sister.....Marjorie Hume
Dawkins, a promoter.....Percy Standing

By Edward Knoblock.
Scenario by Margaret Turnbull.
Directed by Donald Crisp.

PRESS NOTICE—STORY

The third Paramount picture made in England, "Appearances," is from the pen of Edward Knoblock, one of the most talented writers for screen and stage, and it has been directed by Donald Crisp. A splendid cast of players headed by David Powell and including several London favorites, among whom are Mary Glynne, Langhorne Burton and Percy Standing, interpret this dramatic picture which will be the feature attraction at the ———— theatre next ————.

The story deals with the struggles of a reckless young architect to keep up appearances beyond his income. His attempts to advertise his growing success by means of increasing extravagance, is intended to typify the present day struggle for existence of the "middle" and professional classes. While entertaining spectators the story conveys a sound wholesome moral that cannot fail to prove beneficial. The players acquit themselves creditably in their respective roles.

PROGRAM READER

If you are an admirer of England, its scenery, its architecture, its literature and its actors, you will be interested in "Appearances," which will be on view at the ———— theatre next ————. The picture was adapted from a story by Edward Knoblock, a famous playwright, and was made in England. The cast is composed of many British players among them being the pretty and talented Mary Glynne. David Powell has the principal role—that of a young architect who tries to keep up appearances, though living beyond his income. The picture is punctuated with many dramatic moments and it offers capital entertainment. Furthermore it teaches a moral. Remember next ————.

SUGGESTIONS

There is enough argument behind this idea to make something of in your copy. Most everyone who belongs to the great "middle" class has lived up to appearances. Which is to say that they live beyond their income to put up a good front. This can be exploited to invite patronage. You can also state that this is the third picture made in England by Paramount. Tell them that Paramount sent one of its best directors, Donald Crisp, and one of the favorite players, David Powell, over there to make the picture. Play up the author, who is recognized as one of the best writers for the screen. Play up the atmosphere and state that the picture offers something new in a scenic way. A Benda mask dance can be used for a prologue.

CATCH LINES

See "Appearances," a picture of present day struggle to present a good front.
Did you ever live beyond you income? Have you ever tried to keep up appearances? See "Appearances" with a celebrated English cast.

"FOOLISH MATRONS"
(Tourneur-Associated Producers)

Three Character Studies Compose Interesting Picture

THE author of Maurice Tourneur's latest picture, "Foolish Matrons," has succeeded in fashioning a story based upon three distinct character studies, the theme of which revolves around the pursuit of love and happiness. It is a story with a decided feminine angle, since the three studies represent a successful actress desirous of finding the right man and marrying him for love, a silly young matron in love with the pursuit of pleasure, and an equally young business woman who marries a poet when he permits her to continue a literary career. Her love is a selfish, mercenary one.

The moral is obvious that love and happiness can only he found through giving up foolish pleasures and selfish ambitions. And when the picture is finished it is the first who is blessed with supreme contentment, the others finding tragedy. Mr. Tourneur has kept his scenes compact and moving, which speaks well for his direction considering the three plots. He never allows the picture to become preachy. It is a tale of New York life—of how the big city conquers the foolish, while those possessing moral stamina are left untouched. The director has punctuated his scenes with flashes of the metropolis, though his cheap hoarding house sequence is overdrawn in types and action.

The silly matron is stage-struck while living in a southern city. She urges her stupid husband to move to New York and its bizarre side conquers her. Entirely unsophisticated, she accepts the advances of the other man in her mad pursuit of pleasure and pays the penalty for playing with fire. Her husband casts her out. It is this story which carries most of the dramatic substance, since it involves a triangle. The plot concerning the actress is exceedingly mild in comparison and does not permit Hobart Bosworth and Kathleen Kirkham much opportunity in the way of emotional expression. The second story does give Doris May her biggest part and she displays exceptional talent in the portrayal of the foolish wife. Charles Meredith in the opposite role is compelled to execute scenes which show up the stupid character of the husband. This man and the third husband are sympathetic drawings.

The author condemns Broadway, but he also condemns women who lack sufficient moral fibre. The third husband becomes a drunken sot and dies in his mother's arms, the wife realizing too late the error of her life. This story is the sentimental flourish in a picture which carries about every element. Mr. Byrne's idea is not new to the screen, but the director has treated it in a way to win attention. Sustained interest is missing through the very character of the picture, since it carries the complications of three separate plots. It possesses considerable local color and good sets and is acted by a well-known and thoroughly competent cast—Length, 6 reels.—*Laurence Reid.*

THE CAST

Dr. Ian Fraser.....Hobart Bosworth
Georgia Wayne.....Doris May
Lafayette Wayne.....Charles Meredith
Sheila Hopkins.....Mildred Manning
Anthony Sheridan.....Wallace MacDonald
Annis Grand.....Katbleen Kirkham
The Mysterious Woman.....Betty Schade
Mrs. Eugenia Sheridan.....Margaret McWade
Chester King.....Michael Dark
Bobby.....Frankie Lee

By Donn Byrne.
Scenario by Wyndham Gittens.
Directed by Maurice Tourneur and Clarence G. Brown.
Photographed by Charles Van Enger and K. G. MacLean.

PRESS NOTICE—STORY

A picture with a healthy moral—a picture showing three feminine figures, one of whom has the idea that love and happiness may be found in finding the right man and being satisfied, while the other two are guided by a mad search for pleasure and a selfish desire to pursue a business career. That is "Foolish Matrons," which comes to the ———— theatre next ———— as a Maurice Tourneur production, with a cast, including Hobart Bosworth, Doris May, Mildred Manning, Wallace MacDonald, Kathleen Kirkham and Charles Meredith.

Donn Byrne, the author, has shown that love and happiness cannot be found until one has given up selfish instincts. One couple find it by leaving the big city; another encounters tragedy because the wife is conquered by the bright lights and forgets her marital vows, while still another meets with a tragic end, the wife realizing too late that mercenary impulses will not mix with sentiment and romance. The picture builds dramatically and offers the utmost in interesting climaxes.

PROGRAM READER

Patrons of the ———— theatre will see in Maurice Tourneur's production, "Foolish Matrons," a picture which shows the folly of trying to link up selfish and vain pursuits with love and happiness. Like oil and water, they cannot mix. It is a dramatic picture which has for its leading figures, three women, one of whom finds love and happiness because she has enough moral stamina to realize that woman's reward is found in the home and children, while the others encounter tragedy because they are unable to give up their selfish desires. The picture is remarkably well acted by a large and competent cast and is interesting throughout its action. At this theatre next ————.

SUGGESTIONS

Here is a dramatic picture showing the tragedy that stalks in the lives of young married couples who are unable to live in harmony because of the selfish desires of the wives. One couple alone finds love and happiness—because these virtues are held above selfish pursuits. You can state that the picture teaches a great lesson.

"STRAIGHT FROM THE SHOULDER"

(Fox)

Average Western, with Jones in a Character Study

THE title of this picture is appealing enough to attract the passer-by and once in his seat he is certain to be interested in the quaint character study interpreted by Buck Jones. If he has been a steady patron of Westerns he will notice that the action develops in a rather slow manner and that the incident cannot be called novel until the thrilling climax. And when he leaves the theatre he is apt to be well satisfied with a picture which carries sure-fire elements.

Jones has an opportunity to flash an interesting portrayal which invites sympathy and appeal. The hero is represented as a peace-loving cowboy who by some queer twist of circumstances is ever fighting. He believes in preparedness in order to bring about peace.. Naturally a good right arm and a quick trigger finger leave their impressions. The forepart of the action discloses Jones knocking Kid McCoy for a goal when the latter becomes unduly pugnacious. The Kid takes to his bed from the injury and the subsequent scene shows his promise to go straight. The sequence is held too long to get over well.

The story is quite episodic here, for the hero jumps from the camp to a settlement called Peaceful Valley—having been attracted by the name. He is surprised to find that the camp is called such, but accepts its contrary character for the same reason that a tall man is usually called "Shorty." The picture swings into its stride at this point and certainly lives up to its title. Jones encounters a group of vicious villains, one of whom is the crooked superintendent of the mine. He knocks him out and is promoted to the job by the eastern capitalist. The action that follows discloses the fight between the good element and the striking miners, with Jones as their leader. The magnate's daughter is kidnaped, and Peaceful has a difficult time restoring order. He accepts the job in his easy, nonchalant manner.

A scene which shows him trying to effect a reconciliation between the Kid and the latter's wife, the cook at the camp, is also held too long. But there is ample compensation in the thrilling climax which presents Jones in a daring rescue act. He is riding in pursuit of a stage-coach. Catching up with it, he leaves the saddle and climbs hand over hand along the axle-tree until he reaches the driver's seat and stops the frightened horses. The stunt is similar to one formerly used in Buffalo Bill's show. The romance does not have much of a chance, but this element is not missed. The picture is punctuated with flashes of humor, especially in regard to the church scene. The atmosphere is good and the acting is up to requirements.—*Laurence Reid.*

THE CAST

The Mediator.....Buck Jones
Maggie, the waitress.....Helen Ferguson
Bill Higgins.....Norman Selby (Kid McCoy)
Mrs. Bill Higgins.....Frances Hatton
Joseph Martin.....Herschel Mayall
Gladys Martin.....Yvette Mitchell
Big Ben Williams.....G. Raymond Nye
Pete.....Glen Cavender
Hotel Owner.....Dan Crimmins
The Parson.....Albert Knott
Rogers.....Lewis King

By Roy Norton.
Scenario by John Montague.
Directed by Bernard Durning.
Photographed by Frank Good.

PRESS NOTICE—STORY

Buck Jones, the popular cowboy star, is coming to the ———— theatre next ———— and ———— in "Straight From the Shoulder," a picture which permits him to show a quaint character study and to flash a generous sample of his dexterous ability in the saddle. It is a western melodrama with the leading figure a peace-loving miner. His friends call him Peaceful, though he seems to have a knack of engaging in fights. He is slow to anger but finishes a fight quickly. His idea is to fight for peace by being always prepared with a good right arm and a quick trigger.

He succeeds through one of his fistic encounters in reforming a miner and leaves for Peaceful Valley—the name having attracted him. He finds the camp anything but living up to its name. The star gets into his element by rescuing the heroine and saving a chest of gold. This he does by some very exceptional riding and sensational work aboard the stage-coach. The picture carries a fast line of action and presents good incident and first class atmosphere and acting. A well balanced cast supports the star.

PROGRAM READER

The western plains, the people and their straightforward ways of doing things are woven into a splendid motion picture of the West entitled "Straight From the Shoulder," featuring the cowboy star, Buck Jones. It is a picture which carries a fine character study, a plot composed of fast moving scenes, some rattling good incident, and a number of thrills calculated to furnish the utmost in suspense. The offering presents Buck Jones as a peacemaker, though a battling one. He uses his fists and his guns to accomplish his pacific purpose. There are several vivid fights revealed, as well as some daring rescue work and hard riding. At the ———— next ————.

SUGGESTIONS

The picture of a two-fisted peacemaker. See Buck Jones in the lively and thrilling play, "Straight From the Shoulder."

He was a man of peace, but to bring this pacific state about he was forced to fight—at times. See Buck Jones in "Straight From the Shoulder."

"THE GREATER PROFIT"

(Robertson-Cole)

No Outstanding Quality to Redeem Out-of-Date Theme

WHATEVER are the entertainment possibilities of this picture, they would have been much greater, had the feature been offered a year or two ago. This is simply because it is a profiteer story, which, while it still remains as an appealing theme, has not the timeliness or the force it had some time past. This story is not presented in any novel fashion and the work of the cast is not exceptional. Therefore it has no outstanding quality of great merit to redeem it, and falls in the class of fair entertainment which will get by with an audience expecting nothing more than an ordinary movie.

Edith Storey, the star, is a capable actress, but there are none of the elements of piquancy, vivacity, or daintiness in her personality. The story is along familiar lines. Maury, a girl of the underworld, is arrested during one of her shoplifting exploits. She is saved from punishment by a wealthy social reformer, who takes the girl into her home and gives her a position in "The Fair-Price Bureau," which is investigating profiteering conditions in the city. The hero is a young captain of the A. E. F. who has just returned from overseas. They have a trivial misunderstanding, and the girl, disconsolate and in despair, goes back to her old habits and robs the safe of her protectress. The papers that she steals prove the husband of the social worker to be a profiteer. He has cornered the egg market by buying in a chain of cold storage plants.

A little physical action is worked in at the end, when an underworld thug pursues the girl. The profiteer is forced to give up his eggs, and the prices drop fifty per cent in no time.

It can be easily seen from the above synopsis that "The Greater Profit" is behind the times. Its entire theme has been deprived of its force by the gradual fall in the cost of living. Neither are handsome young captains of aviation any longer the ideal movie hero. It is also possible that the feminine patrons will notice that the modes and styles are not the very latest. The cast in support of the star is average, with Pell Trenton somewhat moviesque in his bearing and acting. Others are Lloyd Bacon, Willis Marsk and Dorothy Wood. Director William Worthington had kept the story moving and the production is quite up-to-date from a technical standpoint. The exteriors and interiors are not of unusual worth.— Length, 4,200 feet.—*Matthew A. Taylor.*

THE CAST

Maury.....Edith Storey
Capt. Ward Ranson.....Pell Trenton
Nunc.....Willis Marsk
Crawkins.....Lloyd Bacon
"Gimp".....Bobby Roberts
Creighton Hardage.....Ogden Crane
Mrs. Hardage.....Lillian Rambeau
Rhoda Hardage.....Dorothy Wood

By Clifford Howard and Burke Jenkins.
Directed by William Worthington.
Assistant Director George Berthelon.
Scenario by Bennett Ray Cohen.
Photography by Eddit Gheller.

PRESS NOTICE—STORY

An Edith Storey picture, "The Greater Profit," is announced by the ———— theatre as the attraction for ————. It will be run in connection with ———— and ————, making an ideal program for photoplay lovers.

"The Greater Profit" is a drama of today. It takes up and presents some of the most stressing problems of America and offers them in a thoroughly entertaining fashion. Miss Storey, an experienced and accomplished actress with a distinct and winning personality, is cast as a girl of the underworld who is adopted by a wealthy social reformer. In a sincere effort to change her life, the girl finds that it is the food gamblers of the upper strata of society who are the greater thieves. An entertaining romance is woven in with this dramatic story, and it should be the type of picture best suited to the average American lover of the silent drama.

Others in the cast of "The Greater Profit" include Pell Trenton, Willis Marks, Lloyd Bacon, Bobbie Roberts, Ogden Crane, Lillian Rambeau and Dorothy Wood. The picture was directed by William Worthington, who has already won many laurels as a motion picture producer.

PROGRAM READER

Is it environment that makes the man? Or the woman? Maura was a poor girl of the underworld, and there seemed little choice but to follow in the footsteps of her people. So a wealthy society lady decided to adopt her—to raise her, and to cure her of the habits that placed her outside the law. But Maura soon discovered that there were various kinds of crooks. There was the sneak thief, such as she; and there was the bold, hypocritical thief, respected by society, who was stealing in millions by cornering the food market.

"The Greater Profit," which we will show on ———— as the ———— feature picture, is a drama of today which is bound to hold your interest. Edith Storey, a most accomplished screen actress, is the star of this photodrama, and she is assisted by an entirely capable cast, including the well known Pell Trenton, as her leading man. The picture was directed by William Worthington, who has a number of screen successes to his credit.

We will show "The Greater Profit" for ———— days beginning ————. We consider it a worth while photodrama well worth your consideration.

CATCH LINES

The story of two thieves—one a relentless profiteer and the other a girl of the underworld. A gripping drama of today starring Edith Storey.

A story of America today, for Americans of today. Romance, thrills and intense action, making an ideal evening's entertainment.

A story built upon the problems of today. Meant to gain your attention and to hold it throughout. Edith Storey in the leading role.

"SOWING THE WIND"
(Louis B. Mayer-First National)

Moments of Interest in Theatric Story

ONE cannot say that this picture approaches life, so overdrawn is its theme and characterization. While the principal figure and some lesser ones invite sympathy because of the shadows that cross their paths up to the final climax, still one does not feel acutely for them for the simple reason that the development of the plot is not in harmony with the humanities. It is a daring picture, this adaptation from Sydney Grundy's story. It is not new to the screen and a certain producer has even been more courageous in representing a youth falling in love with his own sister. Here the boy is only an adopted son of the family.

"Sowing the Wind" is a photoplay of sharp contrasts—with the line drawn very accurately between the virtuous and vicious characters. The figures identified with virtue suffer all the melodramatic miseries possible before the clouds are chased from their lives. The sinful mother repents and dies and her allotment before her demise is hitter tragedy. While Anita Stewart is the star, Myrtle Stedman and Ralph Lewis carry most of the heavy burden of the plot.

Miss Stewart has had a similar story before. "Paying the Piper" was cut from almost the identical cloth. Here she returns an innocent graduate of a convent to greet a woman who has hidden her identity as mother. The latter has simply represented herself as a guardian. The girl enters her gambling den and is so shocked from appearances that she goes out of her mother's life. At the disposition of the scenario writer or the director, the girl bobs up at the end of a year as a successful actress. The spectator is forced to jump at conclusions over several scenes. The hero is the adopted son of her own father—a man who is painted in despicable colors. No kind of apology at the end can compensate for his hypocritical, intolerant conduct in abusing the girl for stealing the boy's love. The character is drawn as quite stupid, since he appears to have no information regarding his relatives. When the heroine upbraids him for calling her mother by her vicious nickname, he learns her identity. It is a very simple matter for the author to put kind words into his mouth and make him beg forgiveness.

The action jumps about considerably and the scenes, as mentioned above, are always sharply contrasted. All the principal figures sow the wind and reap the whirlwind—and many of the sequences are not pleasant to watch. The title writer has decorated many of the captions with stereotyped sob-sister captions. When these appear they discount much of the plot and make it unduly theatric. It is a picture of big sets and many players, though the extras seem too obedient to the will of the director. "Sowing the Wind" carries moments of interest despite its crudities.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Rosamond Athelstane ..... Anita Stewart
Brabazon ..... Ralph Lewis
Ned Annesley ..... James Morrison
Baby Brabant ..... Myrtle Stedman
Watkins ..... William V. Mong
Perworth ..... Josef Swickard
Cursitor ..... Ben Deely

By Sydney Grundy.
Directed by John M. Stahl.

PRESS NOTICE—STORY

A vital, dramatic picture is "Sowing the Wind," adapted from Sydney Grundy's story and starring Anita Stewart. The picture will be at the ———— theatre next ————. The star, who has always flashed remarkably clever ability in emotional roles has in the part of Rosamond Athelstane, a study which permits her to eclipse her many fine performances in previous pictures. Miss Stewart plays a convent girl whose mother has carefully hidden her identity—a mother satisfied to be known as a guardian, for the simple reason that her life has been steeped in sin.

The girl is shocked at the manner in which the woman ekes out a livelihood and leaves her. At the end of the year she emerges a successful actress. Paying court at her shrine is the adopted son of her own father, though his identity has also been hidden. It is in a tense dramatic scene that his relationship is disclosed. The lesson he learns is to be more tolerant. The picture is punctuated with good detail and an array of interesting sequences. It has been staged handsomely and acted by a cast that includes Myrtle Stedman, William V. Mong and Ralph Lewis.

PROGRAM READER

She believed her mother dead, and never gave her father a thought. She had been brought up by her mother who represented herself as a guardian because of her sinful life. The girl had been reared in total ignorance of the ways of the world. Her first contact with the life in which her mother lived so shocked her that she decided to make her way alone. How she found solace and contentment—how she met with discouragement, but possessed enough moral stamina to withstand temptation—how she brought a feeling of tolerance and forbearance to others—how she found love and happiness is told in six reels of dramatic action. The picture is "Sowing the Wind" and Anita Stewart is the star. At the ———— theatre next ————.

SUGGESTIONS

One of the best angles in the exploitation of this feature is to concentrate upon the title. It can be played up prominently in attractive copy or in teasers. You can take advantage of the old proverb, "Sowing the Wind, Reaping the Whirlwind." Tell that it is an exceptional picture—a powerfully dramatic picture which entertains and teaches a lesson without once becoming a preachment. Play up that Anita Stewart has her biggest acting opportunities here and takes advantage of them. The picture has drawn well throughout the country—has been credited with good attendances—so there is no reason why you can't play it and make money. Bill it as a dramatic play of the cross currents of life—of shadows and sunshine. Play up the cast.

"DON'T CALL ME LITTLE GIRL"
(Realart)

Pleasing Little Picture Furnishes Ideal Role for Star

THIS picture takes Mary Miles Minter back to the type of story which made her a star. Which is to say that it is light in plot and perfectly obvious in action. And its characters belong to the sure-fire school of screen expression. "Don't Call Me Little Girl" is adapted from Catherine Chisholm Cushing's play, "Jerry," and the figure might be called a first cousin of Pollyanna. The offering may be characterized as mild, though thoroughly pleasing entertainment. The note of wholesomeness is dominant from inception to conclusion. It is not Miss Minter's task to radiate happiness but to stir up mischief after the style of the irrepressible flapper. Thus it gets away from the saccharine and sentimental treatment.

The star makes her appearance in a hoydenish scene which shows her running away from mother at the station and stealing the hero's motor car. It is perfectly obvious that after the mild complications are swept aside she will capitulate to his advances, though for the sake of providing her with pep and personality, the author compels her to display modern feminine whims by leading him to the altar. The plot concerns stealing him away from an old-fashioned maiden aunt whose wedding has been postponed ten years. The heroine became petulant everytime she is called "little girl" and defies her mother and aunt on every occasion. Her style of dress and deportment is ultra-modern and the manner in which Miss Minter interprets the character will certainly delight the sub-debs.

There is not any substance to the story. Which of course reflects great credit upon Joseph Henebery in making it interesting throughout its five reels. A scene in the dining room is followed by one in the reception room or one in the heroine's boudoir. And there is enough incident to keep it moving. There is quite a flash of humor punctuating the action and the captions are breezy enough to help it along. For contrast a meek and colorless individual is exploited so that the heroine may get the man of her choice, leaving the other to be intrigued into matrimony with the old-fashioned aunt. Thus by acting as a matrimonial agent the girl brings happiness to those who are too meek to search for it themselves, as well as to herself. Miss Minter plays her scenes with graceful ease and Jerome Patrick portrays the youth with acceptable careless abandon. The picture has been adequately staged and spells an entertainment which is sure-fire with seven persons out of ten.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jerry Doubleday ..... Mary Miles Minter
Mrs. Doubleday, her mother ..... Winifred Greenwood
Peter Flagg ..... Edward Flanagan
Mr. Wade ..... Jerome Patrick

By Catherine Chisholm Cushing.
Scenario by Edith Kennedy.
Directed by Joseph Henebery.

PRESS NOTICE—STORY

A story of an ultra-modern girl, who defied her mother and her various relatives and who detested being called "little girl" because it brought her humiliation, is "Don't Call Me Little Girl," adapted from Catherine Chisholm Cushing's successful play, "Jerry." The picture is the feature attraction at the ———— theatre next ———— with Mary Miles Minter, the charming and talented Realart star.

Jerry was due at the station from school. Her mother went down to meet her and was shocked at her modern style of dress. To provoke her Jerry stole a certain young man's auto and went for a spin. When the youth recovered the car he found himself falling in love. Jerry discovered that he was engaged to her old-fashioned aunt, and she was determined to win him for a husband. How she does it is told in five reels of charming scenes and pleasing incident. The maiden aunt renews a love affair with a meek admirer, and Jerry is instrumental in bringing them to the altar as well. The picture is well adapted and directed.

PROGRAM READER

She detested being called "little girl." She was grown up and dressed in the latest modes, and to prove that she had matured she deliberately set a matrimonial trap for the man of her choice—a man hopelessly engaged to her maiden aunt. The girl was thoroughly alive and delighted in cutting up capers. How she outwitted her aunt and made amends by intriguing a meek admirer into matrimony—how she proved that she was a young woman equipped with good common sense is told in five reels of delightful comedy-romance. "Don't Call Me Little Girl" is adapted from the play "Jerry," and will appear at the ———— theatre next ———— with Mary Miles Minter as the star.

SUGGESTIONS

You can feature the fact that this is an adaptation of the successful Broadway play "Jerry," by Catherine Chisholm Cushing. If this prominent playwright's name means anything to your crowd by all means play her up. Also concentrate upon the fact that Mary Miles Minter returns to her first love—the type of story which made her a popular star. Play up that it is an excellent hot weather attraction—that it is charmingly told and acted. Play up Jerome Patrick's name. He is very popular with the feminine sex. Get after the flapper patronage. Play up the title too. Feature some light dancing number or a soprano number for a prologue.

CATCH LINES

She detested being called "little girl." How could she ever hope to win a husband if they persisted in calling attention to her age? See Mary Miles Minter in "Don't Call Me Little Girl."

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James Oliver Curwood presents
A screen version of his thrilling
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As produced by David M. Hartford.

This strong story is actionized
And beautifully portrayed by a
Splendid company of players headed
By Lewis S. Stone and Wallace Beery.

A Curwood story, Hartford direction,
Artistic acting, Griffin photography,
Combined with First National exploitation
And—***Rothacker Prints.***

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Come and see them.

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JULY 9, 1921

Motion Picture News

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Dominates the Field

A TRUISM:

Success breeds followers.

Motion Picture News' advertising success since January 1 over its closest "follower" is just 334¼ pages.

Over its next closest "follower," 482¾ pages.

Eclipses the next "follower" by 540 pages.

Figures *talk*.

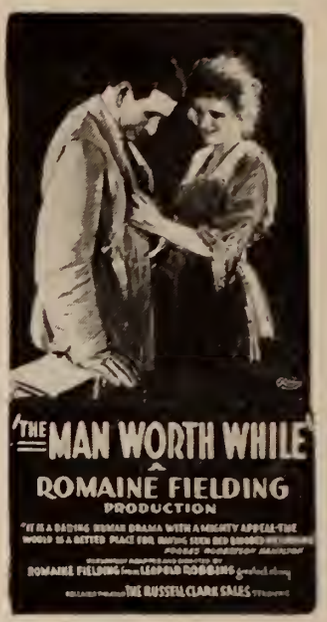
The News Alone Covers The Field

VOL. XXIV No. 3 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

'THE MAN WORTH WHILE'
ROMAINE FIELDING
PRODUCTION
"IT IS A DARING DRAMA WITH A MIGHTY APPEAL—THE WORLD IS A BETTER PLACE FOR HAVING SUCH RED-BLOODED PICTURES IN IT."
Forbes Robertson Hamilton.
Released through the RUSSELL CLARK SALES SYNDICATE



"THE Man Worth While,"—a Romaine Fielding production,—released through RUSSELL CLARK SALES SYNDICATE, will be accompanied by a complete set of RITCHEY posters consisting of a twenty-four sheet stand, two ones, two threes, and a six sheet.

The play is essentially one depicting human interest and stirring adventure. It is based upon the poem of Ella Wheeler Wilcox,—and the posters perfectly express its subject matter.

The exhibitor who books this production will find that both the play itself, and the posters which advertise it, are very well worth while, for it is quite evident that Mr. CLARK is setting the highest possible standard for his releases and their exploitation.

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in

"Passing Thru"

IT'S got a kick like a mule's hind leg!

And enough fun to make a horse laugh! It's all about a bright young lad who couldn't keep his hands off when people were in trouble. And he got them out, but he got himself in!

And when he tried to stop the bank robbers—and they locked him in the safe—

Then you'll see the funniest mule in pictures do the funniest stunt you've ever seen in your life!

All the MacLean good-natured punch, all the MacLean lovable human quality are in it in extra measure.

By Agnes Christine Johnston. Scenario by Joseph Franklin Poland. Directed by William A. Seiter

Photographed by Bert Cann. A Thomas H. Ince Production

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

JESSE L. LASKY
PRESENTS

ETHEL CLAYTON

IN

WILLIAM D. TAYLOR'S PRODUCTION

"Wealth"

"ONE of the best Clayton vehicles in many months. Highly pleasing, interesting and agreeable. Charmingly produced, with an excellent supporting cast."
—*New York Journal.*

"The play is filled with brilliant and lavish settings, but these are incidentals, for the story and the star hold the attention throughout."
—*New York Telegram.*

It's a great story of Greenwich Village gaiety and millionaire madness, and you can bet your audience will like it as well as the New York critics did!

By Cosmo Hamilton
Scenario by Julia Crawford Ivers

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Famous Players-Lasky British Producers, Ltd.
Present

A PAUL POWELL PRODUCTION

"The Mystery Road"

With DAVID POWELL

THE road of life—where did it lead?

Neither knew, but each followed blindly. To the girl it seemed to lead to the sweet land where all the desires of youth come true. But to the man it led from pleasure to pleasure, and through a thousand mad adventures.

By E. Phillips Oppenheim.

And then their roads crossed! What happened then makes one of the most stirring stories ever written. Staged in England, France and Monte Carlo, garnished with luxury of setting and infused with nature's beauty.

It's a picture that brings understanding, and leaves enduring memories.

Photoplay by Margaret Turnbull

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

Carl Laemmle presents

HARRY CAREY

Waiting.

Waiting to be recognized—and to hear a frightened woman's shuddering scream.

Waiting for one who had sent him to a felon's cell for two long years.

Waiting for the little sweetheart who'd told him it was her "brother" he was saving by his sacrifice.

Waiting to feel that soft, white, false throat gripped in his two calloused hands.

Waiting—just waiting—

That's all.

in "DESPERATE TRAILS"

Made by Jack Ford from the Red Book Story "Xmas Eve. at Pilot Butte" by Courtney Ryley Cooper

GLADYS WALTON

in "SHORT SKIRTS"

Made by Harry B. Harris from Alice Tildesley's Sat. Evening Post Story "What Can You Expect"

UNIVERSAL SPECIAL ATTRACTIONS

Carl Laemmle presents

the Screen's most Magnificent Actress

PRISCILLA DEAN

in what May Tinée of the Chicago Tribune says is

"A production you will not soon forget."

"In 'REPUTATION,' to my way of thinking, PRISCILLA DEAN makes her debut as a great emotional actress. She shows flashes of real genius as a brilliant mother gone to the dogs, and as that mother's clean, clever and beautiful daughter. Nobody ever made a dual role more 'dual.' The picture is well done from every angle—dominated as it is from start to finish by the peculiar and sometimes uncanny personality of the Star, it is a production that you will not soon forget."

Stuart Paton's great

UNIVERSAL JEWEL

Adapted by Lucien Hubbard from Edwina Levin's Novel

REPUTATION

Concerning "The Foolish Matrons" and the National Board of Review

Recently, the National Board of Review viewed Maurice Tourneur's latest Associated Producers release—"The Foolish Matrons." It was an official screening and after the production had been passed without a single 'cut', the board went on record to proclaim this special "*one of the most exceptional pictures of the year.*" Also, they remarked about its tremendous "*moral value*" and its *entertainment qualities.*

Never before have we heard such enthusiastic statements made pertaining to a motion picture as were those issued by the National Board of Review in endorsement of Maurice Tourneur's latest and greatest "A. P." special.

Maurice Tourneur
presents
"THE FOOLISH MATRONS"
From the Novel by
DONN BYRNE
Directed by
Maurice Tourneur
and
Clarence L. Brown

ASSOCIATED PRODUCERS INC.
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...e New York
NEW YORK, WEDNESDAY, JUNE 22,
PROMINENT CLUBMAN SUED FOR ABSOLUTE DIVORCE
Wife Alleges That Spouse Is "Cross-Eyed Romeo" and Wants Freedom
An unusual case was brought before Judge Wisenheimer in the District Court today when Mrs. O. K. Dewberry sued for absolute divorce from the town's gayest Lothario and most conspicuous man about town. The plaintiff sets forth in her complaint that her husband on several occasions ... boulevard with wo... that he spent few if any nights at home.
A modern Beau ... ant makes no denial of the charges, but to the c... ely proud of his many conquests. It is gene... endent has left a string of broken hearts behi... urn from Mills Center where he gave the leading ... olis the double O.
The plaintiff further ... husband was seen emerging from a beer garden with a ... e beauty recently.
...ary Right Fight Win in Wisconsin
...June 21.—Women lost ...pear on the jury lists ...y today when Judge ...nagh dismissed a petition of mandamus to compel ...commissioners to place ...nes on the lists. Mar... attorney for the petitioner announced that she would ...se to the Supreme Court. ...anagh, quoted the Su... and the Attorney Gen... ...ng that the right to vote ...necessarily imply jury ser...
...ISON, Wis., June 21.—Women ...equal rights with men in Wis... when the Senate today accept... Committee on Judiciary bill ...legal restrictions gov... the sex ... the measure now ...Governor Elia... to sign it.
...NPERTURBED; ...LAND AT PIER
...ent as to London ...t Until He Re... ...rts to Denby.
OLYMPIC
...99 in
PL... DRO... U-11
Navy Flit... by Scoring ... Altitude of ...
ONLY THREE GET A...
First Phase of Arm... Experiments End...
SEAPLANE FALLS
Crew Is Rescued After ... Catches Fire and Sinks ... Machine Also Cra...
Special to The New ...
ON BOARD U. S. M... PORT HENDERSON, ... Capes, via Destroyer 1... Va., June 21.—The former ... marine hornet U-117, which ... for of Atlantic Coast ship... years ago, was ... the bo... ocean in six... sixty mile... day in t... navy b... ...ower h...

MACK SENNETT

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BEN TURPIN

in his initial starring vehicle ~

"LOVE'S OUTCAST"

An original two-part comedy classic.

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and think! Are you securing the strongest productions possible to combat the hot weather? Here is a real special — one that will even defy Old Sol, because its appeal is universal!

LOOK

about you! What pictures are playing to capacity houses? The subjects dealing with modern society problems never fail to attract record-breaking business. Here is a sure winner!

A J. PARKER READ JR. PRODUCTION

LOUISE GLAUM

IN

"GREATER THAN LOVE"

by C. Gardner Sullivan — directed by Fred Niblo

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HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

"DEVOTION"

with
HAZEL DAWN

by
A. J. Bimberg

THERE'S GOING TO BE A REAL DEMAND FOR THIS SPECIAL

"*Devotion*"—it's a small word but it has a *big* meaning, and in the production which bears this title, a story is unfolded that will more clearly visualize the true interpretation of the expression. An ideal supporting cast assists Hazel Dawn in expounding this original story. Such popular screen personalities as E. K. Lincoln, Wedgewood Nowell, Violet Palmer and Henry G. Sell help to make this production one of the outstanding pictures of recent months.

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The biggest "World Beat" ever

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news service--so that all
them on their screens
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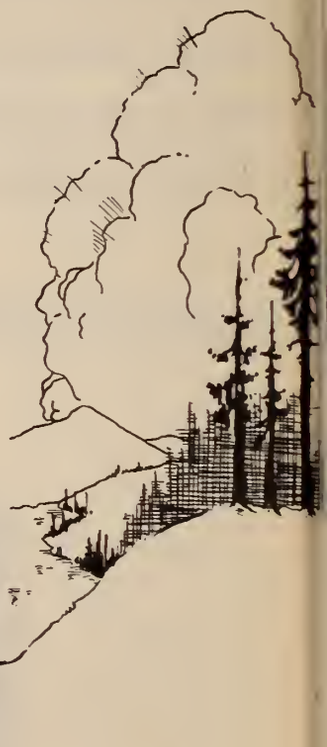
EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

"GOD'S COUNTRY

GOD'S COUNTRY AND THE LAW" is a vigorous story of primitive men and stout hearted, beautiful women---of red blooded adventure, surprise and suspense, mystery and thrills, staged in that great outdoor play ground of the gods--the North woods.

It is a gem of the genius of JAMES OLIVER CURWOOD. A born thriller, it travels breathlessly along. It is studded with smashing incident that keeps the suspense and anticipation on edge until the unexpected climax smites you. Made in the heart of the Maine woods, the greatest outdoor spot on the American continent, it has a background in deep rich colors and splendid hues that breathes the breath of life into it.



An Independent Production

by James Oliver

AND THE LAW"

These independent exchanges have already closed:

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Eastern Pennsylvania, So. New Jersey
ROYAL PICTURES, Inc.
Philadelphia, Pa.

Michigan
STRAND FEATURES
Detroit, Mich.

California, Arizona, Nevada
PROGRESS FEATURES
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Curwood

The Call of the North!

AND a clarion call it is that this splendid, vigorous story of the North woods sends out from the screen.

"God's Country and the Law" has been made in the bold, broad strokes of that master-craftsman—JAMES OLIVER CURWOOD. The magic of the motion picture turns the warm and glowing pages of this masterly story into a pulsing, living drama, whose sheer charm and realism carries one away to that vast country "up there"

It is the call of the North—and everybody answers it.

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220 WEST 42nd ST.~NEW YORK

Directed by Sidney Olcott

GENE EMMICK

of Progress Features,
San Francisco, Says:

"God's Country and the Law" will be given a first run here in 'Frisco.

"We have placed all of the Curwood series in every key point outside of 'Frisco.

"The Turner and Dahnken circuit has signed for all the Curwood productions.

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Men!

In motion pictures *men* are as important as the pictures they sell to the nation's theatre-owners. We have placed out in the twenty odd exchange centres of the industry the kind of men you encounter in banks and the greater industrial organizations of the country. We haven't an average or common garden variety of "film man" in our entire organization and we don't expect to have any.

It is worth a thousand times the money we spend to advertise the *character* of the men selected by us as our face-to-face representatives with the exhibitors of the country. We have sent our men, without introduction or explanation, in to meet the bankers with whom we do business in our exchange centres and in every instance careful and observing bankers have written: "Your manager is a fine type of man."

Eugene Roth telegraphs from San Francisco, saying: "Your manager is very popular in this territory and a hundred per cent. square shooter." Hundreds of exhibitors writing or telegraphing "Good luck" have wound up by saying: "you'll have it here because of the man you have chosen in this territory."

Pictures are important and we will have *good* ones and *big* ones. But, even ahead of everything else, this organization is built and founded on *men*—strong, honest, powerful men who are proud and not ashamed of the business they are in; proud of the firm they work for; proud of the directors and producers whose pictures they sell; proud of the customers to whom they sell and proud of their own standing, as *men*, in the various territories.

F. B. WARREN
CORPORATION
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Playgoers Pictures presents
"Women Who Wait"
With an All Star Cast Including
Marguerite Clayton, Creighton Hale and George MacQuarrie
Pathé Distributors
Directed by Philip Van Loan

PLAYGOERS PICTURES
Presents

"WOMEN WHO WAIT"

It is One of the Big Human Stories

There are strong men of the fishing smacks and rugged characters of the Life Saving Service.

There are women who wait for the breaking of the storm and there is THE WOMAN who waited for the man she loved.

There are the clashing elements of Love, Jealousy, and Hate. There is the soft beauty of the character of good men and good women.

That is why this picture of the folk who live by the sea is an outstanding story that will impress any audience.

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PATHÉ Distributors

PRESS OF
THOS. B. BROOKS, N. Y.

Playgoers Pictures Inc.
presents

MARJORIE DAW

in

The Butterfly Girl

with

King Baggott and Fritzi Brunette

You will laugh with, love with and sympathize with this charming girl in her flight through the romantic period of life..

It is one of those pictures of happy entertainment that form the genuine backbone of every theatre. It is a friend and patron maker

Pathé
Distributors

Some took the butterfly girl seriously, and she even became serious herself.

Big eyes and a baby stare, and a feeling that was almost too serious for a BUTTERFLY.

Some she caught smiling. The come-hither glance was her specialty. Her smile was for present company but her eyes were on the other girl's fellow.

Sometimes she liked to show how much she knew about business. It was thrilling to see how a man responded when he saw that you knew all about his affairs—even the telephone numbers on his desk.

But once in a while something happens to the BUTTERFLY. This one was touched by the poverty, and the quaint soul beauty of poor children. So the butterfly stuff proved only the froth—she was really a wonderful girl.

PLAYGOERS PICTURES, INC. PRESENTS

MARJORIE DAW IN THE BUTTERFLY GIRL

WITH KING BAGGOTT AND FRITZI BRUNETTE

DISTRIBUTED THROUGH PATHÉ EXCHANGE INC

PRESS OF THOS B BROOKS, N.Y.

New York Newspapers Praise the Harley Knoles Production

"CARNIVAL"

with Matheson Lang

at its first screening at the Capitol Theatre

"The Capitol has one of the most remarkable films of recent presentation in 'Carnival.' It is primarily remarkable for its feature player and the added interest of having been photographed in Venice. In Matheson Lang we meet one of the finest screen artists and fascinating personalities in years. He stands head and shoulders above the average screen actor."

—*New York American*

"Makes an engrossing and picturesque cinema. Its scenes are saturated with the irresistible power of imagination. 'Carnival' is one of the cinemas that ought to be seen."

—*New York Herald*

"One of the best films that have been seen here."

—*Evening Telegram*

"One of the most artistic photodramatic productions that has been presented on Broadway in some time and will long be remembered as a motion picture that comes very near to being perfect in every detail."

—*Morning Telegraph*

"'Carnival' is excellent motion picture material.'

—*New York Post*

"'Carnival' a notable film. We predict a brisk success."

—*New York Journal*

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Thank You

FRITZ TIDDEN
Moving Picture World

P. S. HARRISON
Harrison Reports

R. W. BAREMORE
Morning Telegraph

P. F. RENIERS
N. Y. Evening Post

MARION RUSSELL
The Billboard

J. F. DICKERSON
Moving Picture News

JOLO
Variety

MARGARET I. MacDONALD
Screen Opinions

For your splendid reviews on my latest production

"The Journey's End"

For months I searched for a story or a plot which was in itself different and I found it in "Ave Maria" written by a Dominican Nun who, herself, had been a witness to part of the great drama which she had unfolded.

The story was so clear and so logical that I conceived the idea of telling it on the screen by action rather than by words—making the first serious drama without a single sub-title that was ever produced.

Sincerely
Hugo Ballin

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

NOTE: In accordance with your constructive criticism I have eliminated 1200 feet from the original production length.

Why We Should Have Exhibitors Support

THE R-C Pictures Corporation (Robertson-Cole) are foremost of the independent motion picture producers and distributors. The organization neither owns nor controls any theatre. It is not an exhibitor and has no financial interest in any exhibiting unit or organization. Although only two years old as a producing company, **there are now available to Exhibitors 102 photoplays,** including dramas, comedy dramas, comedies and such notable successes and productions as Otis Skinner's "Kismet;" series of pictures with Pauline Frederick; series of pictures with Sessue Hayakawa; Georges Carpentier in "The Wonder Man;" George Beban in "One Man in a Million;" Max Linder in "7 Years Bad Luck;" William Christy Cabanne and L. J. Gasnier specials including a score or more of equally notable screen successes.

AT LEAST 26 NEW PICTURES THIS YEAR

OUR Hollywood studios, considered the most complete and up-to-date in existence, will produce at least a minimum of twenty-six pictures for distribution during the next 12 months. These will include unusual motion picture features, a series with Pauline Frederick, a series with Sessue Hayakawa, and a directors' series by William Christy Cabanne, L. J. Gasnier and other equally known directors. Negotiations are pending for new stars and directors. All departments have been strengthened and we will give exhibitors the best product obtainable in photoplays.

EXHIBITORS CAN MAKE POSSIBLE MORE, BIGGER AND BETTER PICTURES

WE are concentrating on the most advanced and serviceable methods of service to exhibitors, to provide methods by which they can attract larger patronage to their theatres when they show R-C Pictures; and to aid them in building larger permanent patronage.

It is only by booking the output of such independent producers and distributors as R-C Pictures Corporation that increased production, bigger and better pictures for your patrons can be made possible —productions that can be booked at reasonable rental, backed by advertising, publicity and exploitation, insuring adequate box-office receipts.

R-C Pictures, adequately advertised and exploited and properly presented will make your theatre the most popular place of entertainment and amusement in your community.

R-C PICTURES CORPORATION

(ROBERTSON-COLE)

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A message to the Exhibitor who wants to stay independent !

JOHNNY HINES

in

"BURN EM UP" BARNES!

AFFILIATED PICTURES

RELEASED AUG. 1, 1921

Circulation more than 200,000 weekly

Johnny Hines in C. C. Burr's first Affiliated feature, produced expressly for the independents. "Burn 'em Up Barnes!" is an automobile race story of the type Wallace Reid and the Saturday Evening Post have made famous.

In the stellar cast are the following eminent "high lights" of the screen: Edmund Breese, George Fawcett, J. Barney Sherry, Betty Carpenter, Julia Swayne Gordon and others equally well known.

Every exhibitor who can and will play feature productions worthy of first run bookings, produced especially by us for the independent market should write us direct saying so!

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A Cosmopolitan Production ~

Read England's Greatest Motion Picture Weekly on

"The Inside of the Cup"

No motion picture has ever received such a review in the *Kinematograph Weekly*, Great Britain's leading motion picture trade paper, as "The Inside of the Cup."

This ultra-conservative publication heaps unprecedented praise on this screen classic. The review is too long to publish in full here. Read these extracts from it:

"It is exceedingly difficult to write about this Cosmopolitan Production without indulging in what may appear to those who have not seen it as indiscriminate praise.

"It is of sufficient heart interest to hold one enthralled throughout.

"The story itself is a brilliant analysis of certain aspects of human nature, and is a scathing indictment of the hypocrisy of much professed religion, as well as an excellent study of the brotherhood of humanity. Indignation and pathos are the two emotions that are stirred by the exquisite artistry of the players.

Points of Appeal:

"Dramatic moments (which are well balanced with pathos) are cleverly developed. The vivid light that the screen throws on the self-righteousness of pious humbugs strikes quite a new line in the photoplay art.

"The strength of the story plus the excellent work of the cast are the predominating virtues.

Acting:

"This is truly an all-star cast. Every member has been carefully chosen and provides a performance without blemish. The 'pillars' are ideal types, while Garvin and Eldon Parr evidence histrionic ability of the highest order.

Production:

"All the technical properties are at a high level, and the producer reveals himself as an artist of no mean order. The interior scenes in the church are among the best that the screen has yet held, while the producer has manifested an artistic ability to hold out the 'vox humana' stop to the psychological moment; the heart strings are gripped, but the tension is never maintained a second too long.

Photography:

"The admirable quality of this is all the more remarkable in view of the fact that so many of the scenes were interiors of a church. This test has been negotiated with marked success and is but an index to the general excellence of the cameraman's work.

Suitability:

"Every kinema will be the richer (in all senses) for showing this. In view of its intrinsic worth we feel compelled to say that our country cannot afford to wait a year for this to be released."

This picture is now world famous—Play it now and get some money. This is no time to play "Guess Work" or ordinary program pictures

A Cosmopolitan Production ~

What Puts You "On the Nut"

Is It Hot Weather, Or Is It Cold Pictures?

Right now—in the midst of summer—you could keep your bank balance from melting if you could get enough real hit pictures.

It's a cinch you yourself wouldn't use a pass to sit through an ordinary picture on a hot night. Then how, in the name of common sense, can you expect your patrons to pay to look at ordinary forms of amusement?

Play a "live one" and watch your box office figures pick up.

Play

"The Wild Goose"

Play up the divorce problem in this picture. It will bring them in.

Think of it—on its pre-release showing, this timely divorce-problem picture drew $24,961.20 in one week in one theatre, the Rialto, New York.

Last week the management of the Keith-Proctor-Moss New York chain of nine high-priced reserved-seat vaudeville and picture houses staged a Cosmopolitan Production Week, playing "The Wild Goose."

And now that it has been advertised and talked about from ocean to ocean, "The Wild Goose" is a better bet than ever.

Directed by Albert Capellani, who directed "The Inside of the Cup."

Story by Gouverneur Morris, who is popular with everyone—read by over a million people in Hearst's Magazine. Scenario by Donnah Darrell.

Postpone some "maybe" picture you have booked and play this timely money-getting, present-day divorce-problem hit.

A Cosmopolitan Production ~

Play A Picture Now That Will Bring Them In

"The Woman God Changed" is a genuine money-getting hit. Here is its New York City record up to now.

1st week—Opened at the Rivoli, New York, and ran throughout a straight week of hot summer weather—a week that closed the doors of a dozen theatres—the worst week on Broadway in many years. Drew $19,349.85 and columns of unadulterated praise from the reviewers.

2nd week—Played by Hugo Riesenfeld the second week at his Rialto. Every day this week was clear and hot also. Drew $19,729.40.

3rd week—Moved to Keith-Proctor-Moss kingpin reserved-seat picture and vaudeville house, the Broadway. Drew capacity.

4th week—Held over a second week—the first picture ever played more than one week at Moss' Broadway—a house that has spent thousands of dollars advertising an entire change of program every Monday.

5th week—Held over still another week at the Broadway, amazing everyone in the motion picture industry. The Keith-Proctor-Moss office states it drew rings around every picture on Broadway. It's phenomenal earnings led the Keith-Proctor-Moss management to put on a Cosmopolitan Production Week, using this hit. Played nine big New York theatres and got the money three shows a day.

Played to tremendous business in the Mark Strand, Brooklyn's wonderful 3000-seat theatre—a First National house.

Now playing at Grauman's Rialto, Los Angeles, to sensational profits. Starts fourth week, July 3d, the longest run in that house since "The Inside of the Cup" played there. Running in other first-run houses throughout the country, getting the big money everywhere.

Why toss money away playing "dead ones" when you can play this sure-fire certain live one.

Directed by Robert G. Vignola.

Scenario by Doty Hobart.

Story by Donn Byrne—read by over a million people in Hearst's Magazine.

Scenery and settings by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban.

Your Only Chance!

TO

SEE THE ACTUAL FIGHT IN PICTURE FORM

Act Quick! Book This While It's Hot! A Tremendous Attraction!

The Law Prevents Showing of *Dempsey-Carpentier Fight* in Motion Pictures Elsewhere than New Jersey in U. S. A. That's where Jersey fans have been privileged above all other fight followers in the country.

BUT

You Can Show Your Home Town Folks THE CHAMPIONSHIP SET-TO IN STILL LIFE IN

TWENTY WONDERFUL SLIDES!!

Taken from as many OFFICIAL STILL PICTURES REGISTERED AT THE RINGSIDE AND SHOWN IN THE ORIGINAL FIGHT FILM. These pictures reveal all the Salient Points—the High Lights—the BIG MOMENTS—of the Battle Royal at High Tide.

Remember—we controlled the only cameras at the fight. No still pictures available. Even for newspapers

Exactly the same graphic scenes that Electrified 100,000 Onlookers at the Arena

WONDERFUL TITLES HELP TELL THE STIRRING TALE—How the fight was won and lost!

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State Rights Sold Outright

GET BUSY! *WRITE—WIRE—PHONE* *ACT NOW!*

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starring

ELMO LINCOLN

in

15 Electrifying Episodes

INDEPENDENT BUYERS/

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- ¶ "Adventures of Tarzan" is jammed with hair-raising wild animal thrills.
- ¶ "Adventures of Tarzan" will bring them back to see the next episode.
- ¶ "Adventures of Tarzan" is censor proof.
- ¶ "Adventures of Tarzan" will make you Independent for life.

Directed by Robert F. Hill from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs

Produced by Great Western Producing Co. for Weiss Brothers' Numa Pictures Corp.

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Saxe's Rialto Theatre, Milwaukee, Wisc.
Criterion Theatre, Atlanta, Ga.
Alcazar Theatre, Birmingham, Ala.
S. A. Lynch Theatres in the South
New Garden, Charleston, S. C.
American Theatre, Terre Haute, Ind.
Regent Theatre, Kansas City, Mo.
Blackstone Theatre, Pittsburg, Pa.
Fox's Circuit, New York, N. Y.
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OUR PRICES, SPEED, QUALITY AND SERVICE CANNOT BE EXCELLED.

George Schade, Schade Theatre, Sandusky, Ohio.—My patrons have come to recognize the fact that the First National sign stands for class, and I want them to remember at all times and under all circumstances that the Schade Theatre is the First National theatre. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Makes the Bank Roll Glad!

How's this for a hot weather record? It doesn't make any difference whether it's sweltering hot or rainy or cold. They all turn out for this big, breezy western. Look over these reports.

STRAND THEATRE, Milwaukee, Wis., E. J. Weisfeldt, Mgr.—Broke both box office and attendance records. The crowds were immensely enthusiastic over the picture.

PALACE THEATRE, Wichita, Kan., Stanley Chambers, Mgr.—Kept the house filled in spite of strong opposition. A powerful picture and the audiences were held by it.

SCHADE THEATRE, Sandusky, Ohio, George J. Schade, Mgr.—Best thing in many a day. Business was better than any time it has been since "Passion."

RIVIERA THEATRE, Knoxville, Tenn., W. E. Drumbar, Mgr.—Picture went big. Audiences called it a splendid picture and my patrons do not care for the ordinary western.

JEFFERSON THEATRE, Auburn, N. Y., John J. Breslin, Mgr.—Smashed all box office and attendance records without special exploitation. Patrons highly pleased.

METROPOLITAN THEATRE, Cleveland, Ohio, William Freedman, Mgr.—Played it a week to big crowds and the audiences were enthusiastic.

Speaking of

MARSHALL NEILAN'S

presentation of

"BOB HAMPTON OF PLACER"

From the Novel by

Randall Parrish

Scenario by

Marion Fairfax

Photographed by Jacquez Bizuel and David Kesson; Art Director Ben Carre; foreign representative David P. Howells, Inc., 729 Seventh Ave., New York City

A First National Attraction

T. Edward Kane, Palace Theatre, Tampa, Fla.— Packed houses is the result of running First National pictures. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

What Is This Man To You?

Julie Laneau faced the crisis of her life. She had married twice without divorce and now she was confronted by two husbands.

Yet Julie Laneau was a woman of high ideals. She thought she had done right.

But had she? And why did she do it? And what were the consequences?

The answer to this strange love problem will thrill every woman. Some may condemn her. Many will say Julie Laneau did right. But everyone will be fascinated as exhibitors have already discovered on playing

Louis B. Mayer's presentation of the inimitable star

ANITA STEWART

in

"Playthings of Destiny"

A LOUIS B. MAYER PRODUCTION

Story by Jane Murfin and Larry Trimble
Scenario by Anthony Paul Kelly
Made by Anita Stewart Productions, Inc.
Directed by Edwin Carewe

A First National Attraction

Motion Picture News

VOL. XXIV JULY 9, 1921 No. III

Fight Versus Fat

¶ *"1921 Is a Fighting Year!"*

The above sign, in large black type, appeared suddenly one morning early in the year on the walls of every department in the plant of a big newspaper in this country.

It caught the eye of every individual member of the large force—editors, reporters, artists, department heads, compositors, pressmen, engravers, advertising men, promotion men, bookkeepers, clerks, office boys.

It caught the eye only at first, and after a while it got at least a few people thinking.

It was a message chock-full of meaning. It came from the head of the institution.

Bluntly, it was an appeal to American spirit and manhood.

Subtly, it said something like this: you are workers but you are not working. You have been through a great world upheaval. A scarcity of men has made the job seek you. The job has held you instead of you holding the job. You have got high wages and indulged yourself. Fat has got into your liver, your muscles, your brain——

And, briefly, no institution in the world can stand on fat, can progress with sluggishness. No game can be won with dullness. The slacker is not wanted by his country, his firm, his home, himself.

The old and regular war of human endeavor is on again. Wake up!

It's time to fight!

Perhaps only a few brains got the message at first: but competition is the spur of work; and a few sharp elbows and enlivened wits here and there poked up into the mass; and pretty soon there was a new hum throughout the plant.

In a month's time a new placard replaced the old one.

And it read:

"1921 Will Reward the Fighter!"

That message got home. It was an appeal to individual ambition. It promised a reward for industry. And it was the truth—as every man with an ounce of brains knows right well.

And the hum of industry grew; or rather the spots of industry increased throughout the force—until, recently, the words "will reward" were crossed out with red ink and the sign now reads:

"1921 Is Rewarding the Fighter!"

And again it tells the truth. And every one in the plant now knows it. The slacker, the growler, the salary-grafter, the fathead, are gone and the man on the job, the man who is using the brains and muscle that God gave him, the man who isn't afraid or too lazy to fight, is winning 1921's reward.

These slogans apply to every single individual and business in the country today. The man or the firm that is fighting is winning out—everywhere and in every instance and often against the toughest odds. That's a fact! There is no question about it. The man or the firm too lazy to work as they formerly worked, is simply using and talking "hard times" as an alibi for "laying down."

This is a fighter's market!

There isn't a truer thing to be said about the film business today.

The exhibitor on the job is winning out. He's got sense enough to know what the war did for him and what he must now do for himself. He has fried the fat out of his business. The public is buying his goods—not recklessly as they did, but steady, nevertheless, because he is selecting for the public in the same spirit and with the care with which the public itself now selects.

The theatres of the country need pictures—good pictures and plenty of them—as never before in the history of the business. They've got to have them.

And they will be supplied—*by the fighting firms.*

Money is hard to get; huge investments are required; overhead has got to be cut; useless or wasteful equipment has got to be mercilessly scrapped: and above all there's a need for men, employees, who are not mere check-grabbers. But pictures will be supplied——

Because this is a fighter's market, and because it is worth fighting for.

1921 Is Rewarding the Fighter!

Sydney Cohen Again Chosen to Lead National Exhibition Body

Convention that Breaks Records for Attendance and Serious Work Votes President Annual Salary of $25,000

THE possibility of an Exhibitor-Distributing Corporation being formed to buck the so-called "Trust," stands forth as the most important move made at the second annual convention of the Motion Picture Theatre Owners of America, adjourned June 29, in Minneapolis.

The final decision of the body left this proposition in the hands of a committeee of five, which will report to the executive committee of the M. P. T. O.

As had been expected, Sydney S. Cohen, leader of the exhibitor body in the battles of the past year, was re-elected President, at a salary of $25,000 a year.

Washington, D. C., was chosen as the site for the next convention.

While Adolph Zukor, "the Trust" and "Wall Street Interests" occupied the center of the stage much of the three-day convention period, the attacks launched on the big producers and distributors, and the plans to counter with one or another of the suggested plans for exhibitor production and distribution presented, did not receive the undivided support and sanction of the delegates.

"A tempest in a tea-pot" was the characterization given by some in the convention of the continuation of the attack on Zukor in connection with the case of Mrs. Dodge of Vermont.

The apparent inability of the delegates to reconcile themselves to any definite platform of action, brought forth some expressions of pessimism from theatre owners. An instance was the remarks of Timothy L. Kearse, of Charlestown, W. Va., large theatre owner in the mountain state, who said: "Exhibitors are today freer to choose whom they shall select their schedule of programs from than they ever were before. Any attempt to harass and hamper the larger producers in the making of better and bigger pictures only tends to set the industry back."

Re-Elected

Sydney S. Cohen, whose efforts for exhibitor organization were rewarded by re-election as president of the M. P. T. O. at a salary of $25,000 a year

On the other hand the suggestions of Benjamin B. Hampton and Lewis J. Selznick, and their outline of the advantages of a co-operative affiliation whereby the exhibitors would also become distributors and producers, made a strong appeal to the delegates.

Frank Rembusch, National Chairman of the Independent Motion Picture Exhibitors of America, made demand by wire on the M. P. T. O. for payment of a bill for legal services rendered by Myron Sultzberger for the Committee of Seventeen. He not only wired to attorneys, but also to W. H. Linton and Charles O'Reilly.

The convention opening Monday, with the talk of a $5,000,000 fund to be raised to finance production and possibly distribution by the present exhibitor organization, indicated how seriously those in attendance regarded the immediate problems before them.

Sydney S. Cohen in rendering his report on the activities of the M. P. T. O. for the past year, took up practically the entire first session. He, too, arrived with a well crystalized plan in mind to assure the exhibitor protection through adequate independent production. It was his suggestion that a propaganda campaign be instituted through the medium of a new screen weekly to be made and distributed by a Distributors League, whereby the public would be educated to the merits of the independent production.

The $5,000,000 fund suggested would be floated by the exhibitors through their taking up $100 bonds. While this project received considerable attention, it did not lack for opponents, the principal point raised by thoughtful exhibitors, being that by the time the system of production and distribution could be put into effect—possibly two years—many exhibitors would be forced out of business through being cut off from the output of the so-called "trust." Also, it was pointed out, the organization would be back-pedaling on its stand in the Chicago and Cleveland conventions by entering into the distribution and producing field, whereas the body's protest would bar the producer from the exhibition field.

Adolph Zukor spent three hours under fire on Tuesday, before the executive committee of the M. P. T. O. The policy of Famous Play-

Exhibitors to Consider Gigantic Tie-Up with Independents

Two Million Dollar Distributing Organization Considered After Hampton and Selznick Speak—Zukor Present

ers-Lasky was gone over thoroughly, and despite that he again promised that such incidents as the case of Mrs. Pauline Dodge of Morrisville, would not occur again, the attitude of the executive committee was plainly that of men who felt previous pledges had been broken, and that it would be futile to accept reiterations. The entire matter was placed before the convention for decision.

Benjamin B. Hampton addressed the convention Tuesday, and urged a League of Independent Distributors and Producers, with a fund of $2,000,000 a year to be raised to encourage such production and distribution.

Considered the most meritorious suggestion made, was that of Lewis J. Selznick, who, addressing the gathering Tuesday, urged centralized distribution of pictures. The President of Selznick Pictures Corp. exhibited his entire willingness to step aside as an exhibitor and to join any organization such as proposed, stating it would mean a saving to the industry of $30,000,000 a year.

"If you tell me," said Selznick, "that 24 or 18 or 10 pictures are all you want from me, that is all I will give you. Such a barometer will help me to control the salaries that are now being paid to actors and actresses and authors. The vexatious problems confronting the exhibitors today must be solved, either by the exhibitor himself, the producer or Wall Street. Wall Street has proven itself unfit. I believe that centralized distribution is the only solution, at least it is the starting point. I would like to see exchanges started in 30 zones which would tell the producer what his output is to be. In this way, and in this way only, the producer and exhibitor would get a square deal. And there would be no waste such as there is now."

Selznick, prior to his Tuesday address, had appeared before the executive committee on Sunday night and outlined his plan, which met with approval.

When the convention was called to order Monday, it was estimated there were over 600 exhibitor delegates present. In addition several hundred other showmen were evident.

Made Plea for Centralized Distribution

Lewis J. Selznick

Competitor of Mrs. Dodge of Vermont in Protest

L. G. EMMONS, owner of the Bijou theatre, Morrisville, Vt., in a letter to the News, requests that it be pointed out to the trade that the theatre of which he is the owner "is owned and conducted as a strictly private and personal enterprise with no outside affiliations whatever." Mr. Emmons's letter continues as follows:

"I am making this statement because of the fact that my competitor, Mrs. Pauline K. Dodge, who recently was the center of a controversy with the Black Syndicate, is still receiving the moral and financial backing of one of the big exhibitors' organizations, and is being practically guaranteed against any loss whatever. In addition, some of the Boston exchanges are supplying this theatre with service entirely gratis.

"This is absolutely unfair competition, and it is my belief that the individual exhibitors when they are aware of the true conditions, will not sanction extending assistance to any one exhibitor to the detriment of the other in a community where there are two privately owned theatrical enterprises."

Hodkinson's Convention Message to Exhibitors

May your councils bring forth a solution of the problems confronting the individual who would be independent in the conduct of his theatre today.

Wisdom must prevail and logic must finally have an inning in this business. It should be self-evident to all that the present duplicating systems of distribution fed with factory-made films are not conducive to quality of product but represent a waste of millions of dollars each year and a drain that no industry can possibly stand.

The partial shutdown in production and the shortage of product which has already made itself felt is ample proof that the old factory system has failed.

The question is, "What will take its place?"

To resolve in a general way to support independent producers simply means switching your support from a large factory to a smaller one. The small factories with their limited output and heavy distribution expense are today in such a weak position that the larger concerns against whom you are now rebelling will make short work of them, breaking them like individual sticks unless they can combine their strength and get on to a sound and economic working basis.

To go from one factory which is powerful and efficient to one that is weak and less efficient is not the solution. The weaker member will get strong by practicing the same abuses as his bigger brother or by making the exhibitor finance his further excesses and mistakes under the guise of franchises or other schemes.

THE ONE AND ONLY ANSWER IS NEUTRAL DISTRIBUTION.

A neutral distributor who has no entangling business alliances and who has no commitments compelling him to discriminate against either faction can command the respect of Exhibitor and Producer alike. Just as you now rebel at putting yourself at the mercy of groups of producers so would the worthy producers hesitate before turning their pictures over to any group of exhibitors for distribution. The neutral distributor's sole function is to select the best product from any source just as you would do it for your own theatre, and the producers feel safe in giving him their best product to distribute because they know they will be equitably dealt with.

Educational Branch Managers to Meet

E. W. Hammons, vice-president and general manager of Educational Films Corporation

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces that the first annual convention of branch managers will be held in Chicago on Monday, Tuesday and Wednesday, July 18, 19 and 20.

Educational's first fiscal year as a big international distributing organization closes June 30, and the gathering in July will be the first opportunity for many members of this big and rapidly growing institution to become acquainted with their co-workers. The Congress Hotel, on Michigan Boulevard, has been chosen as the meeting place.

Mr. Hammons expects to reach Chicago with the heads of departments and other members of his own office staff on Sunday, July 17,. The managers of the branch exchanges all over the country and a representative from Canada, will be present, and it is possible that the European office in London will send a representative.

One unique feature of the convention will be "Producers' Afternoon." Wednesday afternoon, the last day of the convention, has been set aside for the introduction to the educational department heads and branch managers of producers and their representatives. It is expected that many, if not all, of the producers whose products are released through Educational exchanges, will take advantage of this opportunity to meet personally the branch managers, in order to bring about a closer friendship between the makers of the pictures and the sales organization.

Al Christie, all of whose products are released through by Educational, will be among those present. Mr. Christie is now in New York on the first vacation he has taken since he went into motion picture work thirteen years ago, and will stop off in Chicago on his way back to the Coast to attend the convention.

Among the branch managers who will be in Chicago for this get-together meeting and the cities whose branches they will represent are: J. H. Morgan, Albany, N. Y.; A. C. Bromberg, Atlanta, Ga.; John J. Scully, Boston; W. H. Wagner, Buffalo, N. Y.; I. M. Schwartz, Chicago; Oscar E. Watson, Cincinnati; H. R. Skirboll, Cleveland; Nat Wolf, Dallas, Tex.; E. J. Drucker, Denver; A. F. Winstrom, Des Moines, Ia.; M. H. Starr, Detroit; Carl T. Lieber, Indianapolis; E. C. Rhoden, Kansas City, Mo.; John Noehrn, Kansas City, Mo.; Jules Wolf, Los Angeles; Russel McLean, Louisville, Ky.; H. J. Fitzgerald, Milwaukee, Wis.; Harry Hollander, Minneapolis; B. A. Simon, New Haven, Conn.; G. T. Ames, New York; C. L. Peavey, Omaha, Neb.; C. S. Goodman, Philadelphia; C. A. Lynch, Pittsburgh; George P. Skouras, St. Louis; G. C. Blumenthal, San Francisco; Leon D. Netter, Seattle, Washington and Howard Beaver, Washington, D. C. The Canadian branches will be represented by Louis Rosenfeld.

International Projection Ass'n Elects Officers

The following officers were recently elected by the International Projection Association: Alex Polin, president; Richard E. Weis, vice-president; Albert F. Ross, recording-secretary; William Guth, treasurer and financial secretary; Alesio Romeo, sergt.-at-arms; Robert Curry, Ben A. Friedman, and David Knupp, trustees; and Peter Finelli, member of the board of directors. The I. P. A. headquarters is located at 437 East 145th Street, New York City.

Richmond Exhibitors Back Candidate for Assembly

According to word from Richmond, Va., the exhibitors of that city are openly supporting Miss Mary Bell Perkins as a candidate for the General Assembly because of her courageous stand on the "blue law" movement in the state. It is understood that a motion to support Miss Perkins will be placed before the Motion Picture Theatre Owners' Association at the next meeting of that body, scheduled for noon of Tuesday, July 6.

Florida Governor Appoints Three to Review Board

The Legislature of Florida passed a censorship bill, which provided that all films shown in the State of Florida should be approved by the National Board of Review, and that three members of the Board should be appointed by the Governor.

Governor Hardee has made the following appointments: C. E. Daffin, who operates the Daffins theatre at Tallahassee, the Capital of Florida; Mrs. L. M. Johnson, of Leesburg, Fla.; and Miss Ruth Rick, of Jacksonville, Fla.

Postal and Customs Conference on in Washington

Several officials of the National Association of the Motion Picture Industry left New York on Tuesday, June 28, for Washington, to confer with Postmaster General Will H. Hays and Geo. W. Ashworth, Chief, Division of Customs. In the party were Paul R. Cromelin, Chairman of the Exporters' Division; P. H. Stilson, Chairman of the Transportation Committee and Frederick H. Elliott, Executive Secretary.

The purpose of the conference with Postmaster General Hays is to request certain changes in the Parcel Post Regulations affecting the shipping of film. They will endeavor to have lithographs and printed matter incorporated in the classification of parcel post material in order to secure the advantages of the parcel post rates. They will also seek for permission to ship ordinary motion picture film by International parcel post to foreign countries; to increase parcel post weight limits to 100 pounds in all zones in this country; and to increase postal liability to a maximum of $500.

The National Association representatives will place before the Postmaster General the suggestion of film exchanges of Butte, Mont., that the post office establish a quick-service for parcel post shipments similar to the express shipments.

The conference with the Customs officials relates to the handling and sales of important moving picture films which are not cleared within 48 hours after their arrival in the port of New York.

Arthur Lucas on Governor's Personal Staff

Governor Thos. W. Hardwick, who has been again inaugurated as Governor of Georgia, indicated his cordial regard for the motion picture industry when he appointed Arthur Lucas, Southern manager of Goldwyn Pictures Corporation, a member of his personal staff with the rank of Lieutenant-Colonel. Governor Hardwick is the second Governor of Georgia to so honor Mr. Lucas.

In the selection of the General Inaugural Committee, Democratic State Chairman, W. J. Vereen, named Mr. Lucas a member of the original limited General Committee.

Mr. Lucas is a wheel-horse in Georgia politics, having last year been elected along with Governor Hardwick a delegate at large to the Democratic National Convention at San Francisco, and he was also one of Georgia's presidential electors.

World M. P. Co. Creditors Meet This Week

A meeting of the creditors and the stockholders of the World Motion Pictures Corp. was scheduled to have been held at the office of Otterbourg, Steindler and Houston, New York City, on Tuesday of this week, June 28.

Minnesota Exhibitor Wins Anti-Blue Law Victory

Minnesota exhibitors are jubilant with the results achieved thus far in the Blue Law fight being conducted between the village of North Branch and F. E. Powers, proprietor of the new Powers theatre of that place.

A Blue Sunday league was organized by the women of the village, and they have been very active in their efforts to enlist public opinion in their favor.

A year ago the village passed an ordinance prohibiting motion picture shows from operating on Sunday. The ordinance was passed after petitions had been hurriedly circulated one Saturday. Late the same day the authorities notified Mr. Powers he could not run his theatre on the following Sunday or any other Sunday to come. Powers secured an injunction, however, and carried his case to the courts, where the injunction was declared invalid. According to the decision the village had overstepped its powers as they were specified by its state charter.

This decision has been hailed as a victory by exhibitors. Now, however, it has been learned the village will carry the case to the Supreme Court, which gives a new significance to the case for if the former verdict is upheld it will virtually mean the death blow to the Blue laws of the entire state.

The United Theatrical Protective Leagues and the Minneapolis Film Board of Trade have promised their support in fighting the effort to have the decision set aside in the Supreme Court.

Harrisburg Pictures to Be Made "Still Cleaner"

While agreeing the motion pictures shown in Pennsylvania are as clean as anywhere in the nation, as stated recently by Henry Starr Richardson, secretary of the Pennsylvania State Board of Censors, a Harrisburg, Pa. committee has found they should be made still cleaner and that they have "little potentiality for intellectual and spiritual development."

This committee was selected by the local Church Federation at the time when Harrisburg was chosen among twenty-five cities in the United States by the Russell Sage Foundation for a survey of motion picture conditions. The Foundation took up the question of the study of censorship at the request of the Federal Council of Churches.

Data collected by the local committee, according to a report just made indicate that some movie features shown in Harrisburg "incite to dare-deviltry and crime," that some have an influence towards "the making of drunkards" and and that fully one-half of the pictures viewed by the committee were unfavorable to family life.

On the local committee are Mrs. Chester Buck, chairman; A. Ramsey S. Black, Mrs. W. H. Bricker, Mrs. H. Buch, the Rev. A. E. Hangen, J. F. Kob, Mrs. J. F. Kob, and Mrs. P. F. Zimmerman.

Buffalo F.I.L.M. Club Has a Party

The F.I.L.M. Club of Buffalo at their Get-Together Dinner held on June 18th

THE F. I. L. M. Club of Buffalo held a big get-together dinner Saturday, 18, in the Hotel Iroquois, Buffalo. The meeting was attended by over fifty exchange managers and their guests, the salesmen and bookers of the various offices. The meeting was held to outline to the salesmen and bookers the aims, workings and accomplishments of the F. I. L. M. Club, so that they inturn could carry out the message to the exhibitors throughout the territory.

M. A. Chase, president of the club and manager of the Universal office, presided. He opened the meeting by welcoming the guests and outlining briefly what the club is doing and hopes to do in the future. Archie Moses, vice-president and manager of the Select Exchange, followed Mr. Chase with a brief talk on the grievance committee and how it operated. He also gave facts to counteract the impression that the Hoy Reporting Service of New York, which represents the club, is always ready to take a slam at the exhibitor. He showed that out of a large number of recent complaints, over 70 per cent were settled in favor of the exhibitor.

Bob Murphy, secretary and manager of Pioneer; Fred M. Zimmerman, of Nu-Art; Henry W. Kahn, of Metro; W. A. V. Mack, of Pathe, and others also gave short talks. Frank S. Hopkins, special representative for Universal, was present after a year's absence from the city for over a year on account of his health.

It was decided to hold similar conferences every three months. Among the exchange managers present were; M. A. Chase, Universal; A. W. Moses, Select; Henry W. Kahn, Metro; Bob Murphy, Pioneer; W. A. V. Mack, Pathe; Allen Moritz, Famous Players; Fred Zimmerman, Nu-Art; J. G. Fater, Hodkinson; Howard F. Brink, R. C. Pictures Corp.; Clayton Sheehan, Fox; Walter Price, Associated Producers; W. A. Brady, Warren Productions; W. C. Fickeisen, Merit and others. Other famous film men in the photo are: Emmy Dickmon, Nu-Art; Charlie Johnson, Fox; W. Barnett, Fox; "Andy" Sharick, Select; "Hub" Taylor, Associated Producers; Ray Powers, R. C. Pictures Corp.; Basil Brady, Pathe; Al Teschmacher, Pathe; Bill Wittenben, Pathe; Art Young, Nu-Art; Ferguson, Nu-Art; E. E. Weekly, Shea and Markens, Metro.

Fox Film Men to See Fight as Guests of Company

The district managers, branch managers and department heads of the Fox Film Corporation in attendance at the company's annual convention at the Hotel Commodore, New York, threatened last Monday to raise the roof off that stalwart structure following an announcement by President William Fox that all the Fox out-of-town men would see the Dempsey-Carpentier fight on Saturday as guests of the organization. In a subsequent announcement, General Manager Winfield R. Sheehan stated that a steamer had been chartered to convey the Fox delegates from a pier near the Fox plant in West 55th Street, New York, to Jersey City.

New Jersey Exhibitors Convene Next Week

Officials Look for Record-Breaking Convention at Atlantic City, July 6th and 7th

THE attention of the independent theatre owners will be focused next week in Atlantic City, N. J., where the second annual convention of the Motion Picture Theatre Owners of New Jersey will be held on Wednesday and Thursday, July 6 and 7.

Representative leaders in all branches of the motion picture industry will be on hand and the first official comment on the business transacted at the National Minneapolis Convention will be heard in Atlantic City, for among those who have been invited are Sidney S. Cohen, president of the Motion Picture Theatre Owners of America; Adolph Zukor, of Famous Players; John D. Williams, of First National; Joseph Schenck, of Norma Talmadge Productions, Inc.; Marcus Loew, Senator James J. Walker, Sam Berman and others. Invitations to address the delegates have also been sent to the leading members of the New Jersey Legislature and Congress.

The sessions of the New Jersey exhibitors this year will be strictly business in character, it is declared. New Jersey theatre owners have many important matters to devote their efforts to, and no time will be wasted in taking them up, assert officials of the New Jersey organization. Perhaps most important of these matters is that concerning the consolidation of the Southern and Northern New Jersey organizations. The southern branch has in the past been affiliated with theatre owners of Eastern Pennsylvania and Delaware, but inasmuch as Delaware now has its own organization and the exhibitors in the Philadelphia district have consolidated with the Western Pennsylvania exhibitors into one big State organization, the way is now paved for one organization in New Jersey.

In addition, censorship and the Sunday opening question will have to be taken care of. There are other issues of mutual interest to all the New Jersey exhibitors, and for that reason every theatre owner in that State is urged by exhibitor officials to be on hand. A large number of Eastern delegates to the Minneapolis convention will also attend, it is declared, and it is the hope of the convention officials that these will be welcomed by a record-breaking attendance at the New Jersey sessions.

The convention committee has been exceedingly busy during the past few weeks completing arrangements for the affair. This week the convention secretary, David R. Hochreich, announced that all arrangements had been definitely completed and all is in readiness for the big doings. The first session will be held on Wednesday morning, July 6, when the New Jersey delegates to the Minneapolis convention will submit their report.

All the business sessions will be held on the Garden Pier, one of the show places on the Boardwalk. Headquarters will be established at Hotel Martinique. A special committee to look after the entertainment of the ladies while the men are working has been selected. This committee has arranged a pretentious social program including sight-seeing trips, teas and other features. Following the morning session at which officials of the national organization will speak, a luncheon will be held, followed by another session. Other entertainment features will be the annual banquet and cabaret entertainment at the Palais Royal, a theatre party and the grand ball on the Garden Pier.

Sidney Samuelson, secretary of the M. P. T. O. A. of N. J., declares:

"We are anxious to have a record-breaking turnout for this affair. The convention is one that no independent exhibitor in New Jersey can afford to miss. There are many important problems that must be solved. We must get together as exhibitors in other States have got together. Organization is necessary in New Jersey and we urge every exhibitor in our State to be on hand."

Plan for Establishing Fund Is Proposed

"Motion Picture Day" Would Net Revenue for Industry's Problems and Charity

AT the suggestion of several prominent exhibitors and producers, C. C. Pettijohn has drawn up in concrete form a definite plan for a Motion Picture Day, to be submitted to the industry. Twelve large companies, states Mr. Pettijohn, have already agreed to the proposals. The plan submitted is as follows:

"In order to further the co-operative handling of the industry's problems and do away with the frequent solicitations of relief organizations in motion picture theatres, it is proposed to designate one day each year, to be known as MOTION PICTURE DAY.

"On this day it is proposed to secure funds for the above purposes in the following manner: first, all producers and distributors of motion pictures to furnish gratis their film service to theatres which participate in the plan; second, all exhibitors who receive such free film service to donate fifty per cent of their gross receipts on Motion Picture Day.

"The specific purposes for which such funds will be used are: first, to finance the necessary co-operative work for the protection of the motion picture industry; second, to contribute to worthy charities and humanitarian relief funds, thus avoiding, so far as possible, the solicitations for such purposes in motion picture theatres.

"For the present year, Thursday, August 25th has been designated as Motion Picture Day.

"The organization plan provides for the appointment in each state of a Motion Picture Protective Committee to be composed of twelve members, nine of whom are to be exhibitors and three of whom are to be exchange men, representing participating producing and distributing companies in such state. If it is found desirable in certain states to increase or decrease the size of such state committee, the ratio of exhibitor and exchange representation to remain the same.

"For the purpose of contact and communication, each State Motion Picture Protective Committee to designate a chairman, who will represent the committee in all matters pertaining to Motion Picture Day in that state."

The plan further proposes that the exhibitors make their checks payable to the Motion Picture Protective Committee chairman of their state and send them through the exchange furnishing the picture.

One-third of the funds raised is to be sent to the chairman of Motion Picture Protective Committee in New York and two-thirds are to remain with the Motion Picture Protective Committee of the individual state. All requests for "drives" are to be referred to the Motion Picture Protective Committee.

"News" Chicago Office Moves

The Chicago office of Motion Picture News, L. H. Mason, representative, has been moved to 910 South Michigan avenue, instead of to 845 South Wabash avenue, as was announced in our issue of June 11.

Conklin Resigns

Word was received this week that Frank Conklin has resigned as manager of the Rothacker New York office.

Paramount to Force Production Costs Down 25 Percent

No Time for Unbusinesslike Methods or Abnormal Salaries, States Lasky

"THE day for a complete 'showdown' in the motion picture industry has arrived," declared Jesse L. Lasky, first Vice-President of the Famous Players-Lasky Corporation, on his return to Hollywood from New York City. "Abnormal and exorbitant salaries, needless and wasteful extravagance, so-called 'bankers' hours' and all the various illogical and unbusinesslike methods that have prevailed to a greater, or lesser, degree, in the motion picture business, and for which it has been more or less justly criticised from time to time, must come to an abrupt end. We must regard the present moment as the most critical that the film industry has faced during its existence.

"So far as Famous Players-Lasky Corporation is concerned, and I am satisfied that the same will apply to other leading producing companies. There will be no more extravagances in production, no more abnormal salaries, and employees of the company will be expected to give value received in every department.

"This means longer hours and greater application wherever there has been a tendency to waste time and energy. The present condition is the inevitable outcome of the mistaken assumption on the part of many engaged in the making of pictures that the bonanza period would last indefinitely.

"It is no longer a matter for future discussion and problematical action,—whatever is done must be done now and a concerted effort which promises to save the situation and restore production to a normal basis is now under way. Its success will depend upon the earnest support of every individual and organization concerned in or dependent upon the film industry.

"I mean by this," continued Mr. Lasky, "not mere words, but action, not half-hearted promises but thorough co-operation from those who are associated in organizations such as the directors' and the producers' associations, Screen Writers' Guild, Actors Equity Association and the organizations of cameramen, assistant directors and others.

"Famous Players-Lasky Corporation is not alone in seeing the necessity and acting upon it. Before I left New York City I had conferences with Richard A. Rowland and Marcus Loew of Metro, Samuel Goldwyn of Goldwyn Pictures, and others. Metro, I am given to understand, is putting into effect a policy of saving in production costs and this will be followed by Goldwyn and others who are making pictures on a large scale.

"While the exhibitors of America face a condition which renders it absolutely imperative that rentals be reduced, it is obvious that this reduction can come only as the result of a complete readjustment in the producing and which will insure a saving of at least 25 per cent., for nothing less, it is conceded, will save the industry at this critical period.

"I feel that this situation concerns Los Angeles more vitally than any other district in the United States, and when I speak of the necessity of support, I include in this the tradesmen and all business and social bodies which have it in their power to help us to effect the necessary saving.

"Famous Players-Lasky Corporation has closed its Long Island studio, a two million dollar plant, for a period of time, in order to concentrate the productional activity in Hollywood. Bear in mind that this Eastern studio is fully capable of caring for all Paramount pictures and it is obvious that unless our plan for the development of the industry in Los Angeles meets with success, it will be natural to return to the Eastern seaboard.

"First, however, we are going to try out the plan here and I cannot too strongly emphasize what this means to Los Angeles and its environs. Perhaps the best way to make this apparent would be to ask the people of Southern California to consider what it would mean to them, and to business generally, if they were to lose the motion picture industry. However, I have absolute confidence that we will be given the necessary support and upon that confidence is based the action that is to be immediately taken by our company in bringing all its production units in this country to Hollywood.

"Needless to say, this will bring more people than ever before into the motion picture industry here. We will naturally encourage Eastern actors and directors to come here to build up the colony. There will be much work and undoubtedly, the Lasky and Realart studios will be the busiest in the world.

"An important series of improvements at the Lasky and Realart studios are authorized which will embody the expenditure of approximately $200,000 to accommodate the extra units.

"At this particular point," said Mr. Lasky emphatically, "let me impress this fact—that, despite the plan of economy, there will be positively no lessening in the standard of quality for our product.

"I think that I have said enough to prove that it is now largely up to the people of Southern California as well as to the members of the industry, which includes every branch, to give that loyal and efficient support which will enable us to carry out our plans as I have briefly outlined them."

Conforming to the policy outlined above by Mr. Lasky, it is stated that daily meetings are to be held at the Lasky studio by the executives, including Mr. Lasky, Charles Eyton, General Manager Victor H. Clarke, Special Representative of the Production department, and Fred Kley, Studio Manager, at which ways and means will be discussed and plans formulated for carrying out the necessary changes. At these meetings, plans for the development and increased efficiency of each department will be discussed as well as the best means of effecting necessary saving.

Business Depression Weeds Out the Weak
By S. R. Kent, of Famous Players-Lasky

WITH general business depression searching out the weak spots in our national industrial life, the motion picture business is now undergoing a test which has been coming to it for a long time. It is an examination from without; and the examination, while bringing to the fore those personalities who deserve success, is ruthlessly and swiftly weeding out the weaker sisters. It is a shaking down, a settling of the whole picture industry, to the end that it shall rest on a firmer foundation.

This state of affairs, which was driven home to me most forcibly by numerous instances in a recent trip I made around the country, is particularly true in the reaction of the public toward the theatre manager. In the last few years, when this country was basking in a blaze of unprecedented prosperity, exhibitors found that pretty nearly any kind of a picture would bring a profit, when their box offices were being stormed by people flush with money.

Today such is not the case. With the growth of the motion picture's popularity, the public has become more discriminating, and has a much greater knowledge of motion pictures and the picture people than many of us imagine. So much publicity has been given pictures and the personalities in the industry that the public is familiar with many features of the business which we have believed were known only to the trade. In other words, the public has entered the motion picture.

Al Lichtman Announces Plans for the Fall

Says Production Schedule of Ass'd Producers Will Be at Its Height by September

ASSOCIATED PRODUCERS, INC. have formulated ambitious plans for the fall season, according to General Manager Al Lichtman, who returned early last week from a three weeks' visit at the Coast studios of his company. Production will be at its height by September, declares Mr. Lichtman, who continues as follows:

"Within a period of three or four months—in any event not later than September or October—we will release Mack Sennett's super comedy-drama, "Molly 'O," starring Mabel Normand, supported by an all-star cast including such well known screen personalities as George Nichols, Anna Hernandez, Albert Hackett, Edward Gribbon, Jack Mulhall, Jacqueline Logan, Lowell Sherman, Ben Deely, Gloria Davenport, Carl Stockdale and Eugenie Besserer. This production is the logical successor to "Mickey," which probably made more money for exhibitors than any other picture in the history of the motion picture business.

"Another production that will undoubtedly record a huge success," continued Mr. Lichtman, "is 'Hail the Woman,' a Thomas H. Ince creation with the greatest aggregation of dramatic artists ever assembled including Florence Vidor, Theodore Roberts, Tully Marshall, Madge Bellamy and others. In this production Ince reveals his great genius at its utmost. Then there is Maurice Tourneur whose every production has dealt with some big, vital subject. In the fall, Mr. Tourneur will have ready for release his stupendous special, "Lorna Doone," a faithful adaptation of the widely-read classic. Mr. Tourneur has spent considerable time and money on this production, but it has been justified by the wonderful results he has already obtained. Following "Molly 'O," Mack Sennett will release "Heartbalm," which was made at a cost of over three hundred thousand dollars, and which is one of the most stupendous productions this producer has ever attempted.

"J. Parker Read, Jr. and Allan Dwan, although not as yet ready to announce their plans for the forthcoming season, can be depended upon to deliver us some big specials for fall and winter release. Mr. Read is at the present time in Mexico working on a spectacular production which will be distributed by us in October. Mr. Dwan is now in the East preparing for the crowning achievement of his career, the title and release date of which will be announced later.

"With such a promising line-up of big, box office attractions, I ask the support of the exhibitors of America, because it is only through their support that we can continue producing such unusual and desirable specials. I feel that we are justly entitled to their unqualified and wholehearted backing, because we have, and are producing, the kind of pictures they desire—productions that mean something both commercially as well as artistically.

"If present indications count for aught, and judging by my observations made in the cities I have just visited, it will be productions, such as those I have mentioned above, that will bring the motion picture business back to normalcy."

Shortly after his arrival from the Coast, General Manager Lichtman departed for Minneapolis to attend the convention. Upon his return to New York early next week, he will make further announcements of Associated's plans for the future.

'What's Wrong with Press-Book?' Answered

Realart Furnishes Evidence to Show Its Press-Books Measures Up to Requirements

FOLLOWING the publication of the article entitled, "What's Wrong with the Average Press-Book?" in the June 18th issue of Motion Picture News, Realart rose in protest, fearing lest they be included in the category of those to whom the article might apply.

It is only fair to credit them with the forethought evidenced in their press-books, copies of which accompanied a letter from the Realart offices. Perhaps the best way to do this would be to quote from their letter:

"We suppose that the word 'average' really lets Realart out of the discussion in view of the fact that laudable comments from a number of exhibitors place our press-books in the above-the-average category.

"Nevertheless, we are constrained to call your attention to the fact that Realart press-books are modeled almost exactly along the lines as delineated in the article headed as above and which appeared in the News of last week, and to substantiate our claim, we are sending you copies of our latest. Comparison of these with the article in question is convincing. For instance, paragraph 1. Real Advance Stories on the Picture; paragraph 2, Additional Press Material; and paragraph 3, Reviews of the Picture, might just as well stand as headings for material contained in our pressbooks.

"So also with paragraph 4 covering 'cuts' and 'synopsis' and paragraph 5 on 'ad layouts.'

"A particular criticism of press-books in general calls attention to the fact that they are designed more with the idea of selling the picture to the exhibitor than to the public. That is one angle which has the particular consideration of those responsible for the make-up of our press-book material. This is easily understood when it is pointed out that Realart press-books come into the exhibitor's hands only after he has booked the pictures for which they are designed.

"Additional material to that mentioned above and contained in Realart's press-books include a special page of exploitation suggestions which are designed principally for the smaller exhibitors who cannot afford to maintain a staff for that purpose. But even some of the larger exhibitors take advantage of the publicity material which we offer. Special attention is given the practicability of any 'stunts' as well as the expense of putting them into effect.

"That the newspapers actually do use the press-matter which is clipped from Realart press-books is proven by the amount of this material which comes back to our publicity department through the clipping bureaus.

"We also call your attention to 'catch lines' and other material to be used in programs and advertising, ballyhoos, handy lists of accessories and suggestions for tie-up advertising with local merchants.

"It is a matter of considerable satisfaction to us to know that we *are* working so close to the exhibitor's needs. The publication of such articles as 'What's Wrong With The Average Press-Book?' performs a two-fold service; they put the erring ones on the right track and give impetus to those *on* the right track to extend themselves even further in serving the needs of their customers, the exhibitors."

Reference to the Realart press-books substantiates what has been declared in the letter, and the Motion Picture News is quick to give credit where credit is due.

Independents Organize A Protective Ass'n

Biggest Independents Line Up as New Body Is Formed To Be National in Scope

UNEXPECTEDLY and without warning, comes the news this week that the independent producers and distributors have organized into a protective body, which shows, at the very time of its formation, promise of becoming a powerful factor in the furthering and fostering of their interests.

The organization is known as The Independent Producers and Distributors Protective Association and, after the first preliminary meeting includes among its members many of the most active and most formidable independent producers and distributors. The association has more than passed through the formation period. Its by-laws have been drawn up, and these are expected to be adopted and the officers elected at the meeting scheduled for Thursday evening, June 30th.

The objects of the association are constructive. Firstly, it will aim to encourage the independent market to the utmost. It will endeavor to stabilize and popularize independent productions. It will seek to concentrate and consolidate national advertising for the encouragment of independent productions. Co-operation with members of the National Association of the Motion Picture Theatre Owners of America again with an eye to benefiting the independents, will be sought after. The Association will also act as a credit and clearing association, and will standardize forms of contracts, percentages, and territorial limitations. Lastly, the organization will oppose destructive legislation such as censorship, independently of any other association with the exception of exhibitor bodies. The independents feel that up to date no organization has been capable of efficiently caring for the interests of the non-program producer.

The membership of the Protective Association will be divided into two classes —the independent producer and the national independent distributor. The control of the association will be in the hands of a board of directors of eight, four of whom will be producers and four distributors. Offices will be established in New York and a secretary employed.

The first meeting was held after a letter had been sent out by Jesse Goldberg, general manager of Imperial Productions, Inc. to various producers and state right companies. The companies represented at the meeting were: Adventures of Tarzan Serial Sales Corp.; Asher Productions; Associated Photo-Plays; Candler Pictures, Inc.; Canyon Pictures; Clark Cornelius Corp.; C. B. C. Film Sales Corp.; Adolph DuMahut and E. L. Klein; Equity Pictures Corp.; Fidelity Pictures Corp.; The Film Market, Inc.; Forward Film Distributors and Salient Pictures; Graphic Film Corp.; Hemmer Productions, Inc.; Kineto Company of America; Marion Kohn; Harry Levey; Plymouth Pictures; Hugh Dierker Productions of California; F. C. Quimby, Inc.; Screenplays Productions, Inc.; Sunrise Pictures, Inc.; Imperial Productions; Rialto Pictures Corp.; Jans Pictures Corp.; R. and R. Sales Corp. W. E. Shallenberger, of Arrow Film, is also reported to be in sympathy with the aims of the organization.

At the meeting a by-laws committee consisting of J. I. Schnitzer, of Equity Pictures, Louis Weiss, Sydney Asher and Jesse Goldberg, was appointed. These by-laws, now fully drawn up, were to be acted upon at the meeting last Thursday.

It will not be the principle of the Protective Association to revolutionize the existing order over night. It intends gradually to extend its scope and its activities. It is reported that a second association, organized solely for the purpose of financing independent producers and distributors, is already in existence. This association, which is headed by an ex-cabinet member, has a cash reserve of $2,000,000, it is reported. While organized to finance picture enterprises, this association itself is not in the film industry.

Further news of the Association's activities and plans are expected in a short time.

North Carolina Exhibitors Plan Exposition

Convention Plans for Mammoth Exposition to Be Held in Charlotte; Officers Elected

HAVING transacted much important business during their two day session at the Oceanic Hotel, the annual convention of the North Carolina Motion Picture Theatre Owners adjourned Friday afternoon, June 24, leaving the naming of the mid-winter convention place to the executive committee. As the closing business before the convention, Percy W. Wells and Henry B. Varner were re-elected for another term as president and secretary, respectively. E. F. Dardine, of Charlotte, was made first vice-president and S. S. Stevenson, of Henderson, second vice-president. The executive committee consists of H. R. Mason, Goldsboro; H. F. Stallings, Kinston; Sam T. White, Greenville; C. L. Welch, Salisbury; T. G. Leitch, Greensboro; H. E. Joyner, Raleigh; D. M. Bain, Wilmington; W. G. Atkinson, Rockingham; J. A. Estridge, Gastonia, and C. A. House, Marion.

Plans for the holding of a mammoth motion picture exposition in Charlotte during the week of December 5, 1921, were discussed. A committee composed of Charlotte members were named to go into the preliminary details. It is planned to have four or five days, each day to be characterized by the appearance of the leading stars of a certain producing organization, with a Grand Ball each night and many other entertainment features. The exposition will be given under the direct auspices of the North Carolina Theatre Owners.

It was voted to send a delegation to represent the State at the National Convention in Minneapolis this week. This delegation was instructed to cast a solid vote in favor of Washington as the place for the 1922 National Convention. Henry B. Varner heads the delegation to Minneapolis, and he was given full authority to act in behalf of the association in all matters, the strength of the organization being pledged to support any action taken by him in behalf of the organization.

Resolutions condemning the continued aggressions of certain producer interests in the exhibitor field were adopted, the same resolution pledging the unwavering confidence of the organization in the national exhibitor organization, and pledging to Sidney S. Cohen, personally, their whole support in his work in behalf of the independent exhibitor.

Another resolution of interest called upon the various film distributors to meet manfully the business depression which is seriously threatening the destruction of many exhibitors. The lowering of film rentals and the maintenance of gross business through increased volume of business was suggested to the distributors as the only method by which the industry can survive and be "preserved for better days to come." Another resolution protested against the continued high prices charged for accessories, particularly lithograph paper, claiming the manufacturing costs had decreased largely and that the pre-war price of ten cents per sheet was entirely adequate to defray the cost of manufacture and selling "of an item which it is thought should be furnished to the exhibitors at net cost."

Another resolution protested against the exhibition in the State of any salacious film of any kind whatsoever.

Fourteen Companies Incorporate in New York

With fourteen companies incorporating, a total of $631,000 is represented in the capitalization of concerns filing papers with the Secretary of State during the past week, to enter the motion picture business in New York State. These corporations, with the amount of capitalization and directors are:

Yonkers Strand Theatre Co., Yonkers, $50,000, M. J. Walsh, G. C. Walsh and W. B. J. Mitchell, Yonkers; Rudolph Ballet Co., New York, $5,000, C. F. Strohmenger, George J. Eysautier, A. A. McGivney, New York; Cardinal Pictures Corp., $1,000, A. A. Deutsch, Rudolph Trier, Nancy Katz, New York; Ercole Film Co., $100,000, Ercole Montagna, G. B. Michelot, Cesare Gravina, New York; Glengyle Corp., $50,000, Winthrop A. Mandell, A. F. Koehler, New York; Henry Duchardt, Brooklyn; Jans Productions, $5,000; Sylvia Taubenhaus, Benjamin Abraham, Isaac Schmal, New York; Fred C. Quimby, Inc., $1,000, F. C. and B. Beatrice Quimby, H. L. Knappen, New York; Scientific Pictures Corp., $1,000, A. N. Mirzaoff, F. H. Shaw, Karekin Aleon, New York; Goat Alley Producing Co., $5,000, J. J. Podell, Far Rockaway, Frederick Robinson, New York; I. C. Mondshain, Brooklyn; Motion Picture Equipment Corp., $200,000, W. C. Smith, Philip Weisbrot, C. C. Smith, New York; Community Motion Pictures Service, $500, David O. Decker, Ridgewood, N. J.; David Levy, Brooklyn; Mary Fry, New York; B. and J. Amusement Co., $10,000, Benjamin and Rose Joelson, Julius Joelson, New York; Adventures of Tarzan Serial Sales Corp., Nyack, $2,500, Adolph and Louis Qeiss, Joseph M. Sheen, New York; Kremer Coaster Corp., $200,000, George W. Kremer, George W., Jr. and E. G. Kremer, New York.

The Metropolitan Museum at Producers' Service

In a letter addressed to the Motion Picture News this week, Richard F. Bach, of the Metropolitan Museum of Art, New York City, points out the advantages that await motion picture producers in this institution. Mr. Bach writes:

"Occasionally producers have used the Metropolitan Museum in working up settings and properties. The occasions have been all too few. Our museum is a storehouse, crowded with a myriad suggestions for every imaginable kind of a setting. Every facility is offered for studying these things; special privileges are granted to designers and other technical men. We want the museum to work in behalf of the motion picture industry as it does in behalf of forty or fifty others that now use the galleries as larger laboratories added to their own.

"The institution is public; its service is gratis; the possibilities unlimited."

Charge Against Ruben and Finkelstein Dismissed

CHARGES of illegal conspiracy in restraint of trade made against I. H. Ruben and M. L. Finkelstein of the Twin City Amusement Trust Estate were dismissed by Judge Bardwell in district court, when Joseph W. Cohen, plaintiff in the action, failed to appear and testimony on the part of the deefnse was taken upon its merits.

Mr. Cohen, formerly owner of the Lagoon theatre, began his action more than a year ago. In the action he charged the defendants with maintaining an amusement trust and forcing him to lease his place to them by illegal methods. He was one of the principal witnesses before a legislative committee investigating the alleged amusement trust at the last legislative session. The investigation committee returned a report favorable to Mr. Ruben and Mr. Finkelstein.

Since then Mr. Cohen, through his attorney, has several times obtained continuances in the district court. When the case was finally called for trial the defendant made no appearance and the defense was allowed to introduce testimony to obtain a dismissal of the action on its merits.

Asks Educational Films Be Exempted from Duty

In a statement addressed to the Ways and Means Committee, Tariff Division, Washington, D. C., Willard B. Cook, president of the Pathescope Co. of America, urges the exemption of "strictly educational, religious and scientific films" from any duty under the anticipated revised schedule of customs duty on foreign-made motion pictures. The reasons given by Mr. Cook for this request are that the imposition of duty on such films will restrict the educational, religious, and sociological benefit derivable from such pictures, and will work hardship on many of America's religious and educational institutions which have only limited means at their disposal to procure such films.

The committee is also asked to exempt from import duty the "slow burning and so-called Safety Standard raw film stock" as it is desirable and conducive to the reduction of fire hazards to extend the use of this stock in non-theatrical fields. This kind of raw film is manufactured principally in France at the present time, Mr. Willard states.

Adolph Zukor's Sister-in-Law Becomes Bride

The wedding of Miss Frances Kaufman and Dr. Emanuel Stern took place at the Plaza Hotel on June 22. The bride is a sister-in-law of Adolph Zukor and sister of Al Kaufman, European production manager for the Famous Players-Lasky Corporation. Dr. Stern for the past six months has been the physician and surgeon at Paramount's Long Island studio and is connected with Bellevue Hospital, from the medical college of which he received his degree.

Explains Court's Decision in "Broken Doll" Action

Arthur Butler Graham, counselor-at-law and attorney for Associated Producers, in their legal action against International Film Service Co., Inc., which arose, over the release of the Allan Dwan production, "A Broken Doll," has issued a statement in answer to the article which appeared in the Motion Picture News of June 25th. International sought to restrain Associated Producers from releasing the picture under that title, claiming that it was the title of a magazine story published in the Cosmopolitan Magazine several years ago.

According to Mr. Graham, the order as signed by Justice Learned Hand denies the plaintiff's motion for an injunction and permits Associated Producers to distribute "A Broken Doll," merely requiring the company to keep an account of its profits to await the outcome of the litigation.

Mr. Graham quotes the court as follows: "It seems to me an ingenuous assumption to suppose that there are any substantial number of people who today attribute any secondary meaning to the title at all . . .

"The defendant is quite innocent of plagiarism, and finds itself unwittingly in peril of losing much of its investment to protect the plaintiff against an extremely doubtful and probably insubstantial loss . . ."

Tradepapers Protect Selves Against Copyright Suits

At a meeting of the Motion Picture Tradepapers Credit Association, Inc., of which the Moving Picture World, Exhibitors Trade Review, Motion Picture News, Inc., and Exhibitors Herald are members, held on Friday, June 24, the question of the publication of copyrighted photographs in advertising or reading matter furnished to the tradepapers for publication, was considered, and the following preamble and resolutions were unanimously adopted by the Association:

"Whereas, several actions have been commenced against the members of this Association and other trade papers by one Lumiere, photographer, to recover damages for alleged infringements of copyrights of photographs made by him; and

"Whereas, these photographs are furnished to the trade papers by producers, distributors or individuals for publication in advertisements or reading matter without having appended or attached thereto the copyright notice required by the Copyright Law of the United States; and

"Whereas, the various trade papers, members of this Association, desire to protect themselves against such proceedings and the consequent penalties and costs of defending such actions;

"Now, therefore, be it resolved, that all members of this Association refuse to accept for publication any advertising or reading matter containing photographs copyrighted by any photographer, unless the trade paper which is requested to publish the advertisement or reading matter, is furnished at the same time by the advertiser with a release in writing from the owner of the copyright against any suit, proceeding or damages for the publication thereof;

"Further resolved, that where any member of this Association is requested to publish any advertisement or other matter containing a photograph which has been so cut or trimmed that the evidences of copyright are not apparent, and by reason of such publication, said trade paper is or may be subjected to loss or damage, or incur expense in the defense of an action of any kind, the advertiser supplying such photograph will be held liable for the amount of such loss, damage or expense;

"Further resolved, that Mr. Harry G. Kosch, attorney for the Association, be directed to send a copy of this preamble and resolution to all producers and advertisers in the various trade papers;

"Further Resolved, that a copy of this preamble and resolution be published in each of the trade papers, members of this Association."

Producer and Distributor Functions Being Divided

That Is "Trend of the Times," Says A. S. Kane in Endorsing Editorial of Wm. A. Johnston

IN a letter recently addressed to William A. Johnston, editor of Motion Picture News, by Arthur S. Kane, chairman of the board of directors of Associated Exhibitors, Inc., a hearty endorsement is accorded by the Associated Exhibitors executive to Mr. Johnston's editorial, "Who Threatens Independence?" which appeared in the June 11th issue of the News. Mr. Kane declares that "the unmistakable trend of the times is for sharp division between the operations of producing and distributing." When the independent producer stands squarely on his own feet in the manufacture of pictures and the distributor is able to devote himself entirely to the matter of merchandising the picture, then the "very last danger to independence will be removed," declares Mr. Kane. Mr. Kane's letter follows in full:

"My dear Mr. Johnston:

"Your editorial, 'Who Threatens Independence?' is another important contribution to the welfare of the motion picture industry. You have in this case, as in many other instances in the past, frankly met a situation that is not often discussed with as much freedom as it should be. I am glad that your sentiments are in some respects very much the same as my own.

"In a review of conditions, given out upon my return from California recently, I said:

"'The unmistakable trend of the times is for sharp division between the operations of producing and distribution. I expect to see this become more and more pronounced. The producer will perform and finance the operation of manufacturing and the distributor will be a distributor solely and finance his own cost of distribution.

"'Heretofore, the distributor had been called upon not only to bear the cost of distribution, but to find the money to advance to the producer to make attractions or to reimburse him for negative costs upon delivery—which is the same thing. This has become too much of a burden for the distributor, with a smaller margin of profit, to bear.'

"When the independent producer leans too heavily upon the distributor for help, he is the one who threatens independence, because he is making it increasingly difficult for the motion picture industry to support independent distributing organizations. When the independent distributor's financial and exploitation power is devoted exclusively to the merchandising of pictures, he can then achieve results that will mean profit for himself and for the producer. When he is compelled to devote his resources to production, he is certain to suffer in the performance of his true function—the merchandising of film.

"You very correctly state that if the independent producer gets a fair deal and forceful merchandising, he can turn elsewhere for financial help—to keep on making pictures.

"As I pointed out upon my return from Los Angeles, many of the bankers and financial interests in Southern California are fast coming to the realization that they must help legitimate producers of independent attractions or the wheels of progress of the industry, as related to Los Angeles, will be at a standstill. The largest banking institutions are now doing everything to encourage business in the motion picture industry. Their attitude toward this business is undergoing a radical change.

"When the independent producer stands squarely upon his own feet in the manufacture of motion pictures, and when he places his product through organizations that are devoted exclusively to the exploitation and sale of pictures, the very last danger to independence will be removed. As long as there are capable producers, financing themselves and specializing altogether in their own line of endeavor; as long as there are independent exchanges devoted exclusively to the rental of pictures, there will be a tremendous market for independent pictures.

"The Associated Exhibitors is today a marketing organization, with the door wide open to independently made productions of genuine merit. You are quite right in stating that he will get first runs—if his picture is good enough. The tremendous success enjoyed by every genuinely good, independently made picture shows that the picture is the thing and not the source from which it comes. Real good pictures cannot be kept from success today.

"Back of all this must be the support of exhibitors. I do not believe they have failed to date to adequately support independent productions, and I do not believe they will fail of such support in the future. Their success as exhibitors in this industry is the finest evidence of common sense. The best business brains of the country, plus the pioneering spirit, have resulted in the magnificent theatres erected throughout this country. The men capable of such an achievement can be depended upon to regard with a cool eye every development in the industry.

"Independence and the competitive instinct to do something bigger than the other man caused the erection of the big theatres we see today. That spirit still exists and new houses are being put up in all parts of the country. The same spirit brought forth independent productions and these two elements of the industry, the independent producer and the independent exhibitor can be depended upon to maintain an overwhelming balance of power.

"The exhibitor is taking excellent care of his independence and I believe that the adjustment now going on between producers and distributors to the end that a sharp division between the activities of the two shall be maintained is a complete and final guarantee of the enduring spirit of independence in this business."

Brady Demands Apology for Stigma on Industry

The following letter has been sent by William A. Brady, president of the National Association of the Motion Picture Industry to the editors and publishers of the Daily News of New York. The editorial entitled, "Capitalizing Indecency" to which Mr. Brady's letter is a reply, was published in the News June 22:

"Dear Sirs:

"In your issue today you have editorially libeled a great industry.

"Under the heading 'Capitalizing Indecency,' you draw a lurid word picture of motion picture producers vigorously bidding for the services of certain women who have recently figured in sensational scandals. You say that the producers of both the spoken and silent drama must purge themselves of capitalizing indecency before they can obtain a fair hearing upon the question of censorship.

"You assert that every one of the women who have figured in disgraceful scandals within the last six months will shortly be featured as screen stars, 'not because they are talented, but because they are vicious.'

"This is a gross misstatement of the facts and as such is justly resented by the men identified with this, the fifth greatest industry in the United States.

"The motion picture industry has no place for such women as you describe. Our exchanges are closed against them. They are barred from the screens of motion picture theatres throughout the country.

"The producers and distributors of motion pictures are earnestly and effectively endeavoring to preserve a clean and wholesome screen.

"When certain persons outside the industry announced recently that they intended exploiting in pictures a woman who had figured prominently in a notorious murder case in Oklahoma, the organized motion picture interests immediately took steps to prevent any such film from reaching the screens of America. The National Association of the Motion Picture Industry went on record in the matter. So did the Motion Picture Theatre Owners of America.

"Thus the motion picture industry repulsed the efforts of unscrupulous outsiders to foist such a picture upon the public.

"Still more recently the newspapers reported that a motion picture company had offered a large sum of money to a New York woman whose domestic affairs have furnished the newspapers with sensational news for many months. This reported offer, however, was denied. It had been apparently faked to bolster up a lagging news story.

"What are the other cases you refer to? We know of none. Who are the 'every one of these women' you say have been offered big salaries to act for the screen and who in a few months will be featured as screen stars?'

"I am not attempting to defend the 'millionaire's chorus' referred to in your editorial, nor indiscretions that occasionally, in the past, have crept into the films, but I do most vigorously object to your assertion that the producers of motion pictures are seeking to capitalize indecency and in fairness to the reputable men who are engaged in the picture industry, I respectively demand an apology for the stigma your editorial has placed upon them."

Closes on Sunday, Churches Pay Usual Earnings

A THEATRE owner has been found who is willing to abide by the blue laws. He is Walter E. Talley, owner of the Empire photoplay house at Lawrenceburg, Ind., who has been paid $250 by the church people of the town on consideration that he remain closed on Sundays between June 19, 1921 and Jan. 1, 1922. The sum represents what the Sunday earnings of the Empire would have been during this period. Charges of operating on Sunday pending against Talley are to be dismissed with the costs paid by the church workers.

Michigan Circuit to Remodel Theatres

The Butterfield interests in Michigan are now concentrating their efforts on remodelling and improving the theatres during the closed time of the Summer season, and many improvements will be made in their several theatres. They control 25 theatres in the state of Michigan, and have a compact circuit of ten towns.

The Bijou Theatre in Lansing will be remodelled with entire new equipment and will open the latter part of August and will be known as The Regent Theatre, playing pictures and incidental attractions. First National pictures will form the nucleus of the picture program. The Orpheum Theatre in Jackson is to be remodelled and re-decorated, and opened September 1st.

The Bijou Theatre in Battle Creek will also be remodelled and overhauled, and is expected to open its season on September 1st. The Majestic and Family Theatres at Port Huron, recently acquired, will be completely rejuvenated and newly equipped, playing a policy of pictures, one night stand attractions and vaudeville from time to time.

F.I.L.M. Club to Hold Outing July 27th

The F. I. L. M. Club of New York City will hold its annual outing at Karatsonyi's Inn, Glenwood-on-the-Sound, L. I., on Wednesday, July 27.

The steamer Nassau has been chartered and will leave East 37th Street dock at 12 o'clock noon for a sail around the Sound to Glenwood. Karatsonyi will serve one of his famous shore dinners at the pavilion.

A baseball game between the Theatre Owners Chamber of Commerce and the Film Club members will be played for the championship. Other athletic games will be held with valuable awards for the winners.

The steamer Nassau will leave Glenwood about eight o'clock for a moonlight sail on the return trip. A moonlight dancing competition will be held on the steamer. A jazz band will accompany the Club for the entire trip.

The arrangement committee consists of John Iris, chairman; George Uffner, George Balston, Louis Rosenbluh, H. H. Buxbaum, and W. E. Raynor.

Neither Faction Pleased by Censor Appointment

Exhibitors and reformers all were passed by when Governor Albert C. Ritchie of Maryland reappointed Charles F. Macklin a member of the State Board of Motion Picture Censors last week.

The exhibitors appear not to be greatly worried by the Governor's alleged second failure to give them representation on the board and have no comment to make on the situation. The reformers, however, led by the League for Better Motion Pictures, have formally notified the Governor of their dissatisfaction.

Late Wire Briefs from the Coast

REGINALD BARKER announces that he will not renew his Goldwyn contract, but will produce independently. His representative in New York is now arranging for the release of his pictures.

The Nova Film Syndicate has been organized by R. A. Glascow and Martin L. Anderson of St. Louis. They will produce features starring Gladys Brockwell. Phil Rosen will direct and the company will work at Universal. Stories by Adele Buffington, Wycliffe Hill and Jack Atkins have been purchased.

Rubaiyat, Inc., has been organized by Ferdinand Earle, and is beginning the production of the Rubaiyat of Omar Khayyam. The cast includes Frederick Warde, Edwin Stevens, Marriska Aldrich and Hedwiga Reigher and Edmund Carew.

Richard Walton Tully is here to produce his play, "Omar, the Tentmaker," with Guy Bates Post as star. James Young will direct. Work will be started at the Brunton studios and First National will release the feature.

President Robert Lieber, of First National, his wife and two daughters, are here for a two weeks' stay.

The Anita Stewart company has finished "A Question of Honor."

Alan Holubar has completed the script for his next production.

Marshall Neilan will play in his next picture, "Bits of Life." In the cast also are Lon Chaney, Teddy Sampson, Anna May Wong, Rockliffe Fellows, Fred Burton and James Bradbury. The company is producing at the Goldwyn studios.

John Raoul Walsh is editing "The Serenade" and has script ready for his next production.

"The Sky is the Limit," is the title of the next Harold Lloyd comedy.

The David Butler company will this week finish their second production, "Bing, Bang, Boom," under the direction of Fred Butler. The cast includes Doris Dawn, William Walling, J. N. Carlisle, Bert Hadley and William Duvall.

Harold Lloyd Comedy to Be Featured at Capitol

"AMONG Those Present," the latest of Harold Lloyd's three-reel comedy series for Associated Exhibitors, has been booked by the management of the Capitol theatre, New York, and will be featured on the program of this Broadway house during the week of July 3rd.

Four of Charles Urban's short subjects will also be run in the all short subject program being arranged by S. L. Rothafel for the coming week.

No Ghost to Walk for Doc. Ellis P. Oberholtzer

The name of Dr. Ellis P. Oberholtzer, of Philadelphia, around which for months there has been waged a bitter battle in an effort to have him restored to his erstwhile voting post in the State Board of Motion Picture Censors, has been removed from the payroll of the State of Pennsylvania.

Since his removal last fall, by Governor Sproul, from actual voting membership in the board, Dr. Oberholtzer had been drawing $3,000 a year as a director of censorship without voting power.

On last Friday, June 24, the new Auditor General of the State, Samuel J. Lewis, declared that he had found that under the 1921 amendment, to the censorship law there is no legal authority for the position of director and no fund from which to pay the $3,000. Hence the fiscal watchdog of the State has declined to approve the pay voucher for Oberholtzer, submitted to him for the first half June.

"The Birth of a Nation" Is Allowed in Providence

"The Birth of a Nation," which was refused a showing in Boston, will be presented at the Rialto theatre, Providence, R. I., the week of June 20. The picture is not being shown, however, without considerable opposition, and many hearings before the Board of Police Commissioners. Rt. Rev. William A. Hickey, bishop of Providence, has expressed himself in conjunction with the opposition made by the negro population, as entirely against the showing of the picture. The Board of Police Commissioners, however, after a month's hearing of complaints, on June 17 put their stamp of approval on the picture. When "The Birth of a Nation" was shown at the Providence Opera House five years ago, the Board comprised of the same members permitted it to be shown.

The picture was run off seven separate times in the Board's private projection rooms and several of the scenes most strenuously objected to were ordered cut out. To offset this a reel never shown in Providence was added.

Into Larger Quarters

Imperial Pictures, owing to increase in business, is moving into larger quarters in the Gotham National Bank, 59th and Columbus Circle, on July 1.

PROGRAMS FOR THE WEEK OF JULY 2 ND

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—

Overture—"Selections from Thais" by Capitol Orchestra.
Musical—"Meditation" by Jacques Gordon, and "Mirror Song" by Mlle. Fanny Rezia.
Prologue—"Carnival" by Capitol Mixed Quartette. Ballet Corps. "O Solo Mio" sung by Eric Bye.
Current Events—Capitol News.
Feature—"Carnival"—United Artists.
Organ Solo—By Dr. Alfred Robyn.

Rialto Theatre—

Overture—"Phedre"—Massenet—By Rialto Orchestra.
Sport Pictorial—"Beyond the Beaten Trail."
Vocal—"Aria from La Juive" by Martin Brefel, tenor.
Current Events—Rialto Magazine.
Musical—"Merry Widow" Selections—Rialto Orchestra and Mary Fabian, soprano.
Feature—"Wealth"—Paramount—Ethel Clayton.
Benda Mask Dance by Desha, Vera Myers, Paul Oscard.
Comedy—Chaplin Revival—"The Fireman."
Organ Solo—"Huldigungsmarch" Grieg—By John Friest.

Rivoli Theatre—

Overture—Ballet Music from "Queen of Sheba" by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"The Temple Bells Are Ringing" by George Richardson.
Feature—"The Bronze Bell" Paramount.
Vocal—"The Cry" from "The Valkyrie" sung by Ilsa Bressler.
Comedy—"Aint Love Grand?" Sunshine.
Organ Solo—"Largo"—Handel—Played by J. Van Cleft Cooper.

Mark-Strand Theatre—

Overture—Selections from "Robinhood."
Current Events—Mark-Strand Topical Review.
Feature—Salvation Nell—Whitman Bennett. Given with a vocal prologue in which the Strand Ladies Quartette and Ralph Corey, solo trombonist appear. A special stage setting is provided.
Comedy—The Skipper's Narrow Escape—First National.
Organ—"Festival March."
Next Week—Cabiria.

Criterion—

Second week of "The Golem" and program complete.

WHAT WOULD THEY FIND INSIDE THAT DOOR?
May McAvoy
"A PRIVATE SCANDAL"
A Gripping Real Story Peopled With Everyday, Human Characters!
A Tense Emotional Drama!
A Story That Sweeps You Along With Its Powerful Theme!
Suspense That Grips and Holds You From One Great Scene To Another!
Ably supporting Miss McAvoy are such distinguished players as
KATHLYN WILLIAMS
RALPH LEWIS
BRUCE GORDON
LLOYD WHITLOCK and
GLADYS FOX
SIX ACTS OF METROPOLITAN VAUDEVILLE
Continuous Vaudeville and Pictures
The Ellis-Nolan Troupe
Acrobatics DeLuxe
Carl and Ethel
FOSTER RAY
Offer Their Musical Comedy Success "After Dinner"
CORTEZ SISTERS
"International Entertainers"
DAILEY BROTHERS
"Head to Head See-Saw"
GALLE, FRANK & GALLE
In Music, Songs, Whistling and Dance
Rex and Vera
ADAMS THOMAS
Present
"In and Out of Society"
Extra Added Picture Attractions at 1:15 and 4:45 P. M. Daily except Saturday, and Sunday's Sensation comes on and Rivoli News Review.
Rivoli
TOLEDO

Another of Harold F. Wendt's ads for "A Private Scandal," playing recently at the Rivoli theatre, Toledo

LOS ANGELES

Tally's Theatre—

Overture—Knabe Ampico piano playing Rubenstein's "Concerto" with orchestra. and organ accompaniment.
Current Events—Kinograms.
Vocal—The City of Dreams, baritone solo.
Feature—Some One in the House—Metro.

Clune's Broadway—

Educational—Ford Weekly.
Organ—Where the River Shannon Flows.
Novelty—Trailing the Coyote—Pathe. Bill and Bob series.
Feature—Such a Little Queen—Constance Binney.

Superba Theatre—

Overture—Underneath the Big Top.
Current Events—International News.
Comedy—Pals—Century.
Feature—The Man Tamer—Universal. Presented with a prologue in which six children appear in song and clown acts. The number is titled "Miniature Ringling Brothers' Circus."
Next Week—Wolves of the North.

Grauman's Theatre—

Overture—Light Cavalry.
Current Events—Pathe News.
Organ—Brother Bill.
Novelty—Topics of the Day—Pathe.
Special—Ted Shawn Dancers, a company of twelve people in a novelty dancing act.
Cartoon—Felix release—Paramount.
Vocal—All for You, tenor solo.
Feature—Too Much Speed—Wallace Reid.

California Theatre—

Overture—Il Trovatore.
Current Events—Fox News and Kinograms.
Organ—Mi-Mi.
Vocal—"Tea Leaves" and "My Little Blue Dress," soprano solo.
Feature—Pardon My French—Goldwyn.
Comedy—Love's Outcast—Sennett.
Next Week—Cold Steel.

Mission Theatre—

Overture—Morning, Noon and Night.
Educational—Feathered Fights of the Farralones—Educational.
Organ—Little Crumbs of Happiness.
Instrumental—"Tomorrow Land" rendered as a violin solo.
Feature—Dream Street—United Artists.

Symphony Theatre—

Current Events—Selznick News.
Cartoon—Andy's Caller—Gumps.
Educational—Norway Pines—Educational.
Feature—Foolish Matrons—Associated Producers. Given with a prologue titled "Temptation" and consists of the appearance of "Mephisto" with lighting effects and a special setting.

Kinema Theatre—

Overture—Second Hungarian Rhapsody.
Current Events—International News and Kinograms.
Vocal—The Brilliant Bird—Soprano solo.
Novelty—A Ride in a Runaway Train—Educational.
Orchestra—Popular numbers.
Comedy—Roman Romeos—Universal
Feature—Lessons in Love—Constance Talmadge.
Next Week—The Sky Pilot.

Miller's Theatre—

Second Week of "Down Home."

Grauman's Rialto Theatre—

Third Week of "The Woman God Changed."

SAN FRANCISCO

Strand Theatre—

Current Events—Fox News.
Cartoon—Mutt and Jeff—Fox.
Comedy—Short and Snappy—Christie.
Organ—All By Myself.
Vocal—Mimi.
Feature—Foolish Matrons—Associated Producers.
Next Week—Worlds Apart.

California Theatre—

Orchestra—Arabian Maid March.
Novelty—Topics of the Day—Pathe.
Orchestra—Selections from "Serenade" and "Wishing."
Comedy—The Goat—Keaton.
Special—Special company presents seven vocal numbers.
Feature—A Private Scandal—Realart.
Next Week—Billions.

Imperial Theatre—

Current Events—Imperial Screen News.
Orchestra—Selections from "Pagliacci" and "Mimi."
Comedy—Ain't Love Grand—Al. St. John.
Feature—Snowblind—Goldwyn. Presented with atmospheric prologue and tableau.
Orchestra—Ain't We got Fun.
Next Week—The Ten Dollar Raise.

Tivoli Theatre—

Orchestra—Selections from "Mlle. Modiste" and Brahm's "Hungarian Dance Number."
Vocal—"Melody and F" and "Peggy O'Neil."
Features—A Message From Mars—Metro. Cinderella's Twin—Metro.
Next Week—The Old Swimmin' Hole.

Rialto Theatre—

Current Events—Rialto News Review.
Cartoon—Gumps Release.
Comedy—He Loved Her Still—Billy West.
Orchestra—"Music Box," "Now and Then" and "Blue Blues."
Special—Lew Cody in a sketch.
Feature—A Dangerous Pastime.
Next Week—A Tale of Two Worlds.

Frolic Theatre—

Comedy—Pals—Century.
Current Events—International News.

LOOK THIS OVER!
You Won't Find a Better Program In The City
STARTS TODAY All WEEK
DES MOINES THEATRE
DIRECTION OF A H BLANK
The "High Sign" of "Laffter"
A rollicking farce of a weird secret society which turns things Topsy Turvey and ends in an acrobatic whirlwind of pleasure.
BUSTER KEATON
in his latest, first time shown
"High Sign"
A comedy that is different, it will please and entertain from start to finish.
ALL-ABOARD! The Unusual Attraction
'A Ride on a Runaway Train'
DRAMA as you like it—Lights of happiness—shadows of darkness and sacrifice interwoven into a drama of a wife's devotion to fight for love-loyalty and love-loneliness.
"COURAGE"
featuring
Naomi Childers
Sam De Grasse
A feature attraction that holds first honors in dramatic value.
Performances start at 1:00—3:00—5:00—7:00—9:00

One of Arthur G. Stolte's displays in which he gives the comedy "High Sign" the best end of the billing

Feature—The Fighting Lover—Universal.
Special—Mandits Beware—Universal.
Next Week—The Man Tamer.

DENVER

America Theatre—
Current Events—International News.
Educational — Babyhood — Educational.
Feature—Scrap Iron—First National.
Next Week—Kazan.

Rialto Theatre—
Novelty—The Runaway Train—Educational.
Current Events—Pathe News.
Comedy—Dynamite—Educational.
Novelty—Topics of the Day—Pathe.
Feature—The Man of the Forest—Hodkinson.
Next Week—Too Much Speed.

SEATTLE

Blue Mouse Theatre—
Overture — "Naughty Marietta Selections."
Current Events—Fox News.
Feature—"Two Weeks with Pay."
Comedy—"Aint Love Grand?"—Sunshine.
Coming — "Foolish Matrons" — Associated Producers.

Winter Garden Theatre—
Overture—Collection from Operas.
Current Events—Pathe News, International News, Topics of the Day.
Feature—"The Girl from the Marshcroft."
Comedy—"The Circus Hero."
Coming — "Through the Back Door"—United Artists.

Liberty Theatre—
Overture—"Poet and Peasant" von Suppe.
Comedy—Felix Fighting Cat.
Current Events—News Weekly.
Feature—"Scrap Iron."
Scenic—"Merry Put Put."
Coming—"Lessons in Love"—First National.

NEW YORK CITY

Strand Theatre—
Overture—"Selections from Robinhood"—Strand Orchestra.
Current Events—Topical Review.
Scenic.
Vocal Prologue — Strand Ladies Quartette.
Feature—"Salvation Nell."
Comedy—"The Skipper's Narrow Escape."—Toonerville Trolley Cartoon.
Organ Solo—"Festal March."

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—Selection from "The Sweetheart Shop."
Burton Holmes Screen Travel—"Liberated Jerusalem."
Woodlawn Pictorial Review.
Comedy Playlet—"High Rollers."
Overture—"1812."
Feature—"The Bronze Bell."
Intermission—"Girls."
Coming Feature—Priscilla Dean in "Reputation."

Tivoli Theatre—
Overture—"In a Clock Store."
Literary Digest.
Specialty—"The Love Nest," by Messrs. Cropper and Malsteder.
Pathe Weekly.
Organ Solo—"The Sunshine of Your Smile," by Jesse Crawford.
Prologue — Marguerite Dodge Warner, vocalist.
Feature—"Passion," featuring Pola Negri.
Coming Feature—Elsie Ferguson in "Sacred and Profane Love."

Roosevelt Theatre—
Overture—Raymond's Overture.
Prizma—"The Little Match Girl," from Anderson's Fables.
Specialty—Coloratura soprano singing "Lo! Hear the Gentle Lark."
Topics of the Day.
Current Events.
Specialty—Selections from "Carmen" by a man in costume.
Feature—Charles Ray in "Scrap Iron"—second week.
Coming Feature—"The Lillies of Japan."

Randolph Theatre—
Organ Selections.
Feature—Wallace Reid in 'Too Much Speed."
Comedy—"The Restless Sex."

Barbee's Theatre—
Feature—"Some Wild Oats"—7th week.
Coming Feature—Babe Ruth in "Headin' Home."

Ziegfeld Theatre—
Incidental Music by Orchestra.
Feature—"Dream Street."

CINCINNATI

Walnut—
Overture—Little Crumbs of Happiness.
Current Events—Pathe 52.
Scenic—Beggars and Fakirs—Educational.
Topics of the Day—Literary Digest.
Feature—Peck's Bad Boy.
Next Week—Too Much Speed.

Gifts—
Current Events—Fox 41.
Sunshine Comedy.
Feature—Good Women.
Next Week—A Perfect Crime.

Grand—
Current Events—Kinograms.
Comedy—Let Me Explain—Christie.
Novelty—Mice in Council—Aesop Fable.
Feature—The Mask.
Next Week—Too Wise Women.

Keith's—
Current Events—Pathe 51.
Comdy—Fickle Fancy—Sennett.
Feature—Ducks and Drakes.
Next Week—The Great Adventure.

Capitol—
Overture — Mamenoi — Ostrow — Capitol Symphony orchestra, Buel B. Risinger conducting.
Capitol News Events Novelty—Pathe 51.
Operatic presentation: Barcarolle from "Tales of Hoffman." Soprano and contralto.
Topics of the Day—Literary Digest.
Organologue—Ain't We Got Fun—Edw. Benedict organist.
Feature—The Wild Goose.
Next Week—undecided.

CLEVELAND

State—
Overture—Franz Lehar's Hits, including "The Merry Widow" "Gypsy Love" and "Eva," arranged by H. L. Spitalny, musical director.

Announcing
THE Circle Theatre's Summer Policy
Crowds at the opening yesterday, which marked the initial performance under the new policy of changing the entire program on Saturday instead of Sunday, howled with delight at this rollicking joyride of laughter.
Entire Change of Program Each Saturday
—REMEMBER—
It will be shown for the last times Friday.
"The Girl in The Taxi"
With
Mr. and Mrs. Carter DeHaven
She's Broadway's Vampiest Vamp—With a Pile of Style and a Mile of Guile.
Added Features
A Toonerville Trolley Comedy
"The Toonerville Fire Brigade"
"A RIDE WITH A RUNAWAY TRAIN"
A Lyman Howe Novelty Film

A three-column by fourteen-inch ad on "The Girl in the Taxi," sponsored by the Circle theatre of Indianapolis

4 Days Only
Today Ends Wed. Nite
Strand
DIRECTION OF A H BLANK
4 Days Only
Today Ends Wed. Nite
A REFRESHING COMEDY DRAMA IN OMAHA'S MOST AIRY AND COMFORTABLE THEATER
BEBE DANIELS
(The Good Little Bad Girl)
IN
"Two Weeks With Pay"
(which is another way of saying vacation)
Silverman's Orchestra Playing the Overture "THE ONLY GIRL"—Herbert
Pathe News—Cartoon Comedy—Chrystie Comedy

This one for "Two Weeks With Pay," in size twelve inches by three columns, is by the Strand theatre of Omaha

Current Events—Pathe News—Topics of the Day.
Travelogue — "The Runaway Train." Lyman Howe's travel picture.
Comedy—"She Sighed by the Sea Side," Ben Turpin, Phyllis Haver—Mack Sennett Comedy.
Cartoon—Mutt & Jeff in "A Shocking Idea."
Divertissement—"Sylvan Fantastic Ballet," a series of six dancing numbers given under the direction of Mrs. Gus Zimmerman, with special musical score arranged by H. L. Spitalny. Dance numbers include "Shadow Dance;" "Rainbow March;" "Spirit of Spring;" 'Flirtation Polka;" "Bacchanale" and Suite of Waltzes.
Feature—"Up the Road With Sally" with Constance Talmadge.
Next Week—Thomas Meighan in "White and Unmarried."

Allen—
Overture—Liszt's Second Hungarian Rhapsody—interpreted by Philip Spitalny, Musical Director.
Musical Novelty—Norma Spitalny, eight year olt daughter of Philip Spitalny, conducting orchestra through.
Current Events—Selznick News—Kinograms.
Cartoon—Aesop's Fables "The Rooster and the Eagle."
Prelude—"The Feast of Lanterns and Tall Spears," a festivtl of "Old China," with cast of 40 people, in singing and dancing. Arranged by S Barrett McCormick. Scenes and costumes by Frank Zimmerer. Choreography by Walter Cooke.
Feature—"A Tale of Two Worlds."
Vocal—Thomas Conkey, musical comedy star, and Lillian Crossman singing the song hits from Victor Herbert's "Sweethearts."
Next Week—"The Man of the Forest," by Zane Grey.

Stillman—
Overture—"Irene" under direction

The Strand theatre, of Des Moines, split the billing on "Among Those Present" and "A Private Scandal" in this display five columns by six inches

H. Pfizenmeyer. Followed by "Humoresque" rendered as a piccolo solo by Augustine Mendoza.
Current Events — Pathe News — Topics of the Day.
Sport Pictorial—Outdoor Life Pictures.
Comedy—"Friday, the 18th"—Hall-Room Boys Comedy.
Feature—"A Divorce of Convenience" with Owen Moore.
Next Week—Ethel Clayton in "Sham."

Park—
Overture—"Fortune Teller" with "Gypsy Love" song, sung by Quartette.
Theme—"My Golden Girl" by Victor Herbert.
Current Events — Pathe News — Topics of the Day.
Comedy — "Ready to Serve" Snookey Comedy.
Scenic — "In China" — Chester Scenic.
Feature — "Sheltered Daughters" with Justine Johnstone.
Next Week—"Black Roses" featuring Sessue Hayakawa.

Metropolitan—
Overture — Grand Fantasie from Gounod's "Faust."
Current Events—Selznick News—Urban Movie Chats.
Comedy—Al St. John in "The Window Trimmer."
Feature—"When a Man Sees Red" with William Farnum.
Next Week—Closed for the summer.

Strand—
Overture—"The Serenaders."
Current Events—Ford Weekly.
Comedy—"Lying Lions" with Bart Duncan.
Feature—"The Man from Funeral Range" with Wallace Reid.
Western — Irving Cummings in "Pricked"—a two-reel western.

Standard—
Current Events — International News.
Comedy—"Custer's Last Stand"—Century Comedy.
Feature—Edith Roberts in "Thunder Island."
Next Week—Frank Mayo in "The Fighting Lover."

PITTSBURG

Liberty Theatre—
Current Events — International News.
Novelty—Topics of the Day.
Feature—Not Guilty.
Comedy—She Sighed by the Seaside.
Next Week—Courage.

Regent Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Kazan.
Comedy—Toonerville Fire Brigade.
Next Week—Idols of the North.

Savoy Theatre—
Current Events—Fox News.
Feature—A Ridin' Romeo.
Comedy—Just in Time.
Next Week—Kazan.

Minerva Theatre—
Double Bill—Dangerous Pastime, and Hunger of the Blood.

Olympic Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—The Lost Romance.
Comedy—Wives and Brooms.
Next Week—Behind Masks.

Cameraphone—
Current Events—Selznick News.
Feature—Don't Neglect Your Wife.
Comedy—The Night Before.
Next Week—Among Those Present.

Blackstone Theatre—
Current Events—Pathe News.
Scenic—Bruce Travelogue.
Feature—2nd week of Too Much Speed.
Comedy—Toonerville Fire Brigade.
Next Week—Not announced.

Grand Theatre—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—Not Guilty.
Comedy—She Sighed by the Seaside.
Next Week—Courage, and Among Those Present.

Nixon Theatre—
2nd week of Dream Street.

KANSAS CITY

Liberty Theatre—
Overture—Selection from "The Rose Girl," by Liberty symphony orchestra, Frederick J. Curth, director.
Comedy—"Aesop's Fables."
News—Pathe.
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Such a Little Queen," with Constance Binney.
Next Week—"The Greater Claim," with Alice Lake.

Doric Theatre—
Overture—Selections by Doric orchestra, Sandor Kish, director.
News—Screen magazine.
Organ selections—P E. Stevens, organist.
Special—Jack Dempsey in training camp—(Pathe).
Feature—"The Rider of the King Log," with Frank Sheridan.
Next Week—"Home Stuff," with Viola Dana.

Newman Theatre—
Overture — Hits from "Naughty Marietta," by Newman concert orchestra, Leo F. Forbestein, director.
Newman News and Views.
Organ selections—Gerald F. Baker and Quentin Landwehr, organists.
Vocal number—Ruth Thompson, soprano, and Georges Trabert, tenor.
Special number — "Baby Doll" Borden, "The Child Al Jolson," singing "Peck's Bad Boy;" song dedicated to Jackie Coogan by Irving Berlin.
Added attraction—"The Fight of the Age," showing Dempsey and Carpentier in training.
Feature—"Peck's Bad Boy," with Jackie Coogan.
Next Week—"The Gilded Lily" with Mae Murray.

Royal Theatre—
Overture—Selections by Royal orchestra, Lewis M. Forbstein director
News—Royal Screen Magazine.
Special number—Violin solo, "In A Boat."
Added attraction—Scenes of Jack Dempsey and Georges Carpentier in training camps.
Organ selections—Milo T. Harte, organist.
Feature—"The Wild Goose," by Gouverneur Morris.
Next Week—"Scrap Iron," with Charles Ray.

Twelfth Street Theatre—
Overture — Selections by Webb's orchestra.
News—Screen magazine.
Feature—"A Tale of Two Worlds," by Gouverneur Morris.
Next Week—"Sham," with Ethel Clayton.

NEW ORLEANS

Strand Theatre—
Feature—Lessons in Love—Constance Talmadge.
Pathe Review.
Pathe News.
Fox Sunshine Comedy — Three Good Pals.
Niagara—Prizma.
Strand Orchestra.
Next Week—Fourth Anniversary program—Double bill, including Bob Hampton of Placer and Lloyd Comedy "Now or Never."

Liberty Theatre—
Feature—The Oath—All star.
Paramount Magazine.
Educational Comedy—The Firebugs.
International News—Universal.
Next Week—Passion Flower and Comedy, "Just in Time."

Trianon Theatre—
Feature—The Outside Woman—Wanda Hawley.
Pathe News.
Pathe Review.
Comedy—Shoulder Arms.
Next Week—The Girl in the Taxi—Carter de Haven.

Globe Theatre—
Off Shore Pirate—Viola Dana.
Screen Snapshots.
International News.
Next Week—Straight from Paris—Clara Kimball Young.

Pearce's Tudor—
Salvage—Pauline Frederick.
Comedy—Their First Honeymoon—Montey Banks.
Next Week — Blind Love — Lucy Cotton.

BALTIMORE

Rivoli—
Overture—"The Bohemian Girl" by Balfe.
Current Events—Rivoli News of the World.
Special — Prelude, arranged by Felice Iula.
Feature—Gypsy Blood—Pola Negri.
Comedy — Let Me Explain! — Christie.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—Scrap Iron—Charles Ray.

Century—
Overture—"Apple Blossoms" by Kreisler and Jacoby.
Current Events — Kinograms and Pathe as Century News.
Special—Prizma.
Vocal — Italian gems. Singers, Justin Laurie, tenor, and Fernando Guarneri, baritone, from Chicago and Metropolitan Opera Houses.
Feature — The Woman God Changed—Seena Owen.
Comedy.

Parkway—
Overture—Classic.
Current Events — Parkway News and Special Review.
Travelogue—The Runaway Train—Howe's.
Feature—The Bronze Bell—Doris

BUFFALO'S LEADING AND COOLEST THEATRES
ONE WEEK BEGINNING SUNDAY
CRITERION
SHEAS
GOUVERNEUR MORRIS' story
"The Wild Goose"
staged in lavish beauty and thrillingly played by a CAST INCLUDING
MARY MACLAREN and NORMAN KERRY
also
BEN TURPIN
in MACK SENNETT'S latest comedy
"SHE SIGHED BY THE SEA SIDE"
A Paramount Picture
HIPPODROME
SHEAS
BEGINNING SUNDAY FOR FOUR DAYS
DOUBLE FEATURE
CLARA KIMBALL YOUNG
in her captivating new photo drama
"Straight From Paris"
FROM THE BRILLIANT STORY BY SADA COWAN
HIPPODROME SYMPHONY ORCHESTRA
Katherine Stang SOLOIST
also CLYDE COOK, 5000-
Sunshine Widows & ENTIRE
Singer Midget Circus
in 6 REELS of "SKIRTS"
SPECTACULAR FUN
Sunday Only
Clara Kimball YOUNG in "STRAIGHT FROM PARIS"
NORTH PARK
SHEAS
MERTEL AVE. AT NORTH PARK CRESCENT 133
CLYDE COOK, The Singers, 5000 and 5000 Sunshine Widows in SIX REELS of COMEDY SPECTACLE "SKIRTS"
Matinee Today
SAME PROGRAM AS SHEAS HIPPODROME

Harold B. Franklin, of Shea's theatres, Buffalo, advertised "The Wild Goose" and "Straight From Paris," as shown above

May.

New—
Overture—Selections from "Sally" by Jerome Kern.
Current Events—Pathe News and Review.
Special—"Gavotte," by Elgar.—H. A. Bochme, organist.
Feature—Sacred and Profane Love—Elsie Ferguson.
Comedy—In 24 Hours—Electric.

Wizard—
Overture — Popular and Classic Hits.
Current Events—Topics of the Day and Fathe News.
Feature—A Private Scandal—May McAvoy.

PHILADELPHIA

Stanley—
Overture—"Mignon," Thomas.
Current Events—Stanley News.
Educational—Babyhood.
Comedy — Tony Sarg Creation: Why They Love Cavemen.
Vocal Prologue—Dreaming Alone in the Twilight—Edward Albano, soloist.
Feature—The Lost Romance
Special—Pathe Review.
Next Week—"White and Unmarried."

Stanton—
Overture — The Jolly Robbers — Suppe.
Feature—A Private Scandal—Realart.
Comedy—The Skipper Takes a Fling.
Current Events—Fox News.
Cartoon—A Shocking Idea—Mutt and Jeff.
Scenic—Pathe Review.
Next Week—Just Out of College.

Arcadia—
Feature—The House That Jazz Built.
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue.
Special—Aesop's Fables.
Short Subject—Screen Snapshots.
Next Week—The Little Fool.

Victoria—
Feature—Salvage.
Current Events—Pathe News
Scenic — Burton Holmes Travelogue.
Comedy—The Skipper Takes A Fling.
Next Week—Reputation.

Palace—
Feature—Too Much Speed.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—The Fall Guy.
Special—The Runawy Train.
Cartoon—Watering Elephants.
Next Week—Peck's Bad Boy.

Capitol—
Feature—Thru the Back Door.
Comedy—The Skipper's Flirtation.
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Next Week—Black Roses.

Regent—
Feature—Dream Street.
Owing to its length this is the only thing on the program.
Next Week— Guile of Women

BROOKLYN

Mark Strand—
Overture of Mystery. Mark Strand Symphony Orchestra, Alois Reiser conductor, opens with Herbert's "The Only Girl." In mid-number curtains part disclosing empty swirling glass ball. Ball is in mid-air apparently without means of suspension. Grace Bernadette, soprano, mysteriously seems to have grown from within ball, sings "When You Are Away" and mysteriously disappears.
Mark Strand Topical Review.
In the Surf—South Sea Novelty. Land and water set with rippling water film used. Two dancers, Mlle. Sylvia and Grace Eastman, garbed as mermaids, appear to dance in water effect produced by film. Georges Du-Franne, French tenor, sings "Song of India" from "Sadko" which is by Rimsy-Korsakow.
Tony Sarg's Almanac ("The Tooth Carpenter").
Duet from "Rigoletto" (Verdi), "El Sol Dell" (Love is the Sun). Amanda Brown, coloratura soprano, and Georges Du-Franne, tenor.
Anita Stewart in "Sowing the Wind."
Vocal "Lo, Hear the Gentle Lark" (Bishop) Amanda Brown, coloratura soprano.
Comedy—Johnny Hines in "Torchy's Knighthood."
Organ Solo "Sortie in G" (Rogers).
Next week—"Salvation Nell."

The Coolest Theatre in the World
Complete Change of Air Once Every Minute
Starting Today
One Week Only
A Paramount Picture
Douglas MacLean in "One a Minute"
The wonder story of a wonder cure—"Knights 99"! Sure relief for every ill from pip to pessimism!
A bracing compound of politics, love and business, positively guaranteed to turn a grouch to a smile. Step up lively, folks! The laugh line forms on the right.
Is your business as prosperous as you would have it? Come to the Ohio and see how Douglas MacLean made a million.
—THE OHIO'S POLICY—
Presentation of Pretentious Photoplays
OUR policy does not change with the seasons! We feature pictures.
Incidentally, you'll find at the Ohio Theater a cooling system that insures a complete change of fresh, invigorating air once every minute.
OHIO
Presenting Pretentious Photoplays
Theatre
Comedy — International News Weekly — Digest Topics

Thirteen-inch by three-column display on "One a Minute" by the Ohio theatre, Indianapolis

OMAHA

Sun Theatre—
Overture—Orchestral selections.
Current Events—News.
Comedy—Sunshine.
Feature—"Boys Will Be Boys."
Next Week—"Blind Wives."

Strand Theatre—
Overture — Orchestral selections, Harry Silverman leading.
Current Events—Pathe News.
Comedy—Gayety.
Feature—"Two Weeks With Pay."
Next Week—Not announced.

Rialto Theatre—
Overture—"The Frozen North."
Current Events—Kinograms.
Comedy—Century.
Feature—"The Idol of the North."
Next Week—Not announced

Moon Theatre—
Overture—Orchestral selections.
Comedy—Special.
Feature—"The Big Town Round-Up."
Next Week—"Wet Gold."

ST. LOUIS

New Grand Central—
Overture—Rodemich's Orchestra.
Current Events—All leading strips.
Musical Frolic De Luxe—Grand Central Revue.
Feature—"Habit."
Next week—"Scrap Iron," Charles Ray.

West End Lyric—
Overture—David Silverman's Orchestra.
Topics of the Day—
Feature—"A Message From Mars," Bert Lytell.
Comedy—"The Tourist," Jimmie Aubrey.

Missouri Theatre—
Current Occurrences — Pathe and Fox.
Topics of the Day—Literary Digest.
Feature—"The Woman God Changed."
Next week—"Too Much Speed," Wallace Reid.

Capitol—
Overture—Fred Richt's Orchestra
Topics of the Day—News and Views.
Feature—"Lessons In Love," Constance Talmadge.
Comedy—"Toonerville Trolley."

Royal—
Popular Selections.
Current Happenings — Fox and Pathe.
Literary Digest.
Organ Solo.
Feature — "Buried Treasure," All star cast.

INDIANAPOLIS

Loew's State Theatre—
Overture—"Morning Noon and Night."
Trumpet Solo—C. H. Thompson.
Current Events—Pathe News.
Comedy—Sweet Daddies—Realart.
Scenic—Water of Destiny.
Feature—White and Unmarried.
Next Week—Sacred and Profane Love.

Circle Theatre—
Overture—Circle Orchestra
Current Events—Circlette of News.
Novelty—Literary Digest Topics.
Comedy—Wet and Warmer—Lehrman.
Comedy—The First Tooth—Tony Sarg.
Feature—Trust Your Wife.
Next Week—The Girl in the Taxi.

Colonial Theatre—
Current Events—Selznick News.
Comedy—The Guide—Clyde Cook.
Feature—Bucking the Tiger.
Music—American Harmonies and Liberty Entertainers, singing orchestras.
Next Week—A Divorce of Convenience.

Ohio Theatre—
Novelty—Literary Digest Topics.
Comedy—In Again—Billy West.
Current Events — International News.
Feature—The Woman God Changed
Next Week—One a Minute.

MINNEAPOLIS

State Theatre—
Overture—"Light Cavalry," by F. V. Suppe, played by Pallma and his Band Supreme.
Weekly—State Digest composed of Kinograms and International News.
Comedy—Pat Sullivan Cartoon On Strike.
Novelty Film—Lyman Howe's A Ride on a Runaway Train.
Musical Novelty—Blue Jeans, the novelty Fox Trot played by John and Tony Caferella, Trumpets, Ronald Sinclair, Marimba and Paul S. Davin, Tenor Soloist.
Feature—Charles Ray in "Scrap Iron.
Organ Solo—Arthur Depew playing March in F by Guilmont.
Noon Day Organ Recital—T. J. Desmonde, playing March of the Priests, by Mendelssohn. "Narcissus," by Nevin and Popular Selections.
Next Week—Wallace Reid in Too Much Speed.

WASHINGTON

Crandall's Metropolitan—
Overture—Sally Selections.
Comedy—A Bike Bug (Pathe).
Current Events — Pathe News — Topics of the Day.
Feature—Courage (First National).
Next week — Scrambled Wives (First National).

Loew's Columbia—
Feature — Dream Street (United Artists).

Loew's Palace—
Overture—Prince of Pilsen Selections.
Current Events — Pathe News — Topics of the Day.
Comedy—The Guide (Clyde Cook).
Feature — White and Unmarried (Paramount)
Next week—Idol of the North (Paramount).

Moore's Rialto—
Overture—Bohemian Girl Waltz; The Rosary.
Current Events—Fox News.
Comedy—A Blue Sunday (Universal).
Educational — One Peak Was Enough (Educational).
Feature—A Private Scandal (Realart).

Capitol Theatre—

ST. PAUL

Overture—Two Movements from "Peer Gynt," Suite 1—Greig.
Capitol Digest—Includes: Kinograms and International News.
The Eternal Miracle.
Musical Specialty—
"The Glow-worm"—Paul Lincke —Played with special scenic investiture.
By the Sea—A Frank Moser cartoon comedy.
Roy Dieterich—Tenor.
Singing—1. "When I Was a Dreamer"—Van Alstyne.
2. "Somewhere in Ireland — Ernest Ball.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

White and Unmarried—

Pleased patrons although not type of picture usually shown at this theatre. Meighan admirably suited to part. (Middle West.)

A good box office attraction. (Middle West.)

Good picture which brought fine business. (West.)

Fairly entertaining feature with average business. (West.)

Too Much Speed—

Best Wallace Reid picture. Extraordinary business. Held over for second week. (East.)

Went big with Wally Reid fans and we are holding it over for second week's run. (Middle West.)

Weather considered, this went over very well. A good picture. (East.)

Deception—

Did not hold up well at all. Unusually warm weather affected attendance. Did not please all patrons. Patrons did not think it compared with "Passion" or "Gypsy Blood."

Big picture. Pulled with the better trade but did not satisfy the average fan. (West.)

Fell off considerably. (East.)

The Lost Romance—

An average production which played to average houses for a week's run. (Middle West.)

Splendid picture, receipts fair. (East.)

Went over in big shape. Highly entertaining. (West.)

Beau Revel—

A first class picture, but only an average attraction during the extremely hot weather here. Lewis Stone's acting deserves special mention. (Middle West.)

Poor picture. Business dull. (Middle West.)

Dollar a Year Man—

Fair picture, fair business. (Middle West.)

A rather tiresome affair which does not hold interest. Just a fair box office attraction. (Middle West.)

Woman God Changed—

Very fine picture. Business better than was expected with hot weather. (Middle West.)

Quite a good picture which brought good business. (West.)

The Mask—

Played with Charlie Chaplin in "The Cure" and did a good business, the credit going to the latter production. (Middle West.)

Sham—

Fascinating picture, receipts nice. (East.)

Wild Goose—

This is an exceptionally fine picture with well sustained interest but it failed to draw good business owing to the very warm weather. (Middle West.)

City of Silent Men—

A feature with a powerful appeal which was well liked by our patrons and made many new friends for Meighan. Played to good business despite the heat. (Middle West.)

The Faith Healer—

A poor picture bringing poor business. (West.)

Straight Is the Way—

Good story. Matt Moore is drawing card. (Middle West.)

What Every Woman Knows—

Fine picture. Story especially attractive to women. Good business. (Middle West.)

Sacred and Profane Love—

Average business not very good. Attendance picked up after Shrine convention. (Middle West.)

This is the way the Colonial theatre, Indianapolis, billed "A Divorce of Convenience"

The Home Stretch—

Just an average picture and a fair box office attraction. (Middle West.)

Idol of the North—

A mediocre production without much drawing power. (East.)

The Wise Fool—

A very good picture. Business fair. (East.)

FIRST NATIONAL

Scrap Iron—

Probably the best picture Charles Ray has made, and played to such good business we are holding it over for second week. (Middle West.)

Good picture, well received. In spite of Shrine Convention, no unusual business. (Middle West.)

Peck's Bad Boy—

Big drawing card for juveniles; picture only fair; receipts not very good. (East.)

Went over big and brought great business. (West.)

Man—Woman—Marriage—

Capacity business at each performance. Title a drawing card. (West.)

Great business on second week of run. Pleasing picture. (West.)

Wedding Bells—

Fine business during run. Very entertaining, and was well liked. (West.)

Old Swimmin' Hole—

Artistically a very beautiful production; comercially, not up to standard. (East.)

Courage—

An ordinary picture which was helped along wonderfully by Larry Semon in "The Rent Collector." Good business all week. (Middle West.)

Trust Your Wife—

An average program picture. Not particularly liked or disliked. (Middle West.)

The Great Adventure—

Good picture which brought fine business during run. (West.)

Passion—

A really remarkable production with a story of historical interest. Has a strong feminine appeal, and better class patrons liked it. (East.)

UNIVERSAL

Reputation—

Sorry we did not keep it back until September—as it is, it made good. (East.)

Priscilla Dean an unusual drawing card. Picture good. Business same. (Middle West.)

The Blazing Trail—

A fair picture but box office reports were unsatisfying. (West.)

Wolves of the North—

An ordinary picture with average business. (West.)

STATE RIGHTS

The County Fair—

A "Dyed-in-the-wool-meller" of twenty years back. A good, clean picture, however, well acted. Nothing for the high brows. (Middle West.)

Good picture, business only slightly above average in spite of good advertising and Shrine crowds. (Middle West.)

Montana Bill—

A very clever Western picture of unusual type. More than pleased audience and box office. (East.)

She Played and Paid—

Hot weather and business depression cause of poor business. (Middle West.)

A Man There Was—

Fine picture which brought more than usual business. (West.)

California
STARTING TOMORROW
The screen's most versatile character actor
SESSUE HAYAKAWA
In a mystery drama of flowers and crooks
BLACK ROSES
SUPPORTING CAST INCLUDES MYRTE STEDMAN, TSURI AOKI, ANDREW ROBSON, CARRIE CLARKE WARD AND HENRY HEBERT
Added Two Attractions
JIMMY AUBREY
in an Exceptionally Funny 2-Reel Comedy
"THE TOURIST"
PROGRAM INCLUDES
California Concert Orchestra
Overture—"Madame Butterfly"
Miss Charles at the Organ
"A PARLOR REVUE"

This display on "Black Roses" was used by the California theatre of Los Angeles. In size it was eleven inches by four columns

One of the Superba theatre, Los Angeles displays for "The Blazing Trail." In size fourteen inches by three columns

A Daughter's Strange Inheritance—
Pretty good business on this picture, which seemed to entertain the patrons. (West.)

UNITED ARTISTS

Dream Street—
A typical Griffith production that did not stand up following "Way Down East." Many patrons expressed disappointment altho newspaper critics praised. (East.)

As entertainment just good, but at the box office big.

Went fairly well. (East.)

Good business on second week"s run. Pleased patrons. (West.)

Thru the Back Door—
Not Mary's best, but better than some of her recent offerings. She demonstrated that she has lost none of her popularity by playing to good-sized houses thruout the two weeks' run. (Middle West.)

Ten-inch by four-column display on "The Big Town Round-Up," used by the Terminal theatre, Newark

Played to capacity both weeks. Pickford very popular and patrons praised picture highly. (Middle West.)

GOLDWYN

Wet Gold—
This one is a little out of the ordinary and pleased large audiences all week. (Middle West.)

Fine business and pleased patrons. (West.)

A Tale of Two Worlds—
Beautiful photography, almost too melodramatic in spots, but always interesting: Good crowds all week. (Middle West.)

Snow Blind—
Good picture and fine business. (West.)

REALART

Sheltered Daughters—
Original story well acted by competent cast. Best work Justine Johnstone has ever done. (Middle West.)

Pleasing picture; poor receipts. (East.)

The House That Jazz Built—
Star always popular at this house

Here is one of the Strand theatre, Minneapolis, ads for "The House That Jazz Built"

and patrons were pleased with picture and acting. Attendance good. (Middle West.)

Two Weeks With Pay—
Undoubtedly one of Bebe Daniels' best pictures. Pleased immensely, and business, despite extremely hot weather, very satisfactory. (West.)

Ducks and Drakes—
Business bad on account of heat. (East)

A Private Scandal—
Fairly entertaining but had poor business. (West)

"Are All Men Alike?" display, ten inches double column, by the Blue Mouse theatre, Minneapolis"

ROBERTSON-COLE

See My Lawyer—
Very fair picture, receipts about average. (East)

So Long Letty—
Good comedy, good business. (Middle West)

Black Roses—
Nice picture and good business. (West)

METRO

The Little Fool—
Unusual picture with an unusually interesting and tense climax. Patrous liked it and passed desirable comment. (Middle West)

Uncharted Seas—
Fair business and a fair production. (East)

Billions—
Poor business because of business depression and hot weather. (Middle West)

ASSOCIATED PRODUCERS

Mother O' Mine—
Great business with this picture, everybody pleased. (West)

Small Town Idol—
Second run, fair business. (Middle West)

FOX

Skirts—
Exceptional comedy. Women and kiddies flocked to it. Warm weather did not seem to interfere with business. (Middle West)

The Road Demon—
Big business and fine entertainment. (West)

SELZNICK

Up the Road with Sally—
Entertaining even if not among the latest releases. Business very good for exceedingly hot weather. (West)

A Divorce of Convenience—
Fair comedy that borders on burlesque. Moderately amusing. (Middle West)

SELECT

The Pleasure Seekers—
Not a knockout by any means but pleased my audience. (East)

EQUITY

Charge It—
Best C. K. Young picture in a long while and was well liked. (East)

15 DEGREES COOLER
INSIDE THE
PALACE THEATER
PALACE
COMMENCING MONDAY
Are American women spoiled? By husbands who are too busy? Many there seems to be too much time, too wonderful, too fond of pleasure and ease.
"Too Wise Wives"
—One wife loved her husband too much—
—The other loved her husband not at all.
An intimate real-life romance that peeps behind the scenes in a million homes
A LOIS WEBER PARAMOUNT SPECIAL PRODUCTION
SOMETHING NEW
SOMETHING DIFFERENT
OGDEN AND BENSON
Four Little Quaker Maids
In a Novelty Song Interpretation

Display for "Too Wise Wives" by the Palace theatre, of Wichita, Kan. In size fourteen inches by three columns

Divresified Program as Hot Weather Cure

According to Charles Urban, president of the Kineto Company of America, believes that variety is the one thing on a program which will prevent a summer slump. Audiences are fidgety and nervous in the summer, states Mr. Urban, and to keep their attention, the program has to be highly diversified.

"It seems to me to be just as illogical," Mr. Urban says, "not to make the summer motion picture program conform to the season as it would be not to change our menus. Interesting variety is the answer to the problem. The exhibitor has not far to seek to find it. A host of interesting topics are covered in the many short subjects. In our own Kineto Reviews and Movie Chats the exhibitor is able to find material of every sort except fiction.

Exhibitors' Service Bureau—Pages 335-348

Another of the lobby displays which C. C. Deardourff, manager of the Sigma theatre, Lima, Ohio, originated. This one was used for a recent showing of "Uncharted Seas" and "The Rent Collector"

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

Left—The first scene of the "The Golem" prologue now current at the New York Criterion theatre. Right—Scene from the second part of the prologue during which "Eli, Eli" is sung

Swift Gets Entire Building for Paper Purposes

Harry Swift, Paramount exploiteer for the Albany exchange, landed an entire five-story building for window tie-ups for "Deception," playing at the Barcli theatre, Schenectady, N. Y. At the same time, the State Traveling Men's Convention was taking place and Carnick Bros., bakers, had several thousand paper kites made for the delegates. The kites didn't arrive until the convention was over and the bakery gave them away to the kids instead. Swift pasted "Deception" stickers on each one of the kites and pretty soon a couple of thousand boys were walking advertisements for the theatre. The stunt cost the Barcli $2 for the stickers.

Summer Front for Victoria Theatre

A seasonal dress for the lobby of the Victoria Theatre, Tamagua, Pa., was designed by Eli M. Orowitz, the Paramount exploiteer when "Something To Think About" opened for a week's run. The display consists of lattice work, flowers, a suggestion of a fence, and cut-outs from the posters depicting rural scenes.

Rothafel Originates Colorful Presentation Numbers

Samuel Rothafel gave "Without Benefit of Clergy" a most impressive presentation during its world's premiere at the Capitol Theatre the week of June 19th.

Both a prologue and epilogue were used. The prologue stage setting showed the roof of the "house of love" with the Hindu temples and homes of Lahore in the distance.

Only two characters were used in the prologue, one representing "Holden," and the other "Ameera," Kipling's hero and heroine.

The tom-tom motif of the story, which might mean all or nothing, as the story goes, was used throughout the musical setting, giving an exotic flavor to the music.

With the death of Ameera, and Holden's final visit to "The house of love," now crumpling under the "cleansing rains," Mr. Rothafel faded the picture back into the original setting of the prologue, with the character representing "Holden," forlorn, and lonely, his head bowed in grief, holding the stage alone.

Picture Chatauqua Held at Richfield, Utah

The Motion Picture Chatauqua has been put over for the third time at Richfield, Utah, where Manager Stallings of the Kinema theatre holds forth.

Manager Stallings advertised the event heavily especially in the newspapers. In the June 16th issue of the Richfield Reaper, Mr. Stallings carried two full pages outlining the Chatauqua Week idea and extolling the merits of the bills prepared.

Manager Stallings is extremely pleased with the results of his stunt and is already planning for his fourth annual event.

Girls Dressed as Mary Gives Out Heralds

A little stunt devised by G. R. Stewart, resident manager of the Casper Wyoming Theatres Co. in exploiting "Through The Back Door" proved a winner.

Several girls dressed to represent Mary Pickford in the picture carried market baskets containing heralds which they distributed to everyone on the streets.

S. L. Rothafel's prologue for "Without Benefit of Clergy" playing last week at the New York Capitol theatre

The stage setting for the second part of the "The Golem" prologue now being presented at the New York Criterion theatre and described by the accompanying article

"Golem" Prologue Virtually a One Act Play

Presentation Number at the New York Criterion Is Unusually Pretentious

ONE of the best known men in the presentation and musical fields of motion picture industry is Hugo Riesenfeld. Plenty of credit for the development of the picture program accrues to him. But Mr. Riesenfeld has not been content to give the public what he alone can do but has gathered able assistants. Among these is Josiah Zuro, formerly chorus master of the Manhattan Opera Company, who, with Mr. Riesenfeld, is responsible for the prologue to "The Golem," now current at the Criterion theatre, and billed as "Eli, Eli."

Mr. Zuro arranged what amounts to a one-act play. The curtain rises and reveals an old man who is telling to his little grandson the story of his family. He relates in less than a hundred words how the family was living in comfort in a European city when suddenly—

The lights dim out on the front part of the stage and the old man and his grandson vanish. In the rear, on a second stage, the lights come on, revealing a Jewish family at the Passover feast. The whole family is singing an ancient chant. There is a knock at the door and a King's herald enters. He announces that the Jews must wear the circle of shame on their gabardines, the fool's cap, and must live within the walls of the Ghetto. As he leaves the whole family breaks into a song of lamentation, a Hebrew song written especially for this presentation by Lazar Saminsky, one of the greatest of modern Jewish composers, who is visiting New York. Fred Jagel, in costume as the son of the family, sings in the dirge. As the strains of the chorus die out the lights on that part of the stage disappear and the old man and his little son come back to view, taking up the story where the cutback left it off.

"In spite of these restrictions," says the grandfather in substance, "our people managed to live, until one day there came a plague over the land. Vicious enemies of our people told the king that we had poisoned the wells and we were all exiled from the kingdom."

Again the lights die out on the old man and the child, and voices are heard in the distance. A group of the exiled people, still wearing their gabardine, yellow circles and fool's cap—the costume of the Jew of the middle ages in the Ghettos—appear and settle down to rest in the foreground. Behind them, in the dim light, appears a vision of the city from which they were driven, a superb piece of stage setting by Foshko.

Emanuel List, a basso profundo dressed as the leader of this hegira, sings "Eli, Eli." It is the lament of the Jewish race, the story of its sufferings in the Old World. Jean Booth, contralto, as the mother, takes up the refrain and the large chorus, all trained soloists, closes. List again sings the same number, this time softly, as the lights die out and "The Golem" comes on.

It is an exceptional number, a tribute to Mr. Riesenfeld and to Mr. Zuro who worked it out and staged it.

Lobby display for "Something to Think About" by the Victoria theatre, Tamagua, Pa.

This lobby display for "The Kid" was used by the Utopia theatre, Painesville, O.

More Goldman Exploitation

Del Monte Theatre, St. Louis, Campaign for "The County Fair" Goes Over in Fine Shape

MANAGING DIRECTOR WILLIAM GOLDMAN of the Del Monte theatre, St. Louis, recently executed an exploitation stunt which literally resulted in the people being led into the lobby of the theatre, only to be further enticed into "buying their way in," due to the elaborate lobby display.

The campaign began as do all of Goldman's exploitations with the utilization of an extensive mailing list. More than 4,000 postcards were delivered through the mails to the residents in the Del Monte district which happens to be the most densely populated section of the city.

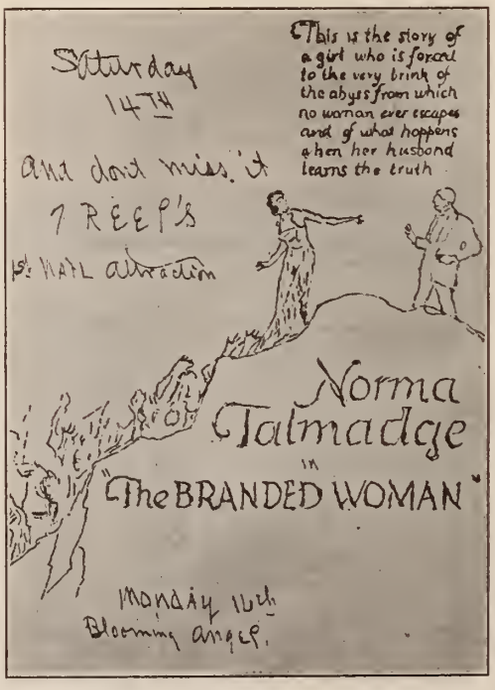
In the "County Fair" exploitation the newspapers were also given primary attention. Teasers were run for a period of seven days prior to the opening. They were in two, three and four column spaces of from thirty to fifty lines in depth.

In the lobby of the Del Monte are a number of oddly shaped windows, some are above the box office, some above the entrance doors, and others in the lobby walls. These spaces were decorated with properly sized art posters prepared in the art studios of the Del Monte by a special poster artist. The general scheme of the designs were not taken directly from the film production but were made to exude the atmosphere of carnival and circus times. The display on the whole actually compelled the persons who witnessed it to desire seeing the picture. And it brought the proper results.

Then to bring the people in was another matter. Goldman advertised for five performers who could attire themselves to appear as real backwoodsmen — farmers of the old variety. These men obtained, they were covered with a back canvas reading: "I just arrived and am looking for the Del Monte theatre. Whereinell is it?"

The men accosted all strangers on the street and inquired of the direction to the Del Monte. Large crowds gathered and followed the ballyhooers to the lobby of the theatre.

Results? Nothing else but!


Saturday
14TH
and don't miss it
TREEP'S
1st NATL attraction
"This is the story of a girl who is forced to the very brink of the abyss from which no woman ever escapes and of what happens when her husband learns the truth
Norma Talmadge
in
"The BRANDED WOMAN"
Monday 16th
Blooming angel

One of the heralds which Manager W. D. Putnam of Fayette, Ala., got out for "The Branded Woman," as told in the accompanying story

Sudekum Has Artistic Prologue Number

Tony Sudekum, who runs the Knickerbocker theatre in Nashville, Tenn., among many other theatres, pulled a new exploitation stunt in connection with "The Last of the Mohicans," the week of May 22.

For two weeks prior to the opening of this picture, Sudekum had on the stage of the theatre a facsimile of the cave scene which plays such an important part in the picture itself. At the entrance of the cave he had two dummy Indians standing sentinel. This setting was so built that it was transparent, and during the overture the lights were worked on dimmers and gradually brought out the words: "The Last of the Mohicans, Knickerbocker Theatre, Week of May 22." At the finish of the overture the lights gradually faded away and in the center appeared the screen so that at all times the outline of this setting was apparent to the audience. This caused a great deal of comment in Nashville and was very effective. It succeeded better than anything else that Sudekum had ever tried in the way of announcing a coming picture. The method is so simple and so worthwhile that any exhibitor can put it over with little expense. It doesn't detract from the audiences' interest in the current show and delivers its message to every patron in the house.

This Exhibitor Doesn't Need a Printing Press

Fayette, Ala., has an exhibitor who does not need printing presses, artists or cuts to produce illustrated advertisements.

A mimeograph and a stylus comprise his equipment, but with these he gets out handbills and heralds which are attractive to the eye and such a novelty that they invite reading.

The progressive exhibitor is W. D. Putnam, owner of the Putnam theatre, of Fayette, and his success attests the effectiveness of his home-made printing press. Mr. Putnam's *modus operandi* follows:

Selecting the best of the advertisements among the paper supplied for a forthcoming film, Mr. Putnam carefully traces the outlines of the illustration upon a stencil, reproducing it with a startling realism. In similar fashion he outlines the title in display type and then fills in a short, snappy caption, the date, a catch line and the name of the next day's film. Then the stencil is placed on the mimeograph, the cylinder revolves, and out comes a constant stream of advertisements, in green ink, on paper of letter head size, whose pulling power has been demonstrated.

Despite the crudity of his tools, Mr. Putnam is able to transfer the pictures to stencils with life-like fidelity.

One of Mr. Putnam's recent advertisements heralded the coming exhibition of "The Branded Woman."

The accompanying cut is a reproduction of one of Mr. Putnam's heralds for "The Branded Woman."

Scenes from the prologue and epilogue for "Not Guilty" presented by the Brooklyn Mark Strand theatre. Left—Showing the stage setting for the prologue. Right—The setting for the epilogue

"Not Guilty" Given Elaborate Presentation

"Not Guilty," playing last week at the Brooklyn Mark Strand theatre, was given an elaborate presentation by Managing Director Edward L. Hyman. A prologue and epilogue were originated for the showing. In the prologue the audiences were provided with a stage picture of the picture's first scene and in the epilogue the film's finale was heightened by a colorful scenic and musical novelty accentuated with Indian dances. Georges Du Franne, French tenor, in riding habit, in a countryside scene, sang D'Hardelot's "Because." The prologue was severely simple, tasteful and inexpensive.

As the last film scene faded the curtains parted showed an East Indian street scene with mosqued houses and bazaars painted on the back drop. Several windows in the minarets and the towers were illumined by means of a 500 watt lamp placed behind the drop. Hyman arranged to have the sky area of the drop perforated for obtaining the effect of blinking stars.

In this epilogue setting Edgar Kiefer, baritone, in sahib Indian costume, sang Finden's "Far Across the Desert Sands," while a veiled epitome of grace danced "The Dance of the Tamnourine," and gave her version of "The East Indian Dancing Girl."

Admits All "Kentuckians" Free on Picture of Same Name

A good stunt on "The Kentuckians" was used by Manager J. C. Hartman, of the new Rialto, Oklahoma City, Okla. Being himself a Kentuckian, he wondered how many more there were in town, so in his newspaper ads on the film, he invited everyone in the city who hailed from old Kentucky to come on the first day and be snapped by a cameraman from the daily paper. A good crowd showed up and they held a friendly reunion.

Doolittle Hitches Title of Picture to Circus Concert

The Cairns Brothers Shows were in Estherville, Iowa, recently and used a street band to play on all the important street intersections. Max Doolittle, Paramount exploiter, saw the chance to hook the show up with "Humoresque," then playing in town. He took white paint and painted the name of the picture and the first few bars of the melody on all the corners in the itinerary of the band. The band proceeded according to schedule and played Davorak's famous melody. The crowds pondered all morning on the meaning of the melody. Later in the day everybody found it. Five window tieups helped the exploitation along.

Ottawa Theatres Pull Exploitation Stunts

Manager Elmes, of Loew's Ottawa theatre, tied up with nearly every drug store in the Canadian capital during the week's presentation of "Heliotrope." The theatre supplied handsome signs for the stores which announced special sales of Heliotrope perfumes for the week that the picture was being shown. Other places of business offered "Heliotrope Sundaes" and some even sold candies of this flavor.

For "Blind Wives," Manager Elmes tied up with one of the local newspapers for a special combination page in which Ottawa merchants offered dress goods, toilet articles and novelties for those who were "not blind."

Here is the lobby display which E. R. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn., built to pull 'em in for his engagement of "The House That Jazz Built"

Inexpensive but effective lobby display for "The Love Special" by the Palace theatre, Muskogee, Oklahoma

"Limousine Girl" Used by Manager Drake

An excellent bit of exploitation in connection with the showing of "The Girl with a Million," was devised by Manager Drake, of the Strand theatre, Newark, N. J.

A pretty girl was secured and driven about the town in a closed automobile, the shades drawn and a sign on each window reading, "Look who's here ,the girl with a million." The car stopped at several busy corners, and when a crowd had gathered the girl with a small mask over her eyes, stepped out and passed stage money bearing the inscription, "It Is Worth a Hundred To See Susan Grande In The Girl With A Million At the Strand This Week," among the assemblage.

Here is the "The Kid" ballyhoo used by H. A. Schuermann and Son, managing the Plaza theatre, East Stroudsburg, Pa.

Vogel's Latest a Real Hit

Seattle Exploitation Stunt Ties Up With Old Fight for Naming Mt. Ranier

A "Deception League" and "Anti-Deception League," conceived as exploitation for the picture, "Deception," by Paramount Exploiter A. M. Vogel, playing recently at the Strand Theatre, Seattle, had the city "all het up."

"The Deception League" is none other than a revival of the old fight between Tacoma and Seattle on what shall be the name of Mt. Ranier. Seattle calls it Mt. Ranier, while Tacoma calls it Mt. Tacoma. Vogel placed ads from the newly-conceived Deception League which urged changing the name of Mt. Ranier to Mt. Deception, reading.

"Why not call it Mt. Deception.

Its beauty is deceiving until you are on it.

Its nearness is deceiving.

It seems hard to climb until you try it.

Write to your Senator."

Vogel engaged rooms at a hotel for the secretary and staff of the society. With everything in readiness but the league, he called on the leading citizens of the town and asked them to meet T. N. Williams, the secretary. Vogel also outlined the aims of the Deception League. The populace was all stirred up. The staff of the Paramount home office all wrote letters to the papers wanting to know who the busybody was that was trying to change the name of their fine mountain. Some letters were printed praising the scheme, others panning it. The newspapers gave plenty of space and also editorialized. Some citizens banded together in favor of the retention of Mt. Ranier, but nearly everybody in town talked about "Deception."

Vogel's next step was the "Anti-Deception League." The Strand printed some window cards, and Vogel went around to the leading stores, selling the idea that there was too much deception in business dealings, and a league was formed to break down the hostility between buyer and seller.

Mr. Wright, manager of the Strand, printed notice cards reading:

"Headquarters Anti-Deception League, Strand Theatre."

The campaign enlisted seventy of the biggest shops, right off the bat. With that momentum the other shops couldn't stay out without risking the odium of being called a profiteering store. The Credit Men's Association wanted to know what it was all about, so Vogel went around and sold them the idea.

Publicity Stunts Get National Attention

Benjamin H. Serkowich, director of publicity for the Robinson theatres, Peoria, Ill., in putting over "Proxies," pulling an exploitation stunt that got the front pages and crowded its way into the news dispatches.

When "Proxies" was booked by Dee Robinson, Mr. Serkowich went over to the Peoria Art League and invited 'em to hold their annual exhibit at the Madison theatre, on the mezzanine floor.

"Last year you didn't get over 200 people to come to the public library to see the exhibit," he told them. "Now if the mountain won't come to Mahomet, bring Mahomet to the Mountain."

So the exhibit came, and Mr. Serkowich was elected press agent for it.

The following, which is one of several front-page clippings from the Chicago Tribune, tells what he did. Every paper in the country carried the story. The Associated Press, The United Press and all the rest tumbled. And the local papers ate it alive, with picture layouts on the front page. All the Chicago papers sent reporters and photographers down to "do" Serkowich's stunt.

Here's a story out of the Tribune, which never falls for press agent stuff. Also a photo of Mrs. William Hawley Smith posed before her "dream picture."

Everybody came to see the dream picture, and the local newspapers also explained that "Proxies" was another sensational picture on display at the exhibit.

Lobby display for "The Man Tamer" used by the Standard theatre, Cleveland, O.

Special Lobby for "The Love Special"

Organist Howell, Palace Theatre, Muskogee, Okla., exploited the "Love Special" in a novel way by the use of a lobby display the outstanding features of which were two bells hung on regulation crossing posts and Beaverboard painted to resemble the boards of a country station; a big bell (not showing in the accompanying picture) placed behind the ticket office was rung every few minutes by a doorboy.

Anderson Theatre Stunt for "Mother O' Mine" Is Unique

A stunt which packed the Strand Theatre at Anderson, S. C., was conceived and put into execution in connection with the showing of "Mother O' Mine." A large canvas was stretched across the street in front of the theatre and a projecting machine threw excerpts of the picture onto the canvas. Thousands of persons watched this canvas, and actual count showed that a large percentage of these passersby went immediately into the theatre.

Australian Theatre Builds Lobby Display

Managing Director William Howe, of the New South Wales Olympic theatre, Bondi Junction, Sydney, Australia, put over an unusually effective lobby display for "The River's End," recently.

The lobby was dressed attractively with large colored scenes of the production, and in the place of the usual banner, carried a chain, made of twigs of trees and leaves, with Vshaped banners each containing a letter. In this manner he spelled the words, "Marshall Neilan's 'The River's End.'"

Ballyhoo for the first episode of "The Avenging Arrow" used by Manager Fred Fout of Syracuse at his Plaza theatre

This is the way that David Schaefer, manager of the Manor theatre, Brooklyn, decorated his lobby for the showing of "The Heart of Maryland"

Miniature Train Used as Lobby Exploitation Stunt

The Strand theatre, Atlanta, is a second-run house located where it gets a great deal of masculine patronage, and it caters to this patronage by some of the best "action-dramas" on the market—all of them properly exploited.

A recent lobby which attracted a good bit of attention was used on "The Love Special" recently, when it played a three-day engagement at this theatre.

On a long table in the lobby was built a miniature railroad, with a small station, lettered "Lion City." A train composed of three coaches, the baggage car and an engine stood on the track, making the complete circuit every now and then, with a bell that rang and a whistle that blew.

Pasted on the window of the little engine were cut-outs of Wallace Reid and Agnes Ayres—cut-outs from the press book, small enough to fit into the window, and look as if the two leading players were riding in the engine cab, looking out of the window. A tiny red light hidden in the interior of the engine threw a red glow, as though the fire box were open—it was all very vivid and realistic.

Hung about the walls of the lobby were railroad lanterns, red, white and green flags, and other railroad paraphernalia. The ticket window masked itself as a railroad ticket office, and the entrances had signs across the top, reading "Gate No. 1. The Love Special Leaves from This Gate:" "Gate No. 2—Exit from Trains."

Outside the lobby was a signal post, such as stand at railroad crossings. This bore the familiar crossed boards, reading "Stop, Look and Listen—Wallace Reid drives The Love Special. Don't Miss It."

The door-keeper wore a blue coat and cap, like a railway employe, and punched tickets, with a very blase air.

The whole effect made one feel for a traveling bag and hurry, for fear the train would be on time, and one would miss it.

Soriero Pulls Stunts for "The Devil"

General Manager Thomas Soriero of the Strand Theatre, Lowell, Mass., and his associate Sam Torgan exploited "The Devil," in a novel manner.

A few days before the opening a man costumed as an emissary of Satan drove a motorcar through the town and surprised the citizens by advising them "Go to the Devil." Policemen who argued with him received the same advice but when people looked after the disappearing car they noticed on its back a huge poster proclaiming that "The Devil" would be shown at the Strand.

The next day a few "devils" in an aeroplane flew over the town and dropped heralds again advising the public "to go to the devil." Thousands of people attracted by the aerial antics performed by the pilot of the plane scrambled for the heralds.

To supply the correct atmosphere Mr. Soriero made arrangements with local talent including a talented toe dancer.

Silhouette Stage Settings for "Princess Pat" Selections

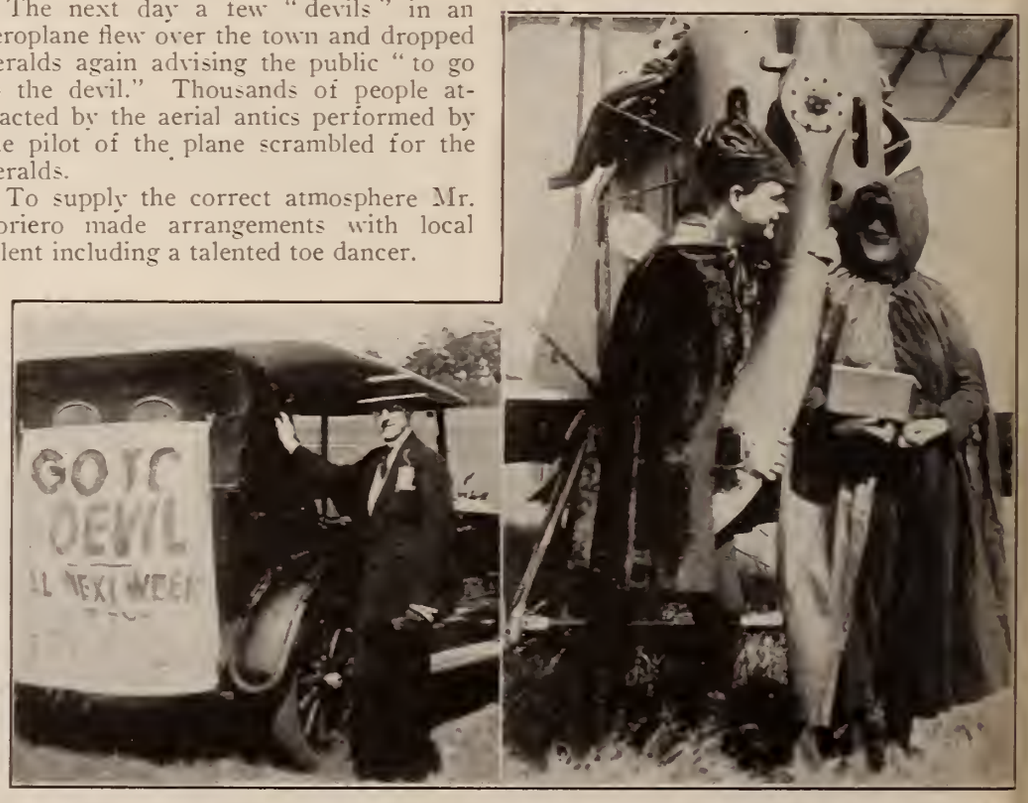
The silhouette effect in stage settings was employed throughout the singing of a complete scene from "The Princess Pat" at the Brooklyn Mark Strand theatre recently, the principals appearing as if etched in black against a blue sky with the yellow moon the only light. The silhouette was produced by concentrating the light from behind the scenery instead of directing it against the drops from front.

The house and garden set of the play was duplicated with the trellised terrace and sharply defined poplar trees. A set hedge projected from right and left stage. Everything was in silhouette creating a veritable Coles Phillip pen and ink drawing with highly tinted background.

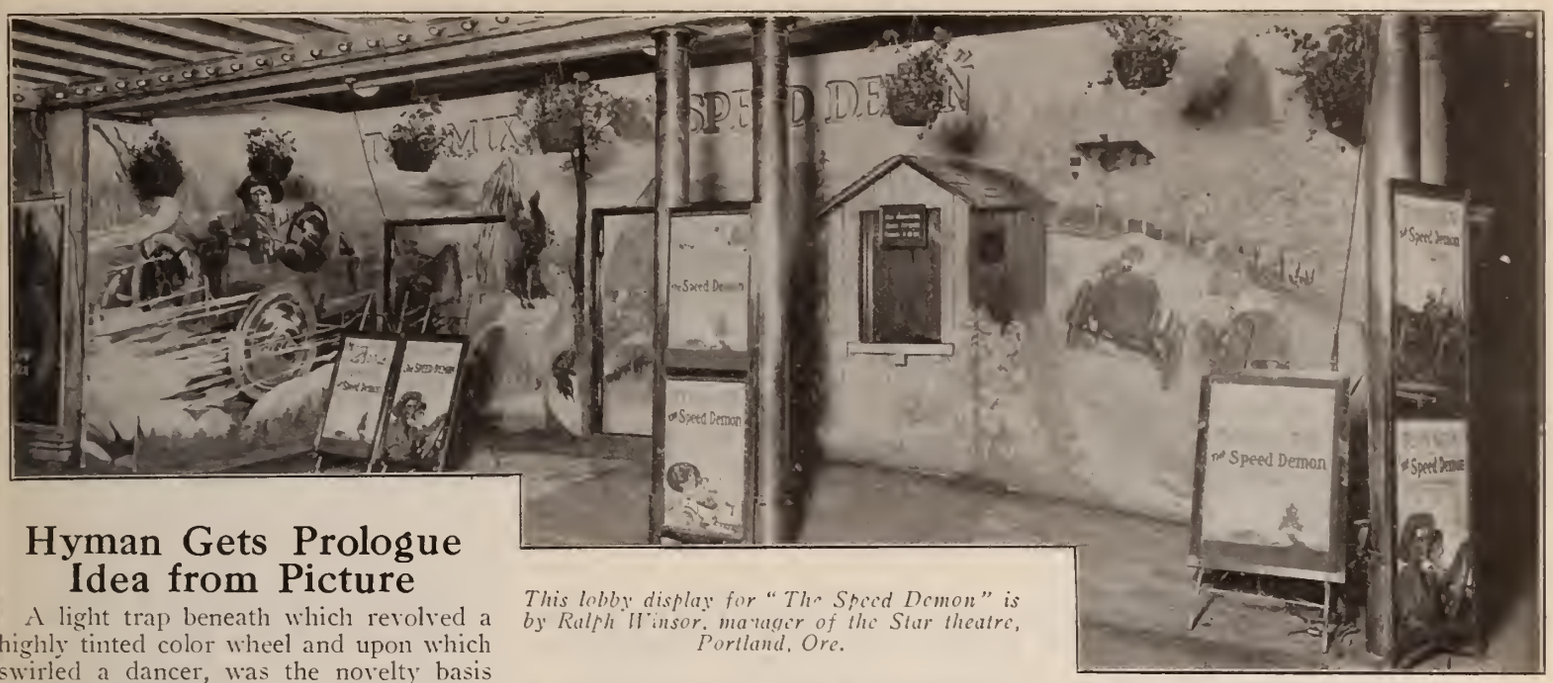
The operatic stars were garbed as of the original play. A tango and foxtrot by George Kiddon and Jean Chappell was particularly adaptable to the silhouette light and gave the effect of a couple dancing on a lawn in a moonlit summer night with the shimmering blue of the sky for a background.

In this quaint summer novelty Georges Du Franne, tenor, sang "All For You," while Lillian Poli, soprano, and Kathryn James, contralto, were heard in a duet, "For Better or For Worse." Jackson Kinsey, baritone, sang, "Neapolitan Love Song," with a finale by Miss Poli and the Mark Strand Mixed Quartette who gave as a concluding number, "Love is Best of All."

These song numbers from "The Princess Pat" were all of romantic theme.



Illustrating the story accompanying, concerning the exploitation campaign which Thomas D. Soriero, managing director of the Strand theatre, Lowell, Mass., put over for his engagement "The Devil"



This lobby display for "The Speed Demon" is by Ralph Winsor, manager of the Star theatre, Portland, Ore.

Hyman Gets Prologue Idea from Picture

A light trap beneath which revolved a highly tinted color wheel and upon which swirled a dancer, was the novelty basis for the prologue furnished for "The Woman God Changed," when that picture played the Brooklyn Mark Strand theatre.

This scene was taken from the film itself and reproduced with minute attention to detail. With the danseuse upon this color wheel and the only light coming from this trap in the stage floor the illumination produced was that of a billowy, shadowy color effect.

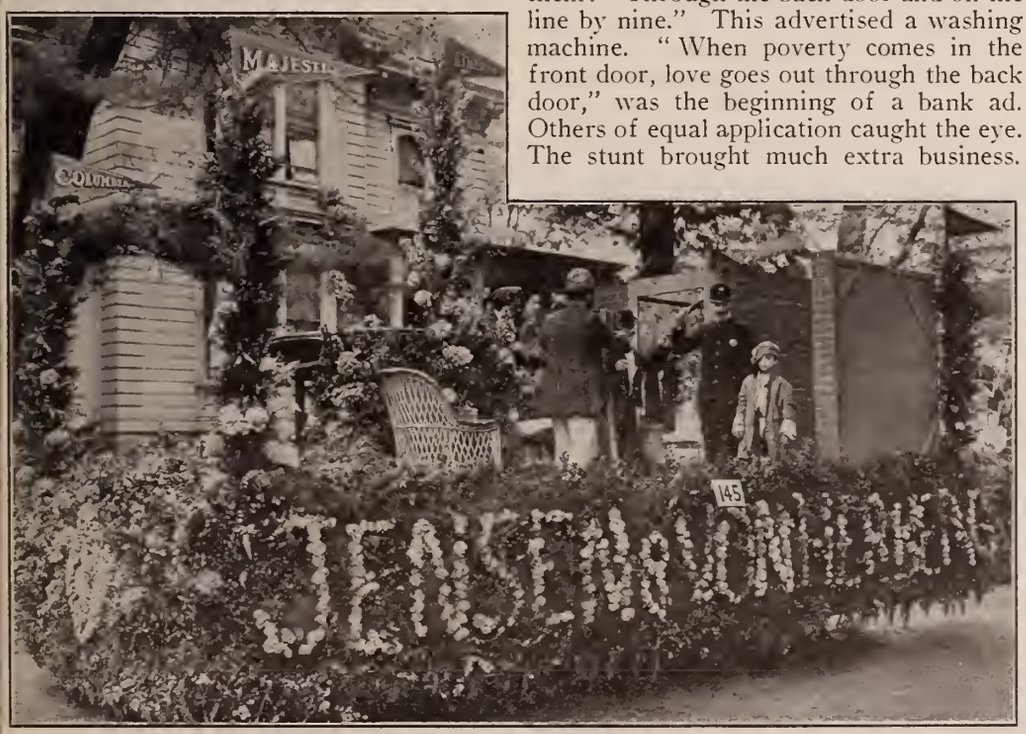
The scene in the play was that where a woman appears in an Oriental dance. Mr. Hyman used a black drop to bring the shadowy effects. With the dancer upon the wheel she was sharply defined w the musicians and spectators as if suggested rather than there in actuality. This prologue was called "Orientale Fantasie," and the music by the Mark Strand orchestra was Hadley's "Queen of Sheba."

Merchants Aid Frost Put Over Mary's Latest

The fact that "the butcher, the baker, the electric light maker" all come into the average home through the back door gave Assistant Manager Frost, of the Con dated Amusement Co., of Tampa, operating among other houses, the Victory, an idea for a tie-up advertising page in connection with the showing at the Victory of "Through the Back Door."

Mr. Frost got local bakeries, hardware people, electric light stores, etc., to come in on a co-operative page in the Tampa Morning Tribune. Each ad tied up in its reading matter with "Through the Back Door."

Several of the catch lines were especially clever. Following are some of them: "Through the back door and on the line by nine." This advertised a washing machine. "When poverty comes in the front door, love goes out through the back door," was the beginning of a bank ad. Others of equal application caught the eye. The stunt brought much extra business.



Float that served as exploitation for "The Kid" which Jensen and Von Herberg used in a recent floral parade staged annually in Portland, Ore.

Hokum Stuff Goes Great at the Jefferson

The old-time hokum stage stuff that never fails to get business if not worked too often is being pulled by John J. Breslin, manager of the Jefferson theatre, Auburn, N. Y. One of Breslin's latest was a "barefoot boy" stunt in connection with the showing of "The. Old Swimmin' Hole."

In his ads in the daily papers, he announced that on Friday night of the week of his showing of "The Old Swimmin' Hole," he would run what he called a "Charles Ray test." The idea was for boys to fit themselves up as the barefoot boys in James Whitcomb Riley's poem of the same name. They were to wear old shirts open at the throat, very ragged trousers, old straw hats, and no shoes or stockings. And each boy was to do some special stunt—whistle, sing, recite, dance—anything that might be done naturally by a "barefoot boy with cheeks of tan," etc.

On the evening of the test, 28 boys appeared on the stage, all rigged up as Ray appeared in the picture. Each of the 28 did his little bit of singing, dancing, whistling, reciting, etc.

It is by such means, simple enough in themselves, that the exhibitor can best meet the problem of keeping 'em coming during the summer months, Mr. Breslin believes.

Novel Float Used in Portland Annual Event

The accompanying cut shows the combination exploitation stunt for "The Kid," and contribution to the annual Rose Festival held recently at Portland, Ore., put over by Jensen and Von Herberg, owners of the five picture houses indicated by the flags on the floats.

The float was one of the most admired of any entering the Rose Festival parade.

Prologue number staged by Managing Director I. P. Wilkerson of the California theatre, Los Angeles, for the Chester comedy, "Dear Old New York," under the title of "A Block Party on Hester Street"

"Scrambled Wives" Prologue

Effective Number Presented by Joseph Plunkett of New York Mark Strand

A VERY novel and highly effective yet economical idea in prologues was presented last week at the New York Mark Strand theatre in the number which Managing Director Joseph L. Plunkett, of the Mark Strand theatre, originated for "Scrambled Wives."

To go into the stage craft details of the elaborate stage setting illustrated by the accompanying cut is to advise that it consists of nothing more than a neutral-blue back-drop and a flat with a house painted on it. The rest is completed by proper lighting effects and a duet, preferably soprano and tenor. Now, to delve still deeper, the analysis would be this: the back-drop remains as it is, requiring little or no lighting; the house which is painted on the flat has a gable-roof effect; a door painted in the center; a round window on each side of the door; an attic window which opens directly above the door; a weather-cock at the very top of the house, and two blossoming trees in flower-pots which ornament each side of the house.

The scene opens in red and blue light, with a green spot on the tenor, who is attired in clown-masquerade costume. He serenades under the center window, singing the tenor part from "You Are Free" (Jacobi). Slowly the window opens and the soprano, also in masquerade costume, chimes in. A white spot is thrown on her. Toward the close, the red border lights are eliminated and the blue becomes dim. At the finish the soprano retires, shutting the window as she does so, and the white spot is removed. The tenor closes as she sinks on the doorstep, and the green spot which had remained on him throughout is darkened completely.

This reduction of presentation costs without altering the standard quality of entertainment in the least, is what good, thorough showmanship consists of. To better the quality of entertainment under such conditions, as is the case of Mr. Plunkett, is still a greater achievement.

This lobby display for "Passion" is the work of the Utopia theatre, Painesville, Ohio

Utopia Theatre After "Passion" in Big Way

"Passion" played recently at the Utopia theatre, Painesville, O., to record-breaking business, due not only to the fact that the picture has had national advertising, but also to the fact that it was given unique exploitation locally. The most striking thing in connection with the exploitation on "Passion" was the shadow box display right out in the middle of the entrance to the theatre. A cut-out of a six-sheet was pasted on beaver board. The beaver board was painted a vivid blue. Then this display was flanked by two other beaver boards, also painted blue, and placed in a recessed manner so as to give the appearance of a shadow box. At night, when the lights of the marquee were blazing, the shadow box picture was also lighted. Red lights, arranged so as to produce an indirect lighting effect, directed attention to the picture. Effective, artistic, and at the same time expressive of the photoplay, was this simple exploitation.

In addition to this outside display that acted like a magnet on the people of Painesville and all the surrounding territory, the Utopia theatre offered an elaborate prologue, something altogether new for a town the size of Painesville. The prologue was in the nature of an historical revue. Miss Vida Katabish, prominent locally as a dancer of note, assisted by four of her pupils, opened with a barefoot dance, introducing Famous Vamps, among them being Eve, Cleopatra and Dubarry. Dubarry, portrayed by Miss Marguerite Durst, appeared all in white. She was seated on a throne in the middle of the stage. Costumed in the age of Louis XVI, four men and four women danced the stately minuet. Miss Katabish, in black satin, was the King. Near the close of the minuet, the King approached Mme. Dubarry. With a bright spotlight aimed at them, they started the steps of the minuet together, but as they started the lights began to dim, the music began to grow faint, and the dance faded into the picture, "Passion," just as if the characters of the play had taken up the story at the conclusion of the minuet.

Sonora
An instrument that'll suite your parlor the Sacred Strine of Masters.
Come in and hear one of the Concert numbers
Elsie Ferguson
ELSIE FERGUSON
SACRED and PROFANE LOVE
EMPRESS

A tie-up with a music store at Salt Lake City as shown above helped the run of "Sacred and Profane Love" at George E. Carpenter's Paramount—Empress theatre

Greene Brings Out Foreign Population

When "Deception" played at the Crescent Theatre, Perth Amboy, N. J., Fred V. Greene, Jr., the Paramount exploiteer who has been transferred from the Denver to the New York Exchange, undertook to capture the foreign population of the New Jersey factory town. He printed several hundred door knob punch cards advertising the picture in Hungarian, stressing the fact that Ernest Lutbitsch, the director, is a Magyar.

Mysterious Stranger for "Witching Hour" Showing

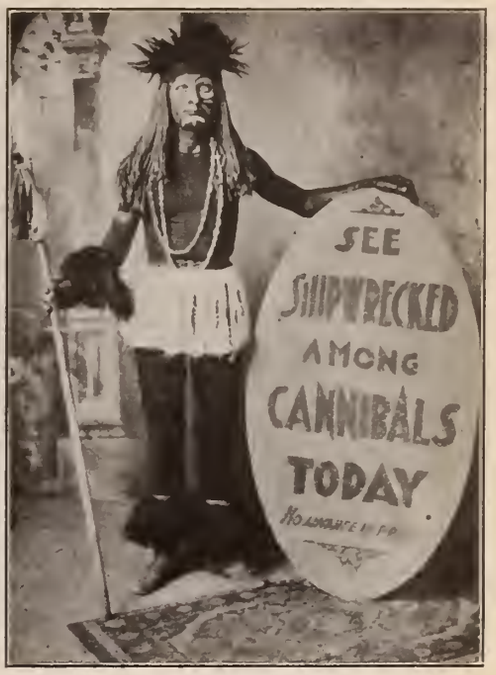
A mysterious stranger walking the streets of Detroit, refusing to talk to people but pulling a lot of eccentric stunts, proved to be exploitation for "The Witching Hour," playing recently at the La Salle Gardens theatre.

The window of a vacant store was completely enclosed except for a small peephole. The mysterious stranger attracted attention by making the figure "2" on every other cement block in the sidewalk. When the crowd reached suitable proportions, he looked into the peephole. The crowd usually lined up for a peek and the aperture showed a 3-sheet advertising "The Witching Hour." Jack Lacy, the new Paramount exploiter, arranged the stunt.

"Buried Treasure" Idea Worked Once More

The buried treasure hunt, which John L. Johnston, the Paramount exploiteer, arranged for the showing of "Buried Treasure" at Grauman's Rialto Theatre, was repeated for the Raymond Hotel Theatre, Pasadena, Cal., at the request of D. J. Schulman, the manager. The stunt was practically a duplicate of the first.

Johnston tied up a Pasadena costumer for free use of buccaneer garbs. The opera company which Johnston picked up in Los Angeles was also used in Pasadena. The singers formed the basis of the prologue and also paraded the streets. The treasure hunt was announced in the news columns of the newspapers. A box of valuables including money was buried and the site diagramed and printed in the papers. A great crowd of youngsters, many of them summer resorters brought their picks and shovels and hunted for the strong-box. The newspaper reporters were on the job.



Some of the exploitation which Manager J. H. Ziegler of the Bluebird theatre, Orangeburg, S. C., used to put over "Shipwrecked Among the Cannibals"

Deardourff Builds Another Fine Lobby Display

Creating atmosphere is one of the easiest things accomplished by Manager C. C. Deardourff, of the Sigma theatre, Lima, O. He uses the roof of his marquee most effectively for this purpose. For 'Uncharted Seas" he built a big frigate, masts, sails and all, and surrounded it with mountains of ice. All around the marquee paper icicles hung down, and made a fitting frame for this simple but effective exploitation. In addition to the exploitation of the feature attraction, Mr. Deardourff gave his comedy a prominent place by placing a life-sized cut-out of Larry Semon in front of the box office.

Mr. Deardourff reports that this direct advertising has done much to keep the Sigma theatre always in the public mind.

A "The Witching Hour" window display secured during the showing of this picture at the Strand theatre, Binghamton, N. Y.

Arizona may be shy on water but it has some live wire showmen. This is the lobby display which James Alexander of the Lyric theatre, Yuma, used to exploit "The Love Light"

Atlanta Manager Tenders Resignation

Gorge Schmidt, manager of the Alamo No. 2 theatre of Atlanta, Ga., has tendered his resignation to take effect immediately. Mr. Schmidt came to the Alamo No. 2 some five years ago, and has made an enviable record for himself as a live wire showman and business man. Under Mr. Schmidt's management the house has become the principal second-run theatre of the city.

Mr. Schmidt's exploitation stunts have occupied much space in these columns, and his ability in this line has brought him considerable repute.

He is leaving the Alamo to accept a much better proposition and one which will give him many more opportunities to exercise his own special talents.

Alarm Clocks Advertise "Alarm Clock Andy"

As exploitation for the engagement of "Alarm Clock Andy," playing recently at the Capitol theatre, Oklahoma City, Okla., Manager E. J. Lewis had the front of the theatre hung with a large number of alarm clocks, the alarm bells of which would ring every few minutes.

The stunt attracted large crowds.

Ramsey Has a "Dinty" Parade Too

A number of stunts were utilized by Manager Elmer Ramsey in his exploitation of "Dinty" at the Central theatre, Fairbury, Ill.

Two freckle-faced urchins and a small colored boy constituted a parade which marched through the main section of the town carrying signs reading, "See Dinty at the Central." The trio also distributed handbills in the residential districts.

Sladdin's Dance Cards Used at Binghamton

An example of the influence of trade paper reports of exploitation stunts was shown in Binghamton, N. Y., where the Strand Theatre, D. Cohen, manager, called on the Paramount exploiteer, S. G. Sladdin, to duplicate Sladdin's tieup with a dance card. Sladdin first used this stunt in Canandaigua, N. Y.

The theatre printed the dance orders for a party.

Elaborate Prologue and Musical Setting at the Stanley

An elaborate surrounding bill providing an abundance of atmosphere for the picture helped set off "Deception," for Manager Wolf, of the Stanley theatre, Philadelphia. First of all, the eye of the visitor to the theatre was struck at once by a changed lobby. Various beautiful pieces of old English furniture, chairs and chests, big pieces and small, all obtained from one of the leading dealers in rare antiques in the city, stood about. On each was a dignified attractive card bearing the name of the furniture dealer and above each hung an old-fashioned parchment scroll, proclaiming some historical fact used in connection with the story, in picturesque old English. The effect was primarily one of dignity, massiveness, and old-timeness.

The prologue for the production was borrowed from New York and was arranged originally by Hugo Riesenfeld. The curtain rose on an old Inn scene. There was an opening chorus, a solo number, and a finale. There were fifteen members of the cast, including two principals, Carl Rollins as the minstrel, and Ludwig Burystaller as the jester, and a chorus of male singers. All were appropriately costumed as courtiers and hunters, and the inspiration is derived from an old song written "by one Gray" for Henry VIII.

During the performance of the feature, a special musical arrangement included music of the old masters.

Lobby decorations for "The Heart of Maryland" by Pantages theatre, Memphis, Tenn.

This lobby display for "Skirts" was designed by Robert France, publicity director for the Pearce theatre, Port Arthur, Texas

De Bruler's "Old Time Movie" Makes Hit

Atlanta Exhibitor Stages Now Famous Exploitation Stunt With Usual S. R. O. Results

THE famous "old time movie show" stunt keeps going the rounds and mopping up at that too. The latest manager to use the idea is Ralph De Bruler of the Howard theatre, Atlanta.

The first intimation Atlanta had of Mr. De Bruler's intention was given in a typewritten communication addressed to Mr. and Mrs. Atlanta, on letter-head from the Howard theatre, which told them that a program of the "old and new," featuring somebody who was an old favorite, yet ever new, would be on the bill—and that it was well worth seeing.

The program was divided into two parts—first the old, and then the new. The old was preceded by two or three slides—distinctly the old-fashioned kind, printed in the theatre. The first announced that the audience was invited to step back about ten or twelve years, to their first movie theatre—to remember the stuffy atmosphere of the "store-show," with its banana peels and peanuts—its tinpanny "orchestra," its "ulcerated songs," et al. Another slide informed the audience that the operators had joined in the fun and were going to give an idea of the sort of things that used to happen years ago, when they were first learning to run a picture machine.

The slides being over with, the "real show" started.

First, there was a Keystone comedy, with Charlie Chaplin, Mabel Normand, Chester Conklin, etc. The picture flickered and wavered over the screen somewhat uncertainly, and was almost constantly out of frame. The way in which the audience entered into the spirit of the game was sufficient proof of their enjoyment of the novel stunt.

A squeaking, wheezy electric piano ground out rag-time, and grand opera with equal aplomb through it all.

While the reels were being changed, a slide was thrown on the screen, which read "While the operator is changing reels, the latest illustrated song will be sung, by Mr. Edison's marvelous invention, the phonograph." And then, with the antiquated slides revealing the girl and her lover in all sorts of loving poses—and now and then, when a slide went in upside down, everybody laughed and thought it great fun—and the phonograph squeaked out "Last Night Was the End of the World" with the requisite sob-tones and quivers.

The star piece of this program was a picture called "Friends" made in 1908, with Mary Pickford, Henry Walthall, Harry Carey, Lionel Barrymore, Walter Miller, Charles Mailes, and a number of other (in those days) embryonic stars.

As this picture faded out, the purple velvet curtains softly closed over the screen, and the Howards forty-piece concert orchestra filed into their places. With the first crash of "The Bohemian Girl" overture, the new program began, and followed, with the latest screen news from the whole world, with, as the feature picture, Mary Pickford's "Through the Back-Door."

This program was an oddity—a distinct novelty—and it aroused more talk than anything in the way of exploitation that has been done in Atlanta in many moons. And as a result Mr. De Bruler is now looking for some more "old timers" to use with like effect.

Attractive lobby doors cards used by Keith's Mary Anderson theatre, Louisville, Ky., to advertise First National stars

Illuminated window tie-up for "Man—Woman—Marriage" employed by W. E. Spragg of the Olympia theatre, New Haven, and former president of the Connecticut Exhibitors' League

Miller Pulls Novelty Stunt

"Made in Heaven" Gets Most Unique Exploitation Campaign at Los Angeles

ARE marriages made in Heaven? Roy Miller, publicity manager for the California theatre, Los Angeles, and John W. Rankin, Goldwyn exploitation representative proved that at least one could be made 3,000 feet in the air as an exploitation stunt for "Made in Heaven," Stella Raub and Joseph Ramsey, professional balloonists, who worked as extras during the production of the picture, Tom Moore's real marriage and the title "Made in Heaven" suggested the idea, which was agreed to by the balloon people.

The exploitation men secured a tract of land adjacent to one of the popular parks in Los Angeles, on which there was a hill.

A huge sign measuring 12x20 feet announced a free balloon ascension, marriage by wireless telephony at a heighth of 3000 ft., the date of the event and the engagement of "Made in Heaven" at the California. The sign was swung on the frame-work of a scenic railway where it attracted the attention of thousands of automobilists on their way to the beaches.

A studio set representing a minister's study was erected at the foot of the hill and a complete wireless telephone outfit installed. A marriage license was taken out, a minister engaged and the first part of the ceremony staged with best man, bridesmaids and witnesses, in regulation form, following which an expert gave instructions in regard to the use of the wireless outfit. A sign reading "Marriages 'MADE IN HEAVEN' by wireless phone HERE" was prominently displayed.

The prospective bride and groom then prepared for their flight and marriage in the clouds from the balloon situated at the top of the hill. As the big bag, 126 feet in circumference and 70 feet in height began to fill, immense banners reading "MADE IN HEAVEN" and CALIFORNIA THEATRE ALL WEEK were disclosed on each side of the balloon. As the balloon left the ground the minister in his study began reading the marriage ceremony into the receiver of the wireless 'phone and response was made by means of an instrument carried by the balloonists to which headpieces were attached. When the balloon was some thousand feet in air, bunches of heralds reading on one side "Guess if Tom Moore's marriage was made in Heaven in his latest Goldwyn picture "Made in Heaven" at the California theatre this week and on the other a straight announcement of the engagement at the California theatre, were cut loose and the bride's bouquet to which a number of tickets to the theatre were attached was thrown to the crowd below.

The stunt was the most original ever staged in Los Angeles and attracted between 8,000 and 10,000 people who divided their interest between the set and balloon.

"PAYING THE PIPER"
BY R.C.GARY
A Paramount Picture.
ONLY 20 BUCKS-BOYS
IS IT TEN YEARS OLD JAKE?
SPRING BILLS
SAY, HERB— "PAYING THE PIPER" IS A GREAT PARAMOUNT PICTURE.
IT SURE IS A BEAR
ONE WAY OF PAYING THE PIPER
POOR— FATHER WILL SOON BE PAYING THE PIPER.
NEVER AGAIN!
~PUZZLE~
WHICH MAN DID NOT SEE PAYING THE PIPER? FOR THE CORRECT ANSWER WE WILL PRESENT A FUR LINED COFFEE POT. BRING YOUR ANSWER TO THE
MISS GIMPEY WAS A VAMP IN HER YOUNGER DAYS - BUT - NOW SHE IS PAYING THE PIPER
"PAYING THE PIPER" FROM WHAT I GUESS

Doubles for Mary Compete for Prize

R. M. Howe, manager of Griffin's theatre in Thorold, Ontario, used a novel exploitation stunt to draw the crowds during the run of "The Love Light." He conducted a "Resemblance Test" for girls who thought they looked like Miss Pickford. There was a first and a second prize offered, the first prize being a letter from Miss Pickford and a two months' pass to the theatre, and the second prize being a one-month pass. On Wednesday night the names of the contestants were flashed on the screen, and two nights later the names of the winners were shown. In this way he drew crowds for two nights.

Rogers Tries Hokum Stunts for Coogan Feature

Manager E. R. Rogers, of the Signal Amusement Co.'s Tivoli theatre, Chattanooga, Tenn., effectively exploited "Peck's Bad Boy," by having a fake policeman, and a youth costumed after the fashion affected by Jackie Coogan in the picture.

The boy hung cards on the fronts of automobiles reading, "Peck's Bad Boy Did This—Catch Him," and the policeman would catch him in the act.

This stunt attracted large crowds, which afforded them (the policeman and boy) an opportunity to distribute cards announcing the showing of the above mentioned film.

E. R. Roger's ballyhoo for "Peck's Bad Boy," playing at the Rialto theatre, Chattanooga, Tenn.

Gary's Cartoons Still Find Favor

Cartoons drawn around Paramount pictures have been furnished by R. C. Gary, Paramount exploiter for the Omaha exchange, for the newspapers of that district. Gary, himself, is the cartoonist. While the cartoons advertise the pictures, they have enough generalities to please the readers. Since the service is free, there are fifteen newspapers, dailies and weeklies, in the Omaha territory that have been glad to use them.

Max R. Doolittle, Paramount exploiter for the Des Moines exchange, has found fourteen newspapers in his district to use cartoons which he has drawn.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Jones, Linick & Schaefer are planning a new policy for their two big vaudeville houses, McVicker's and the Rialto, and hereafter, in addition to giving the regular vaudeville program, will show a feature picture. This was decided upon after the hit made by Jackie Coogan's "Peck's Bad Boy" at McVicker's last week.

Senate bill number 501, which revised the music tax on Illinois motion picture theatres, introduced by Senator Martin R. Carlson, was put through the senate with the aid of Senator Marks, was slaughtered in the house in the final hours of the legislature after the onslaught of the measure by Representative Sidney Lyon.

B. Herbert Milligan, president of Creation Films, left Chicago this week for New York with his family traveling by auto. He expects to remain in New York some weeks getting the Kalem Studio, of which he is owner, ready for production, which he is planning to start the middle of Summer.

Ad Powell, who for seven years operated the Rex Theatre, and widely known in Chicago film circles as a high-class showman, is now connected with the Schoenstadt circuit handling all the publicity, advertising and other details for the circuit.

O. F. Spahr, vice-president and manager of the Enterprise Optical Manufacturing Company, of Chicago, manufacturers of the Motiograph De Luxe, makes a trip twice every year to Minneapolis, Minnesota, to call on Sid Louis, of the Rialto Theatre Supply Company, Motiograph distributors in that territory.

Mr. Louis who is known as one of the expert fisherman in those parts, took Mr. Spahr on a casting expedition. Mr. Spahr, it is reported, spent the afternoon entangling his line after one attempt to cast, while Mr. Louis was hauling in big and little bass.

Mr. Spahr came back to Chicago confident that he was a better Motiograph man than fisherman.

There was a big celebration around Pathe's Chicago office when Manager Aschmann announced that "Chic" Keppler was the winner of the central west division prize in Pathe's big Dempsey selling contest and would travel to the fight, sit in a ring side seat and give Broadway the O O all at the expense of Pathe as a reward for his splendid work. "Chic" before departing purchased a nifty check suit and a cane to wear when perambulating around the corner of Forty-second street and Broadway and cheering the winner in the big fight.

The Master Advertisers are now preparing an extensive advertising campaign for Russell-Coverdale and Russell on their productions. At present they are making an elaborate and practical press book for them on the series of twenty-six two-reel semi-western features, featuring Frank Braidwood. One of their recent accomplishments was the completion of a press sheet on "The Circular Staircase" known on the speaking stage as "The Bat" for Klimax Pictures. Mr. Kline and Mr. Levy of the Klimax Pictures both thought the press sheet was very practical and that it would be a great aid to them in putting over their features.

R. S. Shroder, the district manager of Pathe, was in Chicago this week conferring with Manager Aschmann on sales plans and outlining the Pathe campaign.

Maurice Choynski and a party of Chicago theatre men are scheduled to attend the Dempsey-Carpentier fight Saturday and he announces he is going to put some money on the French battler. After spending a few days in the east Mr. Choynski will take a six weeks' holiday in the Michigan woods.

John Balaban has returned from Pike Lake, Wisconsin, where he has been spending a ten days' vacation fishing. It is understood that the muskies, pike and bass declined to bite during his stay and was unable to make good on his promises to furnish his numerous Chicago friends with fish dinners. He blames the hot weather.

Bert Lytell, whose new picture for Metro release will be "A Trip to Paradise"

Salesmanager A. V. Birkholm, of the Nicholas Power Company, plans to stop over in Chicago for several days on his return from the Minneapolis convention and while here will demonstrate the new light being used in the Powers cameragraph which is declared to double the efficiency of the screen illumination. Mr. Birkholm while in Chicago will make his headquarters at S. E. Schaffer & Company, distributors of Powers cameragraphs, 24 E. Eighth street. S. E. Schaffer will make a trip to Cincinnati and St. Louis next week, in which cities he intends shortly to open branches of his supply business.

Lee Herz is back in Chicago after a trip to New York where he purchased the northern Illinois and northern Indiana rights to four Triangle features, "Dombey and Son," "Lady Windermere's Fan," "The Greatest Performance," and "The Lyons Mail." He also took over the series of Zip one-reel comedies for release in the same territory.

G. C. Braum, widely known in Chicago picture circles as a film salesman, is now manager and personal representative of Smiling Billy Mason and has arranged an appearance for the film star at McVickers opening July 9th. It is understood that Mr. Braum is negotiating with a well-known production company to use Smiling Billy in some of the pictures to be made this Fall after his personal appearance engagements are fulfilled. Mr. Braum is making his Chicago headquarters at 808 S. Wabash avenue.

Billy West, the popular and Pioneer comedian of the state right field, came on from the west coast to attend the Motion Picture Theatre Owners' Convention in Minneapolis, stopping over in Chicago for a day, then journeying to the convention city with Clyde Elliott of Pioneer. Mr. West will return to Chicago the latter part of the week and will spend a few days in the Windy City before heading for the coast where he is scheduled to resume production at an early date.

The Monarch Theatre Supply Company, Inc., have moved from 537 S. Dearborn street, where it has been located for the past eight years, to 724 S. Wabash avenue. Monarch is expanding its business and now have branches established in St. Louis and Memphis, Tennessee. The company will continue to handle a complete line of theatre equipment, chairs and everything from booth to screen.

Pinkleman and Cory, of Quincy, Illinois, will build a fifteen hundred seat theatre in that city. This will bring the string of houses operated by them to five as they already are running four houses there.

It is reported that "The Queen of Sheba" will be the opening feature at the Woods, which William Fox has leased for thirty-two weeks, taking possession about the middle of August.

Kineto Review Presents Darwinian Theory

Bernard Shaw's newest book, "Back to Methusaleh" and Charles Urban's Kineto Review, "Was Darwin Right?" travel along very similar lines, although the latter is open-minded in its treatment.

Mr. Urban's product is a motion picture, a study in anthropoids. Many able photographers co-operated in producing it and the thirty-seven different types pictured have been photographed in many parts of the world, some in their native homes and others in many of the famous zoos of the world.

First National Week in Laramie, Wyoming

June 18th to 25th was "First National Week" at the Empress theatre, Laramie, Wyoming, and the whole week was filled with pictures from that company. "Jackie" Coogan in "Peck's Bad Boy" played to capacity at every performance. Sunday night Anita Stewart opened a two nights' engagement in "Sowing the Wind." "Man-Woman-Marriage," for three days was another knockout.

Ed. Dillon to Direct for Cosmopolitan

George B. Van Cleve, vice-president and general manager of William Randolph Hearst's film interests, announces that Edward Dillon will direct, under the supervision of Cosmopolitan Production, "The Beauty Shop," featuring Raymond Hitchcock. "The Beauty Shop" was a musical comedy success by Channing Pollock and Rennold Wolf.

Chester M. Franklin to Return to the Coast

Chester M. Franklin, who was brought from the West Coast studios to direct Constance Binney in her latest Realart picture, will return as soon as it is completed. Mr. Franklin is under contract with Realart and recently directed May McAvoy in "A Private Scandal."

Music and the Picture

Important Music Facts

By E. K. Gillett

IN a talk with Mr. E. C. Mills of the American Society of Composers and Authors certain facts were brought out which should be stated as supplementary to our article on the Music Tax which appeared in our issue of June 18.

To begin with, Mr. Mills stated that it is possible for any theatre to accompany their pictures without the use of taxable music.

The question, however, is one of degree and the desire to please the public, who, as we all know, are anxious to hear the latest selections and popular tunes.

Another point which was made was that publishers who at the present time are not members of the Society may join at any time and their music immediately becomes taxable. The only safe method of avoiding the tax, Mr. Mills stated, was to use music which has been stamped or labelled definitely on the cover releasing it from any performance tax.

It may be interesting to note that while with Mr. Mills certain publishers made application for a conference in which to talk over and consider the question of their joining the Society. It therefore behooves every theatre man when choosing non-taxable music to use the utmost care and be sure that the selections are tax free, as there is a legal question as to whether, when a new member joins the Society, his music is not retroactively taxable back to 1909.

The Courts say that any author, composer or publisher, no matter what their affiliations, may charge a tax similar to that charged by the Society of Authors and Composers. The question is how they are to collect it.

The Society does not worry about this. They have an organization through which they can collect the tax and are collecting it.

What happens if a theatre does not pay the tax but yet is caught playing taxable music?

Mr. Owner is, or may be, summoned to court and there allowed to tell why he has played the music without paying the tax, it already having been decided by the Supreme Court that the tax is constitutional and must be paid. What happens?

First—assessed damages—a minimum fine of $250 and a maximum of $5,000.

Second—he pays a lawyer's fee for advice and defense.

Third—he loses his time away from his business.

Fourth—he loses his own personal expenses.

In all he might expect to spend perhaps, $500, perhaps somewhat less or a great deal more, and in the end be forced to pay the tax as well.

Now let's see what the tax would amount to:

The average theatre in this country seats 670 people. The music tax amounts to 10 cents per seat per annum—$67.00. This tax is low when we consider that music is conceded to be 40 per cent of any performance. Figure it yourself with your own house—10 cents per seat per annum. Then consider that there is no limit to the tax which could be charged and also that in the signing at the 10-cent rate, a long term contract can be obtained, thus avoiding the possibility of a raise.

There are other pitfalls:

A theatre man may use the greatest possible care in selecting the sheet music used in his house and give the most implicit instructions to his musicians which they follow with the greatest care, yet in order to fill in during the afternoon—supper hour or at some other time—a roll is slipped into the organ or piano or a score is played and taxable music is used without the theatre man knowing it. Immediately the theatre owner is liable to be pulled into court and fined, for the Society means business and is going to enforce its rights as the courts have ruled they exist.

The following bill was introduced into the Illinois Legislature and defeated because, as Mr. Mills said, it was against the Constitution of the United States and no State wants bills of this kind on their Statute books:

> Senate Bill No. 501, Introduced May 24, 1921—"Any persons who exact or attempt to exact money from a purchaser of Music in addition to the purchase price on account of public use of such Music shall be fined not exceeding $200, or imprisoned in the County jail for not exceeding one year."

The defeating of this bill is of the greatest importance.

In conclusion it is interesting to note from Mr. Mills' records the number of theatre men who have paid the tax to date:

Up to May 1, 1921	2587
Since May 1, 1921, approximately	475
Total	3062

Famous Organist Seeks Picture Post

Dorso d'Autalffy, the Hungarian composer and organist, is desirous of locating an American picture post.

I mention this because Mr. d'Autalffy is one of the greatest musicians in the world. He is one of the professors of the Budapest Academy. His colleagues in the faculty were Hubay in violin, Dohnanyi in piano. He has won innumerable prizes for his compositions for orchestra and organ, and his works have been performed by Europe's leading organizations.

This coming Fall he has been engaged to appear with Bodansky's orchestra in his own concerto for organ and orchestra.

MUSIC FORUM

Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture gets together on music.

Mr. I.:

Your notes sent us from Motion Picture News are fine. The work you have done in promoting music, has always been very interesting in every way.

I have found one or two extracts which we could use pertaining to the orchestra in Motion Pictures. More in this line we will be glad to have and credit you and Motion Picture News with the same.

Sincerely,
A. E. TAYLOR, Editor
"The Violinist."
Chicago, Ill.

Mr. I.:

Dear Mr. I.:

I came up here from New York one year ago as violinist and director of the leading motion picture theatre of this city. I found conditions here in the theatres impossible from a musical standpoint. No attempt was made to properly set the picture and only the most frothy music was being used. Since I came the management has put in an adequate orchestra and we endeavor to fit the picture program with a musical setting of the proper atmosphere.

I am waiting the opportunity to locate in the States again preferably somewhere in the South or Southwest and would deem it a great favor if you would put me in touch with any openings which might arise in that section.

Sincerely,
BAILEY H. ALART,
Empire theatre,
P. O. Box 62.
Quebec, P. D., Canada.

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS
Accepted
Temporary Headquarters
.....
Suite 402, 729 7th Avenue, New York City

I,.....

Address .....

herewith desire to apply for membership in this association, Class.....

Dues.....

CLASSES
A—Those of the motion picture industry seeking to broaden their appeal thru music.
B—Those of the music industry and musical profession seeking to widen their scope thru the film.
C—Those seeking to give the public a greater opportunity to hear good music.
Dues are paid in advance.
$2.00 for individuals $10.00 for corporations and companies.

Rothacker-Aller Tribute

Pages Three Hundred Fifty-One to Three Hundred Sixty-Six

Foreword

Mortar and Cement—Plus!

There are some factories from which a visitor walks out with the feeling that he has come in contact with a living, breathing personality, expressed in brick, mortar and steel.

They are plants with a personality.

Such a one is the Rothacker-Aller Laboratory of Los Angeles.

It expresses Joseph Aller, well known as the leading laboratory expert in this country.

You can, on the one hand, imagine Joe Aller doing a job of printing and developing entirely with his own hands—selecting his chemicals, mixing them, insuring cleanliness, temperature, precision, doing every operation with an eye made keen and hands and brain made skillful by eighteen years of conscientious specialization.

The Master Hand Multiplied

And again you can imagine a multiplication of this individual operation, an expansion of a one man output into a factory capacity of five million feet of film per week—*but* without an *iota* of loss in the skill, precision and conscientious labor of the master hand of the expert.

The Rothacker-Aller laboratory is simply a greater Aller.

In every single detail it is so planned and built that every hand of every operator has got to do just what Aller's hands would do.

It is built to eliminate the human alibi.

It is fool-proof, dirt-proof, mistake-proof, carelessness-proof, waste-proof.

From stem to stern, from the reception of the chemicals to the exit of the finished film, there's an automatic safeguard to every operation whether human or machine.

This factory expresses and guarantees high grade quality, just as Aller himself would guarantee a quality job. Economy, too, and speed, and service.

" Guarantee " is a strong word to use; but we mean just that. The mechanism of this laboratory guarantees a quality product.

Speed, economy, service—these are highly important to the producer and distributor of pictures. But above all quality! No man is content to spend a fortune upon a negative and trust its copies to cheap and haphazard printing and developing.

The Rothacker-Aller Laboratory is a credit to the industry and to the American motion picture.

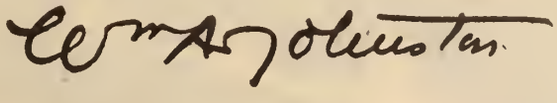
The Cent Versus Insurance

As it is the embodiment of the spirit and genius of Joseph Aller, so, too, is it a forward step in the realization of the dreams of Watterson R. Rothacker.

First Chicago, then Los Angeles, and soon New York and London—an epic of steady progress and consistent growth. Built, as the industry knows only too well for further recounting here, on a sturdy, steadfast clinging to the gospel of quality and efficient service.

Laboratory men in general, and the industry itself, can well reckon the debt owed Watterson R. Rothacker for the sincere and consistent preaching that has brought home to all a realization that the fraction of a cent a foot in developing cost can in nowise balance the scales against quality and service.

So that now, on the occasion of the forging of another link in the world-wide chain, we may well offer the following pages of Motion Picture News not as a " Section," not as a " Supplement,"—but as a ROTHACKER-ALLER TRIBUTE.



Rothacker-Aller Laboratories, Inc.
Hollywood, California

Joseph Aller, the man

who laboratoried scores of the most notable screen triumphs in Motion Picture history is the man we herald as the famous ***Master of the Art of Developing and Printing.***

Those having or

contemplating production on the ***West Coast*** can obtain full details of the only safe method of protecting production investment and insuring screen quality by communicating with ***Watterson R. Rothacker, President.***

For
D. W. Griffith
Birth of a Nation
Intolerance
Hearts of the World
Broken Blossoms
The Great Love
A Romance of Happy Valley

Mary Pickford
Suds
Pollyanna
Love Light

Douglas Fairbanks
The Nut
The Mark of Zorro
The Mollycoddle
When the Clouds Roll By

George Loane Tucker
The Miracle Man

Mack Sennett
A Small Town Idol
Made in the Kitchen

Metro Pictures
Billions (Nazimova)
Madame Peacock (Nazimova)
Chorus Girl's Romance (Viola Dana)

William S. Hart
Testing Block
O'Malley of the Mounted
The Whistle
Traveling On

Clara Kimball Young
For the Soul of Rafael
Forbidden Woman

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons— Come and see them.

Founded 1910 by Watterson R. Rothacker

The new modern and improved machinery, the specially designed equipment, and the numerous facilities of every description included in the new half million dollar Rothacker-Aller Film Laboratory make possible the most prompt and desirable service.

The high quality of work delivered patrons of the Aller Laboratory will be improved upon by greater facilities of this new institution. The benefit of my seventeen years motion picture laboratory experience costing hundreds of thousands of dollars for experimental work is offered our patrons as a part of our service for I will give my personal attention to supervision of all work and solving the photographic problems of the laboratory's patrons.

JOSEPH ALLER
General Manager and Vice-President.

ROTHACKER-ALLER FILM LABORATORY
HOLLYWOOD, CAL.

Now — "The

New Rothacker-Alle Declared to offer th Saving and Quali

¶ Says Watterson R. Rothacker: "The higher the brow the less it sweats"—and then he proves it.—"Watch his smoke," say those who know.

WATTERSON R. ROTHACKER

WHEN Watterson R. Rothacker and Joseph Aller decided to join forces they were determined that the Rothacker-Aller laboratories should be the finest plant that money and human ingenuity could produce. They had their minds set on a plant which mechanically would make possible the giving of both superlative quality and utmost service to clients. Cinema technical experts who have visited the Coast's newest laboratory say that their ambition has been realized.

Construction was held up until everybody was satisfied that nothing more could be added to the paper plans which would in any respect add to the completed plant. A. P. Miller, technical secretary of the Chicago Rothacker laboratory, spent considerable time with Mr. Aller in Los Angeles during the planning period. Thus all the lessons learned in the past at the Chicago Rothacker plant and at the former Aller Laboratories were capitalized in the new laboratory.

The planners went far outside the film field for ideas. The methods of the most successful manufacturers in other lines of industry were studied. The result is a working place where the maximum of efficiency is attained not only by mechanical completeness but also by convenience, labor saving features, and every consideration for the comfort of workers. The latter is an element, it is needless to state, which will be materially reflected in the laboratory's finished product.

The Rothacker-Aller plant is located in the heart of the West Coast film industry, occupying two acres of ground on Melrose Avenue, the dividing line between Los Angeles and Hollywood. On one side are the great Robert Brunton Studios, and on the other the Robertson-Cole Studios. Across the street stand the Douglas Fairbanks Studios. It is only a five minute or less ride to any of the other big plants of Hollywood.

The laboratory stands in a setting of velvety lawns, verdant shrubs and blooming flowers. The building, which is of mission architecture, looks more like a fashionable club or a country gentleman's mansion than an industrial structure. The plant is 60 x 130 ft. and has two floors and a basement. The roof is being finished for the pleasure of workers.

A World-Wide Chain

MR. ROTHACKER'S goal is a world-wide chain of standardized laboratories. The Coast and Chicago plants are the first two links in the chain. Before Mr. Rothacker sailed for Europe in June for the purpose of building a London laboratory he had his technical staff in New York paving the way for an East Coast plant.

The two plants are now synchronized and the four will later be. This is expected to mean much to producers, distributors and exhibitors with respect to release prints. For one thing it will mean the saving of a week in the matter of timing a feature negative. For example, a Coast negative may be timed in the Rothacker-Aller plant as produced and when the final scenes are edited the Coast laboratory will be in position to begin release printing immediately. If the printing is to be done in Chicago, New York, or London, the time cards made on the Coast will be shipped with the negative and printing can begin immediately upon the negative's arrival. This is possible only among standardized laboratories operating under identical conditions and using the same equipment, processes and formulas.

In the Rothacker-Aller plant Service is spelled with a capital "S." The photographic departments of producer clients will have the benefit of expert advice from a laboratory viewpoint and the laboratory machine shop will be at the disposal of producers, for the repair of cameras and attachments. A battery of Bell & Howell cameras are held in reserve at the plant for the use of producers in an emergency such as injury to their own equipment. Theatres, cutting rooms and camera changing rooms are at all times open to customers. An extra rush job can be delivered in an incredibly short time and the ordinary routine "rushes" will go to the producer in six to eight hours after the negative is left for developing, setting new standards in service.

Plant Perfect"

os Angeles Laboratory ast Word in Labor suring Devices

¶ Confidant and Counselor of Artistes—That's Joseph Aller's Unique Distinction.—From Biograph's traditions to the realization of to-day at Los Angeles.

Safeguards for Clients

THE disadvantage, both to laboratory and producers, of having other than employees in the laboratory proper has been proven in every plant. In the designing of this building, under the supervision of Mr. Aller, a plan was carried out which makes it impossible for other than employees to enter the laboratory workrooms except through the main lobby and the private office of Mr. Aller, the resident head of the business. The only part of the plant accessible to other than employees is that containing the changing rooms for cameramen, negative examining room, film editing rooms, theatres for the screening of rushes, the big theatre seating 100 and the film vault in which individuals may deposit their film in private lockers.

The main office and lobby on the second floor is tastefully decorated in mission. Upon entrance a visitor's eyes are delighted by a massive fireplace. At the right of the lobby are the private offices of Mr. Rothacker and Mr. Aller. At the left is the bookkeeping department. Immediately in front is the film receiving and delivery window. The camera man receives his raw stock at this window and is admitted to the changing rooms. Upon returning the exposed negative he delivers it at this window, and by dumbwaiters it goes downstairs to the developing rooms. At this same window the positive is later delivered to the producer's representative.

The manager of the receiving and delivering department admits cameramen, directors and others to the hallway which connects the film changing rooms, negative inspection rooms, cutting rooms, the theatre for rushes and the film vaults. This hallway also connects with the mechanical department equipped with drill presses, lathes and milling machines for the repair of cameras. After film is edited it is returned to the receiving and delivery department and from there goes to the printing rooms or to the negative assembling department.

Aller Genius Apparent

THE inventive genius of Mr. Aller is reflected in every department of the laboratory in labor saving devices perfected by him. Mr. Aller is the inventor of the negative numbering device used by the Eastman Kodak Company and a number of improvements on cameras,

JOSEPH ALLER

printing machines, finishing machines and other laboratory equipment.

The plant's raw film stock depository is in vaults opening onto a rear balcony running the full width of the building. As needed the stock is removed to an anteroom of the perforating department, where the stock is taken from cans and vacuum cleaned. Passing from the perforating machines it is advanced to the printing room by conveniently located carriers. The capacity of the perforating department is limited only by the volume of work received at the laboratory. Bell & Howell perforators are used exclusively.

In the printing room the Bell & Howell printers are placed in four rows. They are operated from driving shafts placed in the air exhaust vaults below the floor, and consequently insure a perfect synchronized movement of all printers.

The printed stock is sent to the developing room by a continuous carrier, where it is wound by machinery onto a new design of rack having a capacity of 250 ft. To expedite handling eight racks of film are bound together for the several subsequent processes.

When the film is developed the racks are automatically advanced to the fixing tanks. Placed in the washing tanks, the racks advance, again automatically, to the anteroom of the drying department. The advancement of the film through the washing tanks is so timed that the prints are thoroughly washed by the time they reach the anteroom. The racks themselves have a special device which takes up all slack as the film stretches from moisture.

The drying rooms are on both sides of the plant and extend the full length of the building. The nine drying drums in each room are operated independently by driv-

(Continued on page 365)

The Rothacker-Aller Los Angeles Laboratory

Equipped With

Argus G. E. Mazda Projector Lamp Equipment
Duplex Laboratory and Studio Accessories
G. E. Motor Generator Compensarc

Selected after

careful consideration by the most critical and efficient group of experts in any business.

SUPPLIED BY

The Only Motion Picture Supply Distributor—Furnishing Every Equipment for THEATRE, LABORATORY and STUDIO

Does This Mean Anything To You?

"WE HAVE IT IN STOCK"

THE ARGUS ENTERPRISES, INC.

Executive Offices: **CLEVELAND**

BRANCHES

New York Boston Chicago Denver Omaha Des Moines Salt Lake City Los Angeles

ROTHACKER-ALLER LABORATORY

DESIGNED,
ENGINEERED
and ERECTED
by
MEYER & HOLLER (Milwaukee Building Co.)
LOS ANGELES

Union Bank Building, Los Angeles
Under Construction. Finished in December, 1921

Union Bank's New Home in Los Angeles

The Union Bank Building, an eleven story, Class "A" bank and office building, is under construction at Eighth and Hill Streets, in Los Angeles.

The entire ground floor, basement and mezzanine will be utilized to permanently house this Bank.

UNION BANK & TRUST CO.
SAVINGS OF LOS ANGELES COMMERCIAL TRUST

Present location: 740 So. Broadway
"The Bank of Personal Service"
Member Federal Reserve System
Paid in Capital and Surplus, $1,133,000

H. C. JACOBSMEYER COMPANY

TITLES

Are an asset to your picture

A few of the recent releases

Allen Holubar's "Man, Woman, Marriage"
Marshall Neilan's "Bob Hampton of Placer"
Katherine MacDonald's "Stranger Than Fiction"
Rockett Film's "Keeping Up With Lizzie"
Dave Butler in "Making the Grade"
" Peck's Bad Boy "

All the productions of

Benj. B. Hampton
Robertson-Cole
Mack Sennett
Realart
Metro Pictures
Garson Productions
Louis B. Mayer Studios
Lois Weber Productions
John M. Stahl

And all of

Rothacker-Aller Laboratory Titles

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Holly 4510 **Los Angeles, Cal.**

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Specialists in
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For Service
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The Harley Davidson Motorcycle

Most complete stock of parts in the West.

Expert repairing, tires and accessories.

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927 So. Main Street
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61066

"WHO'S WHO" AND WHY

Watterson R. Rothacker

WATTERSON R. ROTHACKER became of potential interest to the census department in Chicago May 6, 1885.

He was being educated with a view to entrance at West Point when, at the mature age of 16, he forsook his studies at Lewis Tech (Chicago), and threw his hat into the world's ring—joining the Thunder Mountain gold rush of 1901.

He got himself a gold mine and for several exciting months engaged in the business of putting gold back into the ground. After the gold mine had digested all of young Rothacker's gold capital, he left the mine to shift for itself and went to work as business manager-editor-porter of the Weiser (Idaho) Signal. There not being sufficient revenue from the Signal, the boy business manager-editor-porter got a job trucking freight afternoons at the railroad depot. But even a man of Rothacker's energy could not hustle freight fast enough to continue a journalistic career under the existing conditions, so after a time he heartlessly orphaned the sheet and began punching cattle on a Colorado ranch in order to earn a railroad ticket back to Chicago.

In 1910 Mr. Rothacker resigned as Western manager of The Billboard to engage in the film business.

He entered a brand new field in the new motion picture industry, becoming the pioneer producer of practical pictures—educational, advertising or industrial films, as they are variously called.

He was the author of the first book on motion picture advertising.

In 1916 the big Rothacker studio-laboratory was erected on Diversity Parkway, Chicago.

Mr. Rothacker was vice-president of the first motion picture board of trade. He formerly was chairman of the studio committee of the Society of Motion Picture Engineers, and for several years was chairman of the membership committee of the National Association of the Motion Picture Industry.

He is the son of Ottomar Rothacker, poet and journalist, who edited newspapers in Denver, Omaha, and Salt Lake City, and the grandson of S. P. Rounds, government printer under Garfield and Arthur, and the godson of Col. "Marse" Henry Watterson, editor emeritus of the Louisville Courier-Journal.

Shortly after entering the practical picture field, Mr. Rothacker wrote the following which has been widely quoted: "The best advertisement in the world will never be written because motion pictures are the superlative advertising medium and excel the limitations of any pen."

He Knows the "Why"

¶ Watterson R. Rothacker knows the problems of the producer and distributor. Many who have been close to him will tell you that is one of the largest factors in his success. Sympathetic cooperation from the laboratory, both in routine detail and in emergency situations, can well be a vital matter to the distributor of a picture.

J. Wesley Smith

J. WESLEY SMITH became one of us in 1886. The event occurred in Denver. He began showing evidence of speed at very early age.

He was educated at Lawrenceville College, the Colorado School of Mines, and behind an automobile steering wheel.

His penchant for swiftness attained its most acute stage when he was in his early twenties. As an amateur auto racing driver he won considerable space on the sport pages and a broken bone or two. He holds the world's record for a spin between Denver and Colorado Springs. He has probably made more auto trips across Death Valley than any other mortal. Persons who have ridden with him on Los Angeles boulevards are inclined to be of the opinion that he is still afflicted with speed mania in a malignant form.

Mr. Smith became a Rothacker worker in 1916. He started at the bottom of the ladder in the Rothacker Chicago laboratory. Then he became a cameraman for the Rothacker Industrial Division. His next promotion was to assistant laboratory superintendent.

Then Watterson R. Rothacker sent him to the Coast to act as his special representative, to keep in touch with clients of the Chicago laboratory.

Upon organization of Rothacker-Aller Laboratories, Inc., he became secretary of the corporation.

Economy Too

¶ While quality is the keynote, it naturally follows that in a plant where the last word in inventive genius and automatic machinery plays so large a part, economy will make its appearance. The producer has been constantly in mind and he will be saved expense and trouble at every step.

Joseph Aller

JOSEPH ALLER was born in Russia. He was educated in that country and in a New York City technical school.

In 1898 he entered the photographic business. The year 1904 found him with the American Biograph Company as laboratory superintendent. He left that company in 1913.

He then went to Los Angeles to join the D. W. Griffith organization. From that time until Griffith returned to New York in 1920 he had full charge of the famous director's laboratory work. On January 1, 1920, he went into business for himself. When Rothacker-Aller Laboratories, Inc., was organized he became vice president and general manager of the corporation, and resident head of the plant.

Mr. Aller has laboratoried many of America's most famous screen classics, such as "The Birth of a Nation," "The Miracle Man," "Suds," "The Mark of Zora," "Broken Blossoms."

To run through the list of best known Griffith subjects is to uncover more and more examples of the Aller laboratory genius. And it will be remembered that on Griffith productions the photography and laboratory work are always among the outstanding points for discussion and praise by the critics. In addition to Griffith, Fairbanks and Miss Pickford, other picture luminaries who have valued the Aller cooperation include Nazimova, Clara Kimball Young, William S. Hart and Mack Sennet.

Mr. Aller has received many tokens of esteem from film royalty in appreciation of the artistry he put into the developing of their negatives and the printing of their release prints. One of his most prized possessions is a gold watch presented him by Mary Pickford.

In the film field Mr. Aller is known not only as a master of the art of developing and printing but also as an inventor. He invented the Eastman Kodak Company's system of numbering negatives and has to his credit many improvements on laboratory equipment.

That remarkable institution—the new Rothacker-Aller plant—is in essence a realization of the skill and life work of the man who designed it—Joseph Aller. It may well be said that Joseph Aller has justly earned and rightly holds the title of master craftsman of film developing and printing.

The Invitation

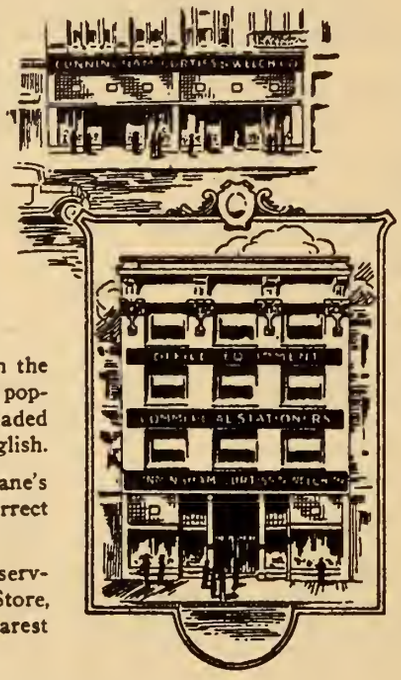
What do most people look at on receiving a wedding invitation or announcement? Why, the engraving first, then by whom the work is done.

Hand cut engraving is different from the work done by the machine and gives a clear cut letter that shows at a glance that it is engraved, not printed.

The Louis the 14th, both in the Roman and French text, are popular this season, also the Shaded Alexander and Modified English.

The small size sheet of Crane's Kid Finish Paper is the correct thing in paper.

Both stores give the same service. The 723-725 Hill Street Store, just off 7th Street, is the nearest to the shopping district.



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LOS ANGELES

Rothacker-Aller West Coast Laboratory Is Second of World-Wide Chain Planned

In the heart of the West Coast film industry stands the new Rothacker-Aller film laboratory, occupying two acres on Melrose avenue. It has a beautiful setting of velvety lawns, verdant shrubs and blooming flowers. The building, which is of mission architecture, looks more like a fashionable club or a country gentleman's mansion than an industrial structure.

The plant has aristocratic neighbors. On one side are the great Robert Brunton studios and on the other the Robertson-Cole studios, while across the street Douglas Fairbanks produces his big box office attractions.

establishing a laboratory in London, Mr. Rothacker had his big staff of technical experts in New York paving the way for an East Coast plant.

The two plants are now standardized and the four will later be. This is expected to mean much to producers, distributors and exhibitors with respect to release prints. For one thing, it will mean a week's saving in the matter of timing a feature negative. For example, a West Coast negative may be timed in the Rothacker-Aller laboratory as produced, and when the final scenes are edited, the West Coast plant will be in position to

partment will have the benefit of expert advice from a laboratory viewpoint. There is a mechanical department equipped with drill, presses, lathes and milling machines for the repair for customer's cameras.

A reserve battery of Bell & Howell cameras are held in the vaults for the use of producers in an emergency such as injury to their own equipment. An extra rush first print job can be delivered in an incredibly short time, while the ordinary routine "rushes" will go to the producer in six to eight hours. Theatres, cutting rooms and camera changing rooms are at

private office of Mr. Aller. The disadvantage, both to laboratory and producers, of having others than employees in the laboratory proper has been proven in many plants.

POINTS OF EFFICIENCY

In order to operate a laboratory in a way worthy of bearing their names, Mr. Rothacker and Mr. Aller knew that the very best equipment must be installed.

If the machine desired could not be obtained on the market, Mr. Aller designed one and had it made to order. The inventive genius of

Progress
DEPEND UPON POWER'S

The Rothacker-Aller Laboratories, Inc., is a corporation controlled by the Rothacker Film Mfg. Company, with Joseph Aller as the resident head. Watterson R. Rothacker is president and treasurer; Mr. Aller is vice-president and general manager, and J. Wesley Smith is secretary.

Seeks World-Wide Chain

Mr. Rothacker's goal is a world-wide chain of standardized laboratories. The new plant in Hollywood and the laboratory at 1339 Diversey Parkway, Chicago, are the first two links in the chain. Prior to sailing for Europe foi the purpose of

begin release printing immediately.

If the printing is to be done in Chicago, New York or London, the time cards on the West Coast will be shipped with the negative and quantity printing can be begun the day of the negative's arrival. This is possible only among standardized laboratories operating under identical conditions and using the same equipment, processes and formulas.

With a Capital "S"

In the new Rothacker-Aller laboratory "Service" will be spelled with a capital "S," just as it always has been at the Chicago plant. A producer client's photograph de-

all times at the disposal of clients.

The private offices of Mr. Rothacker and Mr. Aller are at the right of the lobby on the second floor, which is tastefully decorated in mission. At the left is the bookkeeping department. Immediately in front is the film receiving and delivery window.

The manager of this receiving and delivery department admits directors, cameras and others to the hallway connecting the theatres for the sceening of rushes, the changing rooms, cutting rooms, etc. This is the only part of the laboratory where others than employees may enter without passing through the

Mr. Aller is reflected in every department of the laboratory in labor-saving devices perfected by him. Mr. Aller is the inventor of the negative numbering device used by the Eastman Kodak Company and a number of improvements on cameras, printing machines, finishing machines and other laboratory equipment.

One of the most vital features of the laboratory is the air conditioning, heating, and ventilating system. The building is so constructed that the temperature cannot be changed except by the automatically operating thermostat. The windows cannot be opened.

Power's Projectors Used in the Rothacker-Aller West Coast Laboratory

ARCHITECT'S DRAWING OF THE ROTHACKER-ALLER LABORATORIES IN LOS ANGELES

ADV.

We Deem It a Pleasure to Serve
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They are judges of value in equipment

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"Building Material from the Ground Up"

The Last Word in Equipment

EQUIPMENT perfected to watch-like perfection, and as near automatic as possible was a natural requirement of such a plant as Watterson R. Rothacker and Joseph Aller would consider worthy to bear their names. They wanted Speed—but in this case Quality must travel arm in arm with Speed. There could be no sacrifice of either.

In the selection of equipment for Rothacker-Aller Laboratories, Inc., there lies a mighty good insurance policy covering the future success of the plant.

If the machine desired could not be secured on the market, Mr. Aller designed one and had it made to order.

It is impossible for anyone to go to any part of the building when trade marks of the Bell & Howell Co. are not found. Bell & Howell cameras are in the cameraroom waiting the call of a client producer whose equipment has been impaired. In the title making room are two Bell & Howell cameras while in other parts of the building will be found printers' perforating machines and other equipment from this firm of motion photography specialists.

In the laboratory eleven Power's projecting machines are on the job—in the inspection rooms, in the theatre for rushes, and in the big theatre seating 100. When it is considered that the inspection machines will at times be operated continuously 24 hours a day, one appreciates the vital necessity of machines whose quality insures endurance and good screen illumination.

All the projection machines are equipped with G. E. Mazda lamp equipment furnished by the Los Angeles branch of the Argus Enterprises, Inc., of Cleveland. This company also furnished the Duplex Laboratory and Studio Accessories and G. E. Motor Generator Compensarc sets.

The projection booth equipment was furnished by the Pacific Amusement Supply Co., of 800 South Olive street, Los Angeles.

The developing, fixing, washing and chemical departments are equipped with tanks made specially for this laboratory by the Pacific Tank & Pipe Co. This firm was established in Los Angeles before the beginning of the Coast Film Industry.

Hurray! No Alibis!

¶ Thomas A. Edison once said, "The hardest task of any inventor is to make his device fool-proof." It has been said of the new Rothacker-Aller plant that it is "alibi-proof." Say those who have seen it: "The human equation has been eliminated. No alibis are possible. High quality is practically automatic."

Shortly after the first laboratories were established in Los Angeles the company foresaw the need of laboratory tanks and today this feature of their business is one of the largest in the country.

Rapid and convenient progress of the film from one department to another, from the time it is received until delivered, is insured by the carriers, or conveyors, specially designed to meet the peculiar needs of the Rothacker-Aller Laboratories by Meese-Gottfried Co., of 400 East Third street. In all, there are six different conveying systems which automatically move the film from one department to another.

They Never Laughed

¶ Advance announcements of film men are often the occasion for loud hahas. So many glowing promises materialize no further than the glow created by heated atmosphere. But when Watterson Rothacker announced less than twelve months ago his plans for new links of service in Los Angeles, London and New York there were no cackles. Rothacker has a habit of delivering. Already the description reads "Chicago and Los Angeles." Rothacker is now on his way to London. And it won't be many moons before the chain is completed, "Chicago, Los Angeles, London and New York."

These conveyors can be counted on to give continuous service for the 24 hours of each working day. They operate horizontally or perpendicularly as their tasks require. They are notable examples of the mechanical completeness found in this laboratory.

In the Rothacker-Aller plant are found new devices, recently perfected but which have by test proven their efficiency.

The assembly room is equipped with the new Slipper film splicing machines. J. Slipper & Co. recently established a factory for the manufacture of these machines in Los Angeles and in the near future their splicers will be introduced on the eastern market. The cleaning and polishing department is equipped with several new Cinex polishing machines manufactured in Los Angeles by the Cinema Machine Co. One operator can keep several of these machines at work.

One of the most important features of the plant is the air conditioning, heating, and ventilating system. The building is so constructed that the temperature cannot be changed except by the automatically operating thermostat. The windows cannot be opened. All air entering the laboratory proper, as well as other sections of the plant, comes through the ventilating system which cleans the air by washing it through water and gives it the proper degree of humidity and temperature, according to the department for which it is intended. Thus the air for the drying rooms is de-humidified in order that it will take up the moisture thrown off by the wet film, while the air for the perforating and printing rooms is humidified in order to reduce the danger of producing static in these two departments.

Practically all departments of the laboratory will be kept at a temperature of 68 degrees the year round. The laboratory has equipment which insures the plant water of even temperature month in and month out. A huge ice machine keeps the water in the large storage tank a little short of the freezing point. This eliminates the danger of a sudden rush of warm water from the city water mains into the tanks of the washing department.

The heating, ventilating, and water temperature regulating equipment is located in one corner of the basement with the cold water storage tank just outside and three filtering devices immediately alongside. Nearby is the cooling tower equipped with ammonia pipes. The entire system was designed and installed by C. M. Gat & Son, 2560 Santa Fe Avenue, Los Angeles, Cal.

In any emergency the Rothacker-Aller plant would not be without electric power for more than a few minutes, as an emergency electric generating system has been installed for the operation in the event of a breakdown of the city light plant.

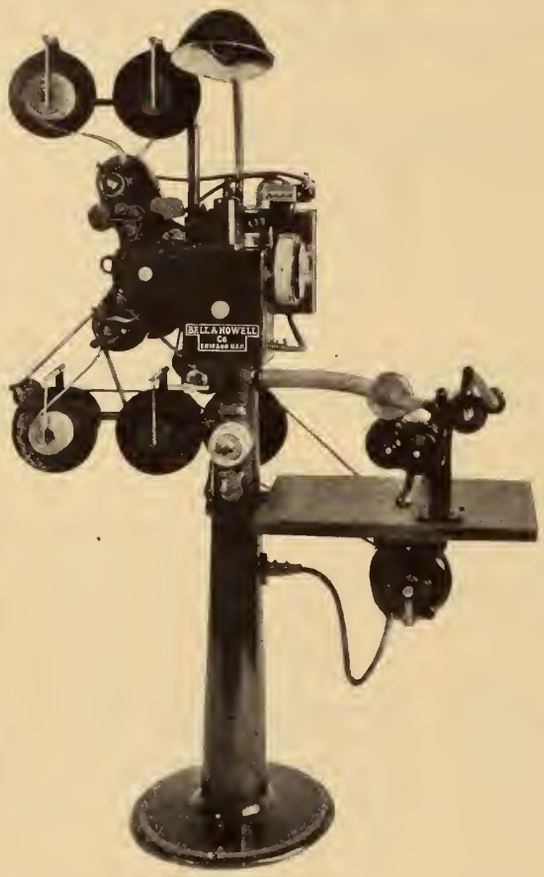
Behind the Celluloid

¶ The public doesn't know Joseph Aller. But how many masters of screen production and histronic luminaries have viewed their work upon the screen and muttered a word of gratitude and tribute to the laboratory craftsmanship of Joseph Aller!

Synchronization

¶ The timing of negatives at the moment of production in the Rothacker-Aller Los Angeles laboratory will also mean that everything is set for perfect work from the start at the Rothacker Chicago plant. What this will mean in the saving of time on prints for release and the improvement of quality can well be imagined. Naturally, facilities in this respect will be still further augmented when the Rothacker New York and London laboratories are opened.

Rothacker-Aller Tribute



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BELL & HOWELL CO.

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NEW YORK **CHICAGO** LOS ANGELES

¶ We present this Rothacker-Aller Laboratory section with a feeling of peculiar satisfaction.

¶ Satisfaction in that the Laboratory which we have become so used to seeing adorn our back cover, has recorded such a steady record of achievement and successful growth.

¶ Satisfaction in the thought that this foremost organization has consistently recognized Motion Picture News, and chosen it as the trade medium to carry its announcements.

¶ Lastly, just a bit of self-satisfaction in the thought that such announcements, appearing in the Motion Picture News, have done their mite in bringing the Rothacker enterprises to the world-wide recognition which their high class service entitles them to.

The Architect's Conception of "The Perfect Plant"

Built by Specialists

IN the selection of architects and erecting engineers Watterson R. Rothacker and Joseph Aller sought those most familiar with the peculiar needs of a film laboratory. The firm selected was Mayer & Holler (Milwaukee Building Co.), which has erected a number of the finest studios on the Coast.

After listening to the suggestions of Mr. Rothacker and Mr. Aller these specialists built a laboratory where there is no lost motion.

Mayer & Holler sub-let contracts to other specialists. J. C. Bannister, an engineer and contractor of 903 West Mariposa, specializing in the erection of buildings of reinforced concrete, handled the concrete work on the plant. The contract for the supplies necessary to the concrete part of the work was let to George Eastman Co., 1111 Highland Avenue, Hollywood. The plastering was done by A. E. Miller, 1643 Middleton Place. The plumbing contract was let to F. C. Schilling & Son and the electrical installation contract to Woodill-Patterson Co.

The Location Ideal

¶ How's this for a location: Immediately adjoining the Robert Brunton and Robertson-Cole studios; in the heart of the Hollywood studio district; easy of access to every production plant. That's the Rothacker-Aller laboratory.

"The Plant Perfect"

(*Continued from page* 355)

ing shafts hanging in the air exhaust vaults below the floor. The intakes for these vaults serve as the openings for belts operating the drying drums and also a specially designed power shaft which is operated by one movement of a pedal extending the full length of each drum.

From the drying rooms continuous carriers deliver the film to the assembling department. After assembling, carriers advance the film to the splicing machines and then on to the polishing rooms, where four Cinex machines give the prints their final cleaning before proceeding to the inspection department.

The six booths in the inspection department are each equipped with a latest model Powers projector. Each inspector operates his own machine, which projects on a 3 x 4 ft. screen in a room adjoining. To positively insure that no print leaves the plant unless it comes up to Rothacker Quality, three supervising inspectors sit in this testing theatre at all times to see that no inspector overlooks defects in the film he is projecting.

If a reel has to be corrected it is returned to the assembling department. It is reinspected before being sent to the shipping room.

In case the film is to be called for at the laboratory, conveyors carry it to the receiving and delivery window. If local delivery is to be made it is hurried to the producer by a messenger on a Harley-Davidson motorcycle. If the film is to be sent to a distant point it is conveyed to the shipping department.

Linked With Title Experts

ONE of the firms closely associated with the Rothacker-Aller laboratory is the H. C. Jacobsmeyer Co., specializing in the making of all types of art and printed titles. This company was organized by H. C. Jacobsmeyer under the name of Motion Picture Title Co. shortly after the film industry first came to Los Angeles. The name of the firm was changed about two years ago.

To enumerate a list of productions for which this company has made titles would mean naming practically all of the big photoplays that have been produced on the Coast in the past seven or eight years.

At the present time the Jacobsmeyer Co. is doing title work for the Rothacker-Aller laboratory and nearly all of the leading producers on the Coast. In fact, the business of the company has grown to such an extent that they recently moved to their new and specially constructed quarters at 5517 Santa Monica Blvd., where their large equipment and staff of experts are at the service of clients.

All for One

¶ "A Rothacker plant is a community plant"—that is the word of a visitor to the Chicago laboratory and the New York offices. The spirit of the executive travels through all the personnel and plays its part in maintaining a quality level.

We cordially invite every progressive member of the Motion Picture Industry to make his headquarters at our Hollywood plant while visiting the West Coast.

Producers, directors, camera artists and all technical men are offered every facility for scientific experimenting and efficient working under ideal conditions.

Distributors and exhibitors are offered an interesting and edifying visit through a magnificent institution dedicated and devoted to the art of making the screen beautiful.

Everyone will find a hearty welcome and sufficient reasons for insisting that their Coast-produced negatives be laboratoried here where safety and quality are secured with exact certainty.

Seeing is Believing.

Rothacker Aller Laboratories

Joseph Aller, Vice-Pres. and Gen. Mgr.

Watterson R. Rothacker, President *J. Wesley Smith, Secretary*

5515 Melrose Boulevard, Hollywood, California.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Fight Training Shown in Kinograms

MOTION pictures showing the activities of Jack Dempsey and Georges Carpentier last week—the last week of the training for the battle that will settle the heavyweight boxing championship of the world—have been obtained for Educational's Kinograms.

Educational has, at great expense, obtained the exclusive rights to the pictures of the most intensive training done by the champion, Dempsey, and his challenger. The pictures were rushed to completion, so that they could go to the theatres before the regular release dates for Kinograms, but they went to all exhibitors subscribing to this news reel service. Every Kinograms customer showed this 400-foot motion picture story of both contestants on this screen by Sunday, June 26.

All during last week Kinograms photographers are engaged at Jack Dempsey's camp at Atlantic City and at the farm at Manhasset, L. I., where the French champion is preparing for the fight.

Preliminary training is now over. For weeks Dempsey and Carpentier have been going through general training work. All through the day, every day of the week, their movements were recorded by the camera. But it will be the camera of the Kinograms photographer, and only Kinograms will show what are the most interesting pictures of athletic training that have ever been taken anywhere.

Under the Federal law, any motion pictures that may be taken of the actual fight on July 2 can be shown only in the State in which the fight takes place. They cannot be shipped across the New Jersey line for display elsewhere. This means that the pictures now being made by Educational will be absolutely the last authorized, authentic film story of the work of these two great fighters.

"A. P." Distribution in Panama Arranged

Associated Producers, Inc., consummated a contract last week with the Robert Wilcox Company, which concern operates its own theatres throughout Panama and the Canal Zone covering the distribution of all features and Mack Sennett Comedies released by Associated Producers. This product will be distributed by the Wilcox Co. throughout the territory of Panama.

Plans for Paramount Week

F. P.-Lasky Forces Preparing for Sales Drive Week of Sept. 4 to 10

THE fourth National Paramount Week, the annual sales drive which each year is the big event with the Famous Players-Lasky sales organization is announceed by Paramount for the week of September 4th-10th.

Formal announcement of the date and the general plan for the big drive was made this week to the field force in the form of a large two-color folder, "Paramount Week Flier," edited by Paul L. Morgan, editor of "Paramount Pep." This folder will be issued weekly until the campaign is completed, and will contain reports of its progress from all the exchanges, together with all other data pertaining to the drive, the executives and department heads at the home office acting in the capacity of contributing editors.

In the opinion of S. R. Kent, General Manager of Distribution, and other Paramount officials, there is every indication that National Paramount Week this year is certain to exceed in volume of sales all similar previous efforts. Aside from the fact that each of the annual Paramount Weeks has been a bigger success than its predecessor, it is cited by the home office officials that the comparatively impromptu "Kent Week," held a few months ago, almost reached the average figures for the annual September event, while the as yet incomplete reports on "The Best Show in Town Week," just closed, indicate a similarly successful achievement.

With the added experience gained by the sales organization in these comparatively minor drives, the months of preparation for the big week in September undoubtedly will result in a new record of sales and exhibitors participation, it is declared.

The publicity and advertising department's plans call for the use of more advertising space in local newspapers than ever before, it is announced. Supplementing this advertising, an entirely new and unique line of accessories is reported to have been prepared for distribution among the company's twenty-nine exchanges.

Pathe's Big Fall Program

To Strengthen Short Subject Releases During Summer Months

SUMMER months mean no let down in the plans of Pathe, announces that company, for already the organization is laying lines to strengthen its short subject and serial releases for the Fall and Winter season.

Contracts have already been made with Cyrups J. Williams, Elmer Pearson, director of exchanges, states, for another series of Tom Santschi Western features. There will also be another series of Holman Day two reelers. work on which is now going ahead in the woods of Maine.

Bill and Bob Bradbury, the eleven year old California twins who have been prominently successful in their series of animal features, "The Adventures of Bill and Bob" are also working on a second series for Pathe, through arrangements made with Cyrus J. Williams.

Hal Roach is enlarging his comedy unit, and his productions are assured to Pathe. "Snub" Pollard will continue to be featured in a series of one reel comedies.

Timely Films, Inc., will continue to contribute "Topics of the Day" to the Pathe schedule, while Fable Films, Inc., is so far advanced in its production of the very appealing "Aesop's Film Fables" series as to guarantee a release once a week, throughout the entire Fall and Winter.

The Pathe Review editor has laid plans that will enhance the reputation of the screen magazine. These include many novel features in the world of science, art, invention, and other fields that adapt themselves to the best interests of a screen magazine. Pathe News will reach its eleventh anniversary this Fall. There are now more that 400 cameraman who at some time or other contribute to this world wide news gathering reel.

Two serials are now in course of preparation. Charles Hutchison is working on "Hurricane Hutch," and Ruth Roland is working on her ninth serial for Pathe, "White Eagle" at the Hal Roach studios in Culver City.

"Woman God Changed" Released July 3

"THE WOMAN GOD CHANGED," the Cosmopolitan production which scored such a pronounced hit during its New York pre-release engagement at the Rivoli theatre that it was transferred to the Rialto for a second week, is the Paramount release scheduled for July 3.

The picture was adapted from the story, "Redemption Cove," by Bona Bryne, novelist and contributor of short stories to Harper's Bazaar, Scribner's and other prominent magazines. Doty Hobart wrote the scenario and Robert G. Vignola, who produced "The World and His Wife" and "Straight is the Way" for Cosmopolitan, was the director.

The leading roles are played by Seena Owen and E. K. Lincoln. Lillian Walker returns to the films after a long absence, in an important role and others who are prominent in the cast are Templer Saxe, Joseph Smiley and H. Cooper Cliffe.

Carey Starting First Universal-Jewel

Harry Carey, Universal's leading western star, has started production on his first super-picture. It is called "Partners" and is Carey's own story. Robert Thornby is directing the production. The use of several troops of U. S. Cavalry obtained for use in certain sequences of the picture.

"Partners" is not Carey's first venture into the field of authorship. He long has been known as a playwright and short-story writer. His first public appearance was in "Montana," a melodrama from his own pen, and in which he played a leading role for several seasons.

Betty Ross Clark has been selected to play opposite Carey. Others in the cast are "Breezy" Eason, Gertrude Olmsted, George Nichols, Johnny Harron, Gertrude Claire, Alan Hale, George Cooper, Charles LeMoyne, C. E. Anderson and Harley Chambers.

Century Comedy Seen at New York Rivoli

The latest Century Comedy to reach Broadway is Brownie's "Society Dogs." "Society Dogs" made its debut on Broadway, New York, Sunday afternoon, June 19th, for a week's run in the Rivoli theatre. The ease with which Brownie performed his many stunts drew favorable comment from the audience.

First National Schedule Named

BETWEEN forty and forty-five productions, representing the efforts of leading independent stars and producers, have been scheduled by Associated First National Pictures, Inc., for release during the season of 1921-1922. Some additions will undoubtedly be made to this list during the autumn and winter, but, in the main, the assemblage of attractions is now complete and forms the most carefully selected and diversified group of independent productions that First National has ever offered its franchise and sub-franchise holders and the exhibitors at large.

Especial interest is attached to the news that two productions which have made history on the legitimate stage will be transferred to the screen. They are "Omar the Tentmaker" and "The Masquerader," both of which were written and staged by Richard Walton Tully, one of the most important figures in the theatrical profession. Guy Bates Post, who starred in these plays on the boards, has been engaged for the screen versions, which will be directed by James Young. Work has already started on "Omar the Tentmaker" under Mr. Tully's supervision.

Fannie Hurst's first novel, "Star Dust," which is classified as a "best seller," has been transformed into a photoplay under the direction of Hobart Henley. Norma and Constance Talmadge will each provide First National franchise holders with four productions next season. The first of Norma Talmadge's vehicles will be "The Wonderful Thing," which was written by Lillian Bradley and Forest Halsey, and was directed by Herbert Brenon. The entire Ziegfeld Follies chorus will be used in one Constance Talmadge picture. The first Charles Ray production for fall release will be "A Midnight Bell," one of the Charles Hoyt stories which gained such extensive poularity. This will be followed by "Two Minutes to Go," a football story which will prove timely and in which the star plays the part of a member of a college eleven. The story is by Richard Andre.

The third of the series will be "The Barnstormers." Mr. Ray has formulated the policy of portraying a decidedly different type in every production.

Because the high standard and box office records established by "The Kid," Charles Chaplin's next picture, "Vanity Fair," is being anticipated eagerly by showmen. It is not a picturization of the Thackeray novel of the same title, but is a travesty on the weaknesses of the wealthy. In it he will have the support of Edna Purviance, Loyal Underwood, Harry Bergman, Rex Storey, John Rand, Lelita Parker and Al Garcia. This will be followed by two other comedies to complete the eight productions called for by the comedian's contract.

Marshall Neilan, who produced "Bob Hampton of Placer," is in the midst of work on a novelty which he believes will eclipse his former accomplishments. It is entitled "Bits of Life."

John M. Stahl is now at work on another feature. There will be at least three Anita Stewart pictures produced by Louis B. Mayer. The first will be "The Invisible Fear," to be followed by "A Question of Honor" and "The Price of Happiness."

"Serenade" will be the first offering of R. A. Walsh. The next production of this director will be "Kindred of the Dust," which was written by Peter B. Kyne.

Unusual stories are being acquired for Katherine MacDonald, who will be represented by four productions during the season, three of which are "Peachie," "Sticks and Stones" and "Her Social Value."

Two big specials starring Dorothy Phillips and directed by Allen Holubar are also on the program, and promise to be worthy successors to "Man-Woman-Marriage." Buster Keaton is now at work on the first of six comedies to be released by First National.

Richard Barthelmess is a new First National star, whose first vehicle will be "Tol'ble David."

"My Lady Friends" is the Mr. and Mrs. Carter De Haven picture scheduled for fall release. The Whitman Bennett production is to be released by First National following "Salvation Nell" will be "Suspicion" which will be personally directed by Mr. Bennett.

"Carnival" at Capitol During This Week

"CARNIVAL," which was recently acquired by United Artists, was opened at the Capitol Theatre, New York, on last Sunday, June 26th, for a week's engagement at the big house. After its run is completed at the Capitol it will be played over the entire Marcus Loew circuit.

This production, made by Harley Knoles in Venice, is reported to have created a sensation in Europe. The production is an adaptation from the stage play of the same name which enjoyed a long run at the New Theatre in London, and features Matheson Lang and Hilda Bayley in their original parts. The story teems with unusual dramatic situations and is a highly spectacular and picturesque production.

Ince to Direct Faversham in "Justice"

Ralph Ince has been assigned to direct William Faversham in the forthcoming Selznick Pictures production of John Galsworthy's "Justice." This assignment was finally made by Myron Selznick, Vice President in charge of production of the Selznick Corporation, recently.

Before joining the Selznick forces almost two years ago Mr. Ince successfully directed pictures for Vitagraph, Jewel, Metro, Petrova Pictures and other producers.

Lloyd Hamilton Begins Series

Associated With Jack White in Making of New Series

LLOYD "HAM" HAMILTON, popular star of "Dynamite," "Moonshine" and other Educational-Mermaid comedies, and Jack White, his director, have organized as Hamilton-White, Inc., and begun work on a new series of Mermaid comedies for release through Educational Exchanges.

Educational's contract for Mermaid comedies during the last year called for twelve pictures, which were made by the Astra Company. Hamilton and Jimmie Adams shared honors, each playing the leading part in six of the comedies.

Hamilton's work in these pictures has been so consistently excellent that during the year he has added immeasurably to the popularity that had been built up during his long career as a film comedian, beginning in the "Ham and Bud" pictures and including work in about 300 comedies.

Shortly before the completion of work on the last year's output of Mermaids, Hamilton came to New York for his first visit to this city. After a conference with E. W. Hammons, president of Educational Film Exchanges, Inc., Hamilton returned to the coast under contract for a term of several years to produce comedies for Educational.

During the making of his six Mermaid comedies, the best work of "Ham's" career was brought out by Jack White, one of the youngest but yet one of the most versatile comedy directors in the country. His brilliant imagination and clever execution have constituted one of the chief causes for the success of the last year's Mermaids.

Organizing as Hamilton-White, Inc., "Ham" and White have gone into a new home on Sunset boulevard in Hollywood, Cal., and are at work on the new year's Mermaid comedies. There will be twelve of them, in all of which "Ham" will play the leading part. The first of the new pictures has been completed, with Irene Dalton, who in the last year has done good work in Educational's releases from the Christie studio, playing opposite Hamilton.

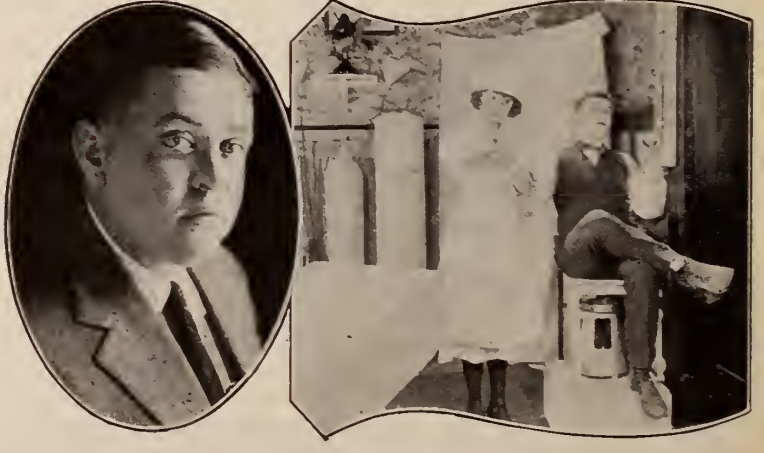
A realistic shipwreck, and the burning of a whole cannibal village are among the features of this new comedy called "Robinson Crusoe, Ltd.," which is as full of funny situations as anything in which "Ham" has ever appeared.

Although no effort is made to save Hamilton or any of his supporting casts from bumps at the expense of good humor, he has not, either in "Robinson Crusoe, Ltd.," or in any of his previous Mermaid comedies, had to resort to "slapstick stuff" in the commonly accepted sense of the word. His plays are replete with humorous situations, many of them calling for fast action, but the custard pie has been conspicuously absent.

It has already been announced that Adams, who was featured in half of last year's Mermaid comedies, would play the leading part in a greater number of comedies for Educational this year. He has just about completed the first of eight Adams comedies, to be made by the Astra Company. It is called "A Good Scout."

Seena Owen to Play in "Find the Woman"

Seena Owen, who has won the enthusiastic approval of reviewers and public alike in the leading role of "The Woman God Changed," a Cosmopolitan Production, has been engaged by Cosmopolitan Productions to play a leading role in "Find the Woman," from the Arthur Somers Roche story that appeared in Cosmopolitan Magazine. Miss Owen is recovering from an attack of Kleeg eyes. Others in the cast of "Find the Woman" are Eileen Huban, Ethel Duray, Norman Kerry and George MacQuarrie.



Lloyd Hamilton and a scene from his latest Mermaid comedy, "The Greenhorn," released by Educational

Here's an attraction that will appeal to all classes of picture-goers. It's a rapid-fire, breath-catching, mirthful comedy and everybody knows Mr. Lytell is as much at home in this style of entertainment as he is in strong dramatic roles.

BERT LYTELL
in
THE MAN WHO

by LLOYD OSBORNE

Adapted by ARTHUR ZELLNER

A MAXWELL KARGER PRODUCTION

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir. Wm. Jury, Man Dir.

Société Anonyme Française de Films Internationaux~ Exclusive Dis. thruout Europe.

Mary Philbin, who is to take her place in the gallery of Universal stars as the featured player in "Danger Ahead," a Universal release

Governor of Georgia to Open Atlanta House

Sig Samuels, Associated First National Franchise holder for Atlanta, Georgia, has definitely announced the opening of his new Metropolitan theatre in that city for July 4th. Incidentally that date marks the fifth anniversary of the opening of his Criterion, so the occasion will be doubly significant. Experts in every line of theatre construction have been at work for more that a year on the Metropolitan.

The newly inaugurated Governor Thomas W. Hardwick of Georgia, will dedicate the Metropolitan at the formal opening at a quarter after nine Monday evening, July 4th. The initial offering of the new theatre has not been named, but it will be a First National Attraction. Willard C. Patterson who has for five years been identified with Sig Samuels as manager of the Criterion, will have charge of the Metropolitan in the same capacity.

Aubrey Is Filming "The Riot" for Vitagraph

Co-directed by Charles Avery, Jimmy Aubrey is busy at Hollywood with his new comedy, "The Riot," which is on Vitagraph's recently announced September-October release list.

In this picture—the first Jimmy Aubrey comedy under the star's new contract with Vitagraph—Helen Kesler lends her talents as leading woman, while Fred Bretherton does the heavy.

"In for Life" Title of New Christie Comic

"In for Life" is the last two-reel comedy to be finished for Educational in the Christie studio. It is the third in the new series, which began with "Nothing Like It," followed by "Oh Buddy."

The story of "In for Life," which presents Viora Daniel with Jay Belasco, is that of a young couple trying to get married but encountering all sorts of difficulties after the bridegroom commits the faux pas of bringing his pet collie to the bride's home when all is set for the wedding.

Jean Paige in New Special

Will Star in "The Prodigal Judge" Under Direction of Edward Jose

JEAN Paige will be starred in a picturization of "The Prodigal Judge," a novel written by Vaughn Kester. The picture will be released as a special production by Vitagraph. The continuity is now in preparation, and as soon as it is completed actual filming will begin under the direction of Edward Jose. The interiors are to be taken in Vitagraph's Brooklyn, N. Y., studio, and the greater part of the exteriors will be taken in Tennessee especially along the Mississippi River, which plays an important part in the story. It is expected that production work on "The Prodigal Judge" will be well under way within a few weeks.

A statement from the Vitagraph home-office has the following to say about the story of "The Prodigal Judge:"

"The Prodigal Judge" is a story of ante-bellum days with the locale mostly in what was then known as West Tennessee. While the novel takes its name from the Judge—Colonel Slocum Price Tuberville, the lovable hero, eloquent at every bar and Falstaffian in capacity of appetite and intellect, the interest centers mainly around the loves and fortunes of the pretty heroine, Betty Malroy, and it is this character that Miss Paige will portray.

"'The Prodigal Judge' is a romance rich in incident, hearty in humor, full-flowing in a broad current of life and events. Love and hate and private feud, true friendship and evil ambition, all have their place in this splendid American story. The surroundings are colorful; the characters are of clear-cut types and the men and women are of the sort who do rather than talk. It is a strenuous story, of strenuous times, and it is doubtful if another American novel could be found which so perfectly lends itself to adaptation to the screen."

Goldwyn Production News

Tom Moore Completing the Rupert Hughes Story "From the Ground Up"

TOM Moore will finish at the Goldwyn studios this week Rupert Hughes' story written especially for him, "From the Ground Up," directed by E. Mason Hopper, and on next Monday will begin work on Alice Duer Miller's comedy, "The Man With Two Mothers." Paul Bern, one of the directors of "The North Wind's Malice," by Rex Beach, has been selected to direct Mrs. Miller's first Goldwyn scenario.

Sylvia Breamer, who played opposite Will Rogers in "Doubling for Romeo" and in "A Poor Relation," has the leading feminine role with Tom Moore in "The Man With Two Mothers." Laura Lavarine is the only other member of the cast so far announced.

Director Frank Lloyd and the company photographing Katherine Newlin Burt's story, "The Man from Lost River," have returned from Huntington Lake where the beautiful timber country was photographed.

Rita Weiman will return to New York next week, having completed all of her work in connection with the filming of "The Grim Comedian," in which Phoebe Hunt and Jack Holt have the leading roles. Frank Lloyd directed it. Miss Weiman is most enthusiastic about the photoplay.

Richard Dix, Goldwyn's popular young leading man, who has recently appeared in "Dangerous Curve Ahead," "All Fair in Love," "The Glorious Fool," and is just finishing "The Poverty of Riches," underwent an operation in a local hospital to have a piece of steel removed from his left eye. The operation was successful and his sight will in no way be impaired.

End Scenario Competition

Winners of J. Parker Read-Louise Glaum Competition Are Announced

THE J. Parker Read, Jr.,-Louise Glaum scenario competition came to a close last week. According to the reports from the J. Parker Read headquarters the greatest enthusiasm marked the progress of this competition of skill in writing photoplays. With thirty leading newspapers throughout the large cities of the United States carrying the instructions, terms and conditions of the contest, over 35,000 embryo scenario writers competed for the three major awards totalling $5,000 that were offered by Mr. Read and Miss Glaum.

The competition which started some months ago, was prompted by Mr. Read's desire to bring new talent to the screen.

In a statement just issued, Mr. Read describes the procedure that has been followed in sifting the manuscripts to determine which are worthy of final consideration. The judges are C. Gardner Sullivan and Miss Bradley King. The statement from J. Parker Read headquarters announces the winners as follows:

"The first prize of $2,500 went to Miss Frances White Elijah, Arlington Hotel, Santa Barbara, Calif.

"The second prize of $1,500 was awarded to A. Earl Kauffman, 40 W. Market St., York, Pa.

"The third prize—$1,000—was accorded to Mrs. Anna B. Mezquida, 969 Pine St., San Francisco, Calif."

George Arliss in "Disraeli," a United Artist release

A Scotch Picture by an All Scotch Staff

In the preparations for Donald Crisp's forthcoming production of "Beside the Bonnie Brier Bush," Famous Players-Lasky British Producers, Ltd., asserts, every care has been taken to procure a "native atmosphere" for this Highland story. The book itself is Scotch and was written by a Scotsman, the Rev. John Watson. The adaptation for the screen is by Margaret Turnbull, who, though an American citizen, was born at Glasgow. Donald Crisp, who is directing the picture, is a typical brawny son of the romantic north. Claude H. Mitchell, who is assisting Mr. Crisp in the direction of the picture, hails from Aberdeen. Casting for the production has not yet begun, but Mary Glynne and David Powell will have leading roles. Miss Glynne herself is of Scottish parentage, while Mr. Powell was born in Glasgow.

Outlook Photoplays to Make "Free Air"

Sinclair Lewis's out-doors story, "Free Air," which ran in the Saturday Evening Post, will be filmed by the Outlook Photoplays, Inc. Myron M. Stearns, for a long time scenario editor for D. W. Griffith, will be in charge of production. The story will be directed by Harry O. Hoyt who recently finished the production of Holman Day's, "The Rider of the King Log." The exteriors will be shot along the northern automobile trail from St. Paul, Minn., to Seattle, Wash. The scenic wonders of Glacier National Park will contribute the mountain scenery. Mr. Stearns has secured the services of E. D. Venturini, formerly technical director for Goldwyn Productions, and George de Richelavie, assistant to Marshall Neilan in his greatest productions. They will act as personal assistants to Mr. Stearns.

Valuable Pictures Used in "Three Musketeers"

Among the important properties being used on the sets for "The Three Musketeers," now being filmed in Los Angeles by Douglas Fairbanks, and which United Artists will release in the early fall, are twelve original drawings by Sir Thomas Langley, former associate of Sir Christopher Wren and recognized as one of the world's greatest architects.

These drawings belong to Edward M. Langley, art director for the Fairbanks Company, and have been in the Langley family for generations. They were made in 1666, and represent detail drawings for the rebuilding of St. Paul's Cathedral, London, a work that Sir Christopher Wren had in charge and in which Sir Thomas Langley was associated with him.

Famous Child Players in Alice Lake Film

Four celebrated child players of the screen—Stanley Goethals, Geraldine Condon, Frances Carpenter and May Garaci—will appear in the supporting cast for Alice Lake in her latest Metro special, a Dallas Fitzgerald production of W. Carey Wonderly's story, "The Infamous Miss Revell." All four of these children, ranging from four to twelve years of age have had screen experience.

Others announced for the cast are Jackie Saunders, onetime Universal and Balboa star and recently leading woman for William Farnum, and Herbert Standing.

Gladys Hulette to Play Opposite Barthelmess

Miss Gladys Hulette, who has won an enviable position as a motion picture actress, has been signed to play opposite Richard Barthelmess, new First National star, in "Tol'ble David," his initial production for Inspiration Pictures, Inc. "Tol'ble David" is a story of life in the West Virginia mountains and was written by Joseph Hergesheimer.

Miss Hulette has starred in screen and stage productions since she was 7 years old. She began her stage career as the "littlest lady" with De Wolf Hopper in "Wang" when she was 4 years of age, and since then has been constantly before the public.

Ingram in N. Y. with "Conquering Power"

Rex Ingram arrived in New York from Hollywood, Calif., recently with a print of his latest motion picture production for Metro, "The Conquering Power," a screen adaptation by June Mathis of Balzac's "Eugenie Grandet."

The director's eastern trip has a double object; that of conferring with the officials of the distributing organization regarding "The Conquering Power" and that of being present at the Yale commencement exercises later in June, when the University will confer upon him the degree of Bachelor of Fine Arts for his achievement in translating to the screen Vicente Blasco Ibanez's "The Four Horsemen of the Apocalypse."

Kipling Picture Well Received

New York Dailies Hail "Without Benefit of Clergy"

THE premiere of "Without Benefit of Clergy" at the Capitol theatre, New York, has called forth a liberal measure of praise for the picture on the part of the critics of the New York dailies. In a statement issued from the headquarters of the Pathe Exchange, Inc., which is distributing the production, some of the press comments are submitted as follows:

Evening Post—"It is so seldom that one can say that a written masterpiece transferred to the screen still remains a masterpiece that it is almost an honor to say it. Rudyard Kipling's "Without Benefit of Clergy", as produced by Robert Brunton and directed by James Young, is the best example of a purely lyric film that has come out of an American studio.

Evening Sun—"Without Benefit of Clergy", the adaptation of Rudyard Kipling's story directed for Robert Brunton by James Young, which is at the Capitol this week, is a bit of gossamer thrown to the screen and actually caught there without being torn in the process of transposition. Virginia Brown Faire is beautifully appealing as the pretty little Hindu bride, asknowledged by neither law nor religion, who loses her child and then her own life in a cholera epidemic, and Thomas Holding made a fitting running mate for her as the British engineer who had a romance with her. It is a glamorous love epic of the East, with splendid settings and a fine atmospheric touch about it and lives up to the quality of the original in almost bringing the West to touch hands with the East."

Globe—"This is the 'Madame Butterfly' of India, the brief chapter of Ameera, who sang to her lord, the British officer, on the roof-tops, who gave him a man-child, and who passes out of his life as suddenly as she came. There has been no attempt to drag in extraneous ideas or climaxes to smother the life of the play for the benefit of its 'big scene', nor has it been sacrificed to a happy ending.

"A wistful, dark-eyed girl called Virginia Brown Faire, played the part of Ameera with tenderness and sympathy. Thomas Holding as Holden was most handsome in his uniform, but his emotions seemed in a constant unbridled state, which is not the state of the British army officer. In his background and selections of types James Young has been particularly fortunate."

The Telegraph—"'Without Benefit of Clergy' is a story that has been screened without being murdered. Randolph Lewis went to England and prepared the scenario under the direction of Kipling himself. The picture is a beautiful example of screen interpretation; it proves that sincerity on the part of both author and producer results in fine and sincere achievement.

"'Without Benefit of Clergy' is a beautiful and almost ideal romance. The story itself is simple—as simple and much more poetic than 'Madame Butterfly.' But it is steeped in the atmosphere and tradition of India. California has been eliminated from the settings; Robert Brunton, who has produced the picture has conjured up the land of India; S. L. Rothafel has given the picture sympathetic presentation."

"Woman God Changed" Going

Doing Fine Business in Keith, Moss and Proctor Theatres

ENTHUSIASTIC comments from leading showmen of the country are being received by Cosmopolitan Productions concerning "The Woman God Changed," its latest release. B. S. Moss broke a rule of his Broadway theatre by extending the booking beyond one week and then found that even two weeks did not take care of the crowds besieging the theatre and he ran the picture for a third week. Mr. Moss wrote the following letter to George B. Van Cleve, vice-president and general manager of International Film Service Co., creator of Cosmopolitan Productions:

"It is my pleasure to notify you that for the first time since the Broadway theatre began its policy of combining B. F. Keith vaudeville with a feature photoplay, a film is being retained for a second week. The picture thus honored is your production, 'The Woman God Changed' and the exceptional fervor which it found with our audiences during the entire week of June 6th literally compels us to hold over this stirring drama.

"I know it will interest you to learn that in view of the really phenomenal business brought by 'The Woman God Changed' we have already decided to give the picture a third week if we can possibly do so. Previous contracts may intervene but we shall bend every effort to satisfy what is so clearly the public demand for this strikingly original production.

"Once again Cosmopolitan Productions have demonstrated their extraordinary ability to provide the theatre with a universally popular photoplay. We congratulate ourselves upon having obtained 'The Woman God Changed' for the Broadway theatre, and congratulate your studios upon having made it."

Mr. Moss found he was able to book the picture for the third week as he desired.

The Keith, Moss and Proctor interests in New York have found Cosmopolitan Productions so profitable that "Cosmopolitan Productions Week" was held in six of their big theatres the week of June 19th. Reports from the head office are to the effect that these theatres did a banner business. "The Woman God Changed" and "The Wild Goose" are being run in these theatres.

The Mark Strand theatre is reported to be also finding "The Woman God Changed" a powerful attraction.

In Los Angeles Sid Grauman booked "The Woman God Changed" for an indefinite run in his Rialto theatre. He sent the following telegram to Cosmopolitan Productions:

"The Cosmopolitan Production 'The Woman God Changed,' is, in my opinion, a 100 per cent. picture and a box office attraction from every angle. It has a tremendous appeal to both men and women. I have booked 'The Woman God Changed' for an indefinite run at Grauman's Rialto. The mouth-to-mouth advertising is filling all performances to capacity. Exhibitors booking this production need not worry about box office returns."

"The Woman God Changed" was adapted for the screen by Doty Hobart from the story by Donn Byrne that appeared in Hearst's Magazine. Robert G. Vignol directed it and Dr. Frank Crane wrote the titles. Seena Owen and E. K. Lincoln take the leading parts and are supported by Henry Sedley, Lillian Walker, H. Cooper-Cliffe, Brian Darley, Templer Saxe and Joseph Smiley.

"Mark of Zorro" Still Scoring Heavily

The United Artists home-office reports that evidences of the box-office success of Douglas Fairbank's "The Mark of Zoro" are still being received from all sections of the country. In speaking of this picture recently, G. Semper, manager of the Strand theatre of Brandon, Manitoba, said: "In this day of thinly disguised sex pictures and problem dramas it gives one a sincere pleasure to screen an attraction like 'The Mark of Zorro.' In my opinion, it is a good example of real screen entertainment.

"I recently played this production and it stood out like a bright light in the common ruck of general offerings. Give us some more like 'The Mark of Zorro.' Its kind are all too scarce."

From the Vaudette theatre of West Point, Ga., the report came: "Doug in 'The Mark of Zorro' was a tremendous success. "The Temple theatre of Bryan, Ohio, reported: "Everybody thought 'The Mark of Zorro' the best Doug ever made."

"'Mark of Zorro' is Doug's Best Picture. This is Box Office and Patron Opinion." was the message that the New Royal theatre of Findlay sent Mr. Abrams regarding the picture.

Frederick Warde Lauds "Three Musketeers"

Frederick Warde, the well-known Shakespearean player, was one of the recent visitors at Douglas Fairbank's Los Angeles studio. He was shown the finished portions of Fairbank's new picture, "The Three Musketeers," and declared the picture to be a most remarkable production as well as "a new standard of achievement in the moving picture world." It is expected that the filming of "The Three Musketeers" will be completed by the middle of July.

Predicts Success for "Ace of Hearts"

Goldwyn is predicting that "Ace of Hearts," the new Gouverneur Morris melodrama, which will be released among the first four or five of Goldwyn's fifth year productions early in the fall, is the greatest photoplay that that novelist has ever written.

"Ace of Hearts" was directed by Wallace Worsley. There are three leading parts portrayed by Lon Chaney, Leatrice Joy, and John Bowers. Other members of the cast are Hardee Kirkland, Roy Laidlaw and Edwin N. Wallack.

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FROM

FEDERATED FILM EXCHANGES of AMERICA, INC.

AND THEN

Feature It Above Your Feature

It's Worth It

"Carnival" Opens in N. Y.

United Artist Picture is Well Received by Metropolitan Press

CHARACTERIZED by the motion picture critics of New York daily newspapers as "one of the most remarkable films of recent presentation," "engrossing and picturesque," with scenes "saturated with the irresistible power of imagination," "one of the most artistic photodramatic productions that has been presented on Broadway," and "one of the cinemas that ought to be seen," by every one, "Carnival," a Harley Knoles production, featuring Matheson Lang, the latest picture to come from United Artists, was greeted this week on Broadway with the approbation of the critics and the enthusiastic approval of the public.

"The Capitol," said Grace Wynden Vail, of the New York American, "has one of the most remarkable films of recent presentation in 'Carnival.' It is primarily remarkable for its featured player and the added interest in having been photographed in Venice, where its action takes place. In Matheson Lang, we meet one of the finest screen artists and fascinating personalities of years. He stands head and shoulders above the average screen actor. His 'Silvio' is a splendid achievement, one that towers above even the charm of the pictures' background. Were there no other virtues in this film, Mr. Lang's performance alone would lift it to the plane of the worthwhiles. Harley Knoles has sent us a cast of new faces, that, headed by Mr. Lang are welcome indeed."

The New York Herald said:

"'Carnival' makes an engrossing and picturesque cinema. Its scenes are saturated with the irresistible power of imagination, and the story of the jealous actor who in playing 'Othello,' almost kills, in his frenzy, the wife who is 'Desdemona' in the performance, is attractively and ingeniously told." Of Mr. Lang they also said:

"He is a graphic actor before the screen and all the qualities that have made him eminent in his own country contribute to his sucess in this part."

R. W. Barremore, in the New York Morning Telegraph said:

"One of the most artistic photodramatic productions that has been presented on Broadway in some time, is 'Carnival,' and will long be remembered as a motion picture that comes very near being perfect in every detail. Sponsored by the United Artists, 'Carnival' presents a series of dramatic incidents before a background that has seldom been seen in a picture heretofore. The production has been made with capable attention to every detail and the story is one that holds the interest at all times throughout the seven reels. It is a decided pleasure to see Mr. Lang on the screen, and we sincerely hope that we shall have more pictures starring him. As a matter of fact, 'Carnival' is a thoroughly worth-while feature picture, the kind that the public wants and will deeply appreciate.

The New York Times said:

"'Carnival' is genuine, and the picture as a whole has been authentically as well as elaborately staged. Matheson Lang who plays the part of the leading actor is a fine figure of a man and able to express himself on the silent screen.

The New York World said:

"'Carnival' is a very sweet love story, with a bit of ginger, built around picturesque Venice. It has color, plenty of life and a few ticklish situations."

Alison Smith, in the New York Globe said:

"The fact that this picture was filmed in Venice gives it an entire haunting background. There are the gleaming canals and the shadowy palaces, the Bridge of Sighs and the Plaza of St. Mark's, not made with hands in Hollywood. The pictures are a joy in themselves."

Lottie Pickford in "They Shall Pay," produced by Playgoers Picture Corp., and released by Associated Exhibitors

Sails for Conference on New Kipling Pictures

Randolph Lewis, of Pathe, who supervised for Rudyard Kipling the master story teller's version of "Without Benefit of Clergy," sailed for Europe on Saturday, June 25th, on the U. S. S. America. Mr. Lewis took with him a print of "Without Benefit of Clergy," which he will show to Mr. Kipling at the latter's estate, Bateman's, near London.

Mr. Lewis will first go to Paris where he will consult with Paul Brunet of Pathe regarding the other Kipling stories to be filmed in this country.

Proctor Uses Music Scores

Synchronized Music Scores Win— Favor in Big New York Circuit

JOINING with brother exhibitors Proctor's New York up-state houses are the latest large chain to sign contracts for Synchronized Music Score Service. Feeling the upward trend music is taking and that it has reached a place in the affections of their patrons Proctor management did not hesitate in signing their contracts for the Griswold Theatre, Troy, N. Y. The Leland Theatre, Albany, N. Y., Proctor's Theatre, Mt. Vernon, N. Y., and Proctor's Yonkers Theatre, Proctor's 58th Street Theatre also is now using Synchronized Scores.

Arthur J. Abrams, president of the Synchronized Music Co., of 64 East Jackson Blvd., Chicago, Ill., publishers of these scores, in commenting upon their general use throughout the United States recently said, "It is gratifying to note that exhibitors are awake to the demand that their patrons are making upon them for better music. I do not say this because my company are publishing a series of scores. In saying that it is pleasing to note that exhibitors are awake to the importance of the musical end of their programs. I have in mind only that the better musical end of the program gets the better results exhibitors will derive. With better results comes progress, and I am intent upon seeing the motion picture industry rise to even greater heights than it has reached already."

Synchronized Music Scores are adapted to use in any motion picture theatre. No house is too small nor none too large. Each musical part is in a separate binding and a score can be used where only one piece (piano or organ) or as many as forty are used in the orchestra.

A cleverly conceived arrangement takes care of any cuts that may occur in the film before the exhibitor receives it. Scores have been prepared for all releases of all the standard producers and twenty offices in twenty key cities of the United States are ready to serve exhibitors everywhere.

Buddhist Ceremony in Fox News No. 75

Issue No. 75 of Fox News contains, among other features, some splendid pictures of the display and worship of Buddha's jewel, which took place recently in Rangoon, Burma, announces that company. The ceremony shown is a renewal of that in vogue before the British occupation of Burma. The jewels are brought down from the kiosk and exhibited to the natives to prove that they are safe. The news reel contains some remarkable close-ups of the jewels.

Pathe Review to Show Museum's Treasures

Pathe Review through the cooperation of the authorities of the Metropolitan Museum of Art in New York City has photographed some of the rare historical and archæological collections to be found in that institution. The material photographed has been grouped into three separate subjects. The first of these, showing later addition to the Egyptian collection, will be released in August.

The two succeeding features of this Pathe Review series present the Museum's historical collections of violins and of the armor worn by fighting men in all ages.

Marie Prevost Saves Life of Director

Marie Prevost, former bathing beauty and new Universal star, recently saved the life of King Baggott, her director, when he fell into a pool of water during the making of "The Butterfly," according to reports from the Coast. Mr. Baggot struck his head against a rock as he endeavored to aid the assistant director, who had fallen into the pool.

John Carlson Co. Moves

John Carlson and Co. announce that they have moved from their former address, 729 Seventh avenue, New York, to room 1907 in the Times Building. The present telephone number will be retained.

Barbara Bedford, appearing in "The Face of the World," a W. W. Hodkinson release produced by Irving V. Willat

Agnes Ayres to Start Career as Star Soon

Agnes Ayres, Paramount's newest star, will have cause to remember her last appearance as a leading woman in a Paramount picture. She was elevated to stardom by Paramount while working as leading woman with Thomas Meighan in "Cappy Ricks," a compilation of Peter B. Kyne's breezy stories of the sea.

The company directed by Tom Forman returned recently from the Maine coast off which the wreck scenes were made, and are now at work on interiors in the Paramount Long Island studio. Since returning from the locations Miss Ayres has received instructions to report in Hollywood early in July to begin her first picture as a star.

The "Cappy Ricks" company has worked day and night for a week, with only a few hours between scenes, to complete the episodes in which Miss Ayres appears.

Changes in Paramount Exploitation Men

Fred V. Greene, Jr., who was Paramount exploiteer out of Denver, has been transferred to the New York exchange. Leslie F. Whelan, formerly exploited for the Detroit exchange has succeeded Greene in Denver. Jack A. Lacy, well known as a showman, has entered the Paramount service and was assigned to Whelan's old post in Detroit. A new exploitation district was organized with Salt Lake City as the headquarters. Rick Ricketson, also a new acquisition, has been appointed exploiteer. These announcements were made last week by Claud Saunders, director of exploitation of the Famous Players-Lasky Corporation.

"Terrible Turk" in Cast with Jimmie Adams

Kalla Pasha, widely known as a wrestler and called "The Terrible Turk" by opponents whom he has treated roughly, will be seen in the cast supporting Jimmie Adams in "A Good Scout," the first of the Educational-Adams comedies.

Universal's Summer Issues

Berman Decides to Release One a Week in July; Three Due in August

HAVING fixed the order of releases for the year starting September 5th, H. M. Berman, general manager of Universal exchanges, now announces the final pictures which will terminate the 1920-21 schedule.

The releases in their order are Carmel Myers in "The Kiss," Gladys Walton in "Short Skirts," George Larkin and Josephine Hill in "Man Trackers"; Edith Roberts in "Luring Lips"; "Danger Ahead!" with Mary Philbin and an all-star cast; Carmel Myers in "A Daughter of the Law"; and Edith Roberts in "Opened Shutters."

Owing to a general demand reported from several sections of the country. Mr. Berman has decided to abandon the plan of only five releases for July and August and to release one picture a week in July. August which has five release dates will have three pictures on its schedule.

"The Kiss" is an adaptation of "The Scarlet Shawl" a well known novel by Johnston McCulley, and was directed by Jack Conway. "Short Skirts" is the title given to Alice L. Tildesley's Saturday Evening Post story, "Cabella Drives the Nail." "Short Skirts" was directed by Harry B, Harris.

"Man Trackers" is the title of an extremely timely summer picture, a story of the Northwest Mounted Police in the depths of winter. The Story was written by Edward Kull and George Plimpton and was directed by Mr. Kull.

"Luring Lips" in which Edith Roberts is starred, is the photoplay name of the novel "The Gossamer Web," by John A. Moroso. "Luring Lips" was directed by King Baggot. "Danger Ahead!" is the title which Universal has given to Sara Ware Bassett's well known novel, "The Harbor Road," This picture has for its featured player Mary Philbin, the Chicago beauty who won second place in the Elks' Beauty competition last year. It was directed by Rollin Sturgeon. "A Daughter of the Law" has for its basis Wadsworth Camp's novel, "The Black Cap" a story of a criminal band whose extermination was undertaken by the daughter of a chief of police because they had been instrumental in corrupting her brother. The final picture of the 1920-1921 year is Edith Roberts in "Opened Shutters," the novel by Clara Louise Burnham. The production was directed by William Worthington.

Hodkinson Releases Named

Pictures Scheduled for Release in Summer and Early Fall Announced

THE W. W. Hodkinson Corporation announces the following productions for release during the summer and early fall:

The Journey's End—July 24th. This is a Hugo Ballin production. The featured players are Mabel Ballin, Wyndham Standing and George Bancroft. P. S. Harrison, writing in 'Harrison Reports' of June 25th says: "The Journey's End is a triumph viewed from any angle."

The Face of the World—August 21st. Irvin V. Willat's third independent production for Hodkinson release. The featured players are Edward Hearn and Barbara Bedford.

A Certain Rich Man—August 28th. Benj. B. Hampton's powerful production, made from William Allen White's novel. An all-star cast enacts this picture. Robert McKim appears in the central role, while Claire Adams plays opposite. The balance of the cast includes Carl Gantvoort, Jean Hersholt, and Joseph J. Dowling.

The Light in the Clearing—September 11th. A Dial Film Company Production made under the direction of T. Hayes Hunter with an all-star cast. This is the second of Irving Bacheller's stories to reach the screen.

The Foreigner—September 25th. Wilton Lackaye, Gaston Glass, Kate Price, Bigelow Cooper, Gladys Coburn, Bradley Barker. William Colvin are a few of the names which appear in the cast of this production which was made under the supervision of Henry Alexander MacRae. It is the screen version of Ralph Connor's popular novel.

Rip Van Winkle—October 2nd. It is predicted by Hodkinson officials that Thomas Jefferson in the title role of this picture, which is being made under the direction of Ward Lascelle, will achieve for himself an even greater following than he did when he played in the stage version. A strong cast supports him in which are included such players as Mary Anderson, Max Asher, Daisy Robinson and little Francis Carpenter.

Richard Stanton's Future Plans Uncertain

Considerable speculation has been made relative to the future plans of Richard Stanton. It is known that he has severed his connection with the William Fox organization, after having been with that concern for more than five fruitful years. In that time Director Stanton has achieved the reputation of being a producer of box-office successes.

Mr. Stanton does not comment on the rumors that he is to head his own producing organization. He has purchased the rights to a well known play, and has already received offers from various producing companies, but states that he will not make known his plans until his return from a long deferred vacation.

Henry Kolker, who directed George Arliss in "Disraeli," a United Artist release

Doris Kenyon Will Be Tearle's Leading Lady

Doris Kenyon has been engaged by Myron Selznick, Vice President in charge of production, to portray the role of Dorothy Jordan in "Shadows of the Sea," the new Tearle picture that has just gone into work.

Miss Kenyon was leading woman in "The Traveling Salesman;" in "On Trial" and in "The Hidden Hand," as screened by Famous Players, Essanay and Pathe, respectively. The Whartons presented her as star of "The Great White Trail" and then she was starred by DeLuxe Pictures in "The Street of Seven Stars" and "Twilight." Her latest presentations have been the Deitrick-Beck productions, "The Band Box" and "The Harvest Moon." In these pictures Miss Kenyon was presented as the star.

Buttolph Will Manage "A. P." Branch Office

General Manager Al Lichtman announces the appointment of Robert C. Buttolph, veteran film man, to the managership of the Minneapolis "A. P." branch office, effective immediately. For over two years Mr. Buttolph covered Ohio for the Fox Film Corp., after which he organized The Masterpiece Film Distributors Corporation. As president and general manager of that company he operated ten offices in territories east of Chicago. His fairness in conducting an exchange and his knowledge of exhibitors and their problems, has made a host of friends for him among the trade.

Goldwyn Adds "Pardon My French" to List

Goldwyn announces the addition of another picture to its advance list of fifth year productions, a comedy of American life entitled "Pardon My French." It is a Messmore Kendall production, starring Vivian Martin. The titling and editing has just been completed. The picture is adapted from "Polly in the Pantry" by Edward Childs Carpenter.

A scene from the Paul Terry cartoon released by Pathe. This is entitled "Mice in Council," and is one of the series of "Aesop's Fables Modernized"

Universal Employees Get Trip to Coast

As a reward for efficiency and good service, the Universal Film Manufacturing Company is sending two of its factory employes on a thirty-day trip to Los Angeles and the Universal studios at Universal City. The lucky workers are Mrs. Charlotte Marcus, private secretary of the factory superintendent, and Irving Stolzer, one of Universal's expert film printing timers. Both have been with Universal since it was organized.

"Silver Car" Introduces New Pantages Policy

The Pantages theatre in Minneapolis has changed its policy from vaudeville to a combination program of vaudeville and pictures. The theatre's program will be presented continuously from noon until 11 P. M. The first motion-picture booked for presentation under the new policy was Vitagraph's release, "The Silver Car," in which Earle Williams is starred.

No Dull Times for the Amer. Projectoscope

According to an announcement from the American Projectoscope Company, its factory has suffered none from the dull period which so many industries are having right now. The company states it is impossible to keep ahead of orders and attributes this great demand for projectoscopes to the increasing poularity of motion pictures for industrial purposes.

Pathe Salesman to See Big Bout

THE competition inaugurated by Pathe among salesmen to determine who could sell the greatest number of contracts on the Jack Dempsey subjects between May 7 and midnight of June 18, has ended and the four winners will attend the Dempsey - Carpentier fight on July 2. They are S. H. Hochfeld, of Philadelphia; P. Niland, of Cincinnati; C. N. Keppler, of Chicago, and G. Glosser, of San Francisco.

First Nat'l is Thanked for Aiding Army

MAJOR GENERAL ROBERT LEE BULLARD, commander of the Department of the East and former commander of the the Second Division, A. E. F., has caused a letter of thanks to be sent to Assoicated First National because of the latter's co-operation in the work of interesting young men in the Citizens' Military Training Camps. The letter reads, signed by C. S. Coulter, Captain, Eighteenth Infantry, Assistant Adjutant, and reads in part as follows:

"Major General Robert Lee Bullard has directed me to convey to you his sincere appreciation of the excellent co-operation which you have given to the Citizens' Military Training Camp to be held at Plattsburg in August.

"The publicity which has been obtained for the camp through the picture, 'Bob Hampton of Placer,' has resulted in several hundred applications for the camp.

"The Commanding General further directs me to say, and this he would be pleased to have you pass on to the theatres through your house organ Franchise, that he feels the Army can always count on the patriotism and hearty co-operation of the theatre owners and managers at all times."

Backer Will Release Western Thriller

Franklyn E. Backer, president of Horizon Pictures, Inc., announces that July 1st has been set as the release date for "A Western Thoroughbred," a five-reel drama of the west in which Harry McCabe has the featured role, and which was directed by Edwin Middleton.

It is said that this is one of the breeziest "westerns" that has come to the screen for a long time, full of action and thrills.

Eileen Sedgwick, Universal's blonde-haired serial heroine, who is starring in "Terror Trails," a new Universal serial

Scene from "Nobody," a Roland West production, with Jewel Carmen releases by First National

24-Sheet Shows '21-'22 Producing Units

A new 24-sheet poster, showing fourteen producing units on its schedule for 1921-22 is being shipped this week to regional offices by Associated First National.

In addition to Charlie Chaplin, the Talmadge sisters and others who have been identified with First National in the past, there appear Richard Barthelmess and Buster Keaton, two recently acquired stars who will produce for the organization exclusively.

The advertising department of First National laid out the spacing on the poster so that exhibitors have four full sheets for sniping in local announcements to their patrons, such as coming attractions, current attractions or special messages concerning their houses and policies.

"Four Horsemen" Opens in Atlantic City

The seventh premiere of "The Four Horsemen of the Apocalypse" took place Thursday evening, June 23rd, at the Globe theatre, Atlantic City, N. J.

Rex Ingram's screen production of the world-famous novel by Vicente Blasco Ibanez already has opened for long runs in six other big cities of the United States: New York, Chicago, Pittsburg, Boston, Los Angeles and Detroit.

H. H. Hoffman Leaves Pioneer Film

A. E. LEFCOURT, president of the Pioneer Film Corporation, announces that M. H. Hoffman is no longer connected with the Pioneer as its general manager. Mr. Lefcourt will direct the managerial affairs of Pioneer until further notice.

The plans of the Pioneer Film Corporation, for the new season are perfected to a detail, according to Mr. Lefcourt, who made known some o fthe scheduled releases from August to the beginning of the year 1922.

Cosmopolitan Has Comedy with a Message

"Get-Rich-Quick Wallingford," a Cosmopolitan Production to be released in the fall, is not only uproariously funny, according to an announcement from the company, but in addition carries a vital message to every city and town and to every man and woman. That message, says Cosmopolitan Productions, is the worth of progressiveness, ambition, foresightedness and honesty.

Wallingford and his pal, "Blackie" Daw start out by being crooks. They find Battlesburg, the Middle Western town they invade to fleece its rich, is a sleepy, ultra-conservative and backward community. Wallingford and Daw, crooks though they be, so stir Battlesburg and its people by their breeziness, their vision, their ambitious plans that the town is transformed into a thriving city and its citizens into prosperous men and women.

Dolores Cassinelli in "Peter Ibbetson"

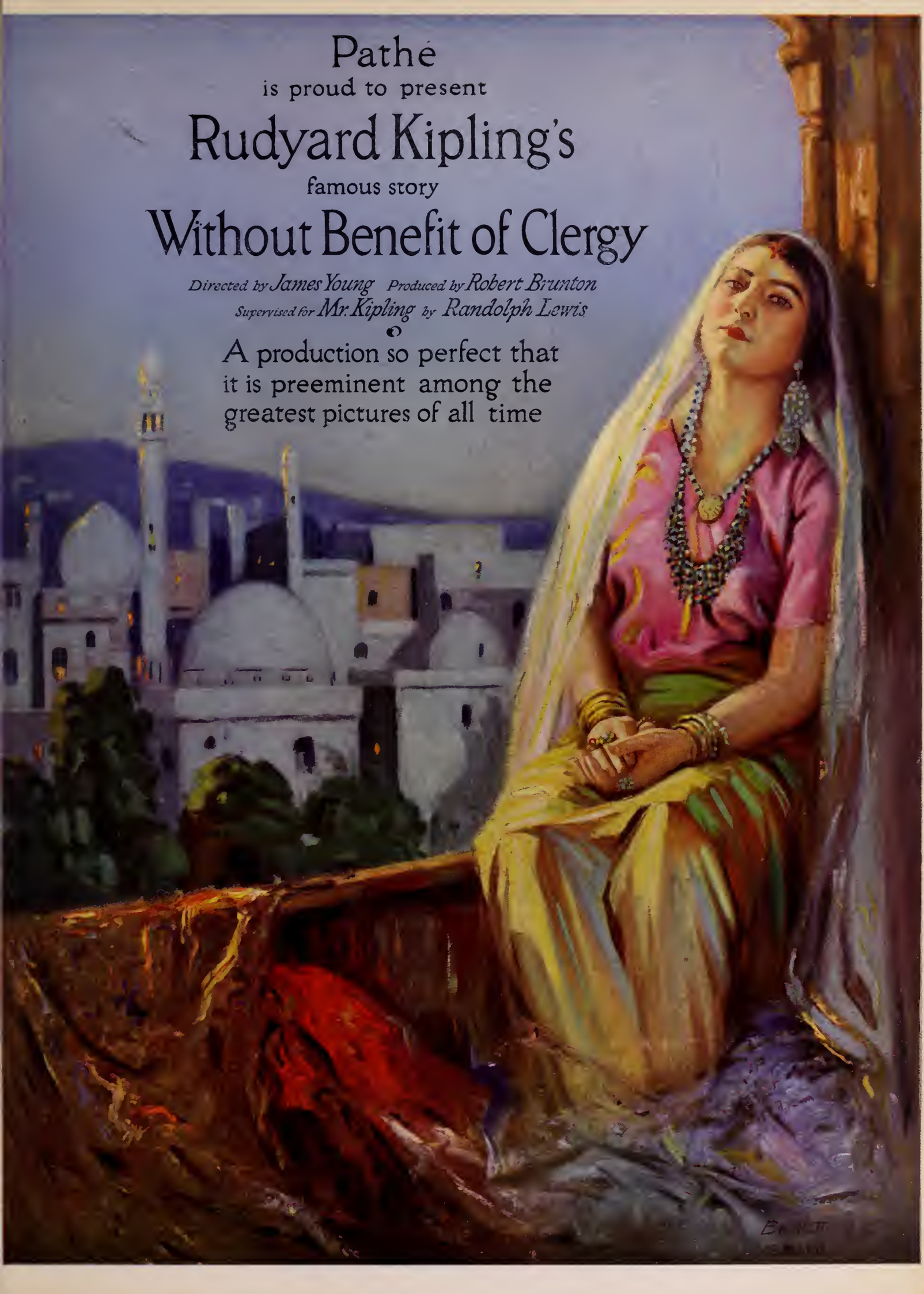
To the already unusual cast of "Peter Ibbetson," now under production in the Paramount Eastern studios, has been added Dolores Cassinelli, film star, opera singer and sculptor's model. Miss Cassinelli will play the role of a Spanish dancer.

Tests were made of twenty actresses before the exact type was found to play the character written into the adaptation of DuMaurier's novel by Ouida Bergere, scenarist.

Eugene O'Brien Release for June 30

The June 30th Selznick Pictures release is Eugene O'Brien in "Is Life Worth Living?" This comedy drama was written by George Weston and appeared in the Saturday Evening Post as "The Open Door." Winifred Westover plays opposite the star.

"Jackie Coogan 2nd," otherwise Bobby Vain, who has been with Walter Ross' Campfire Girls, and is now playing the part of "Woodie" in "Roger Bean Co."


Pathé
is proud to present
Rudyard Kipling's
famous story
Without Benefit of Clergy
Directed by James Young Produced by Robert Brunton
Supervised for Mr. Kipling by Randolph Lewis
A production so perfect that
it is preeminent among the
greatest pictures of all time

Rudyard Kipling's
masterpiece
Without Benefit of Clergy
The immortal love classic
of the East and West
Had Kipling written only this; had Young directed only this; this picture would proclaim them masters.
Now S. L. Rothafel has proudly presented "WITHOUT BENEFIT OF CLERGY" as a Capitol Theatre attraction and has given it a musical interpretation in harmony with the heart-beat, mystery and dramatic qualities of this epic.
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TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Belford to be Kipling Sales Manager

H. E. BELFORD announces his resignation as salesmanager of Pinnacle Productions, with which company he has been connected since its inception, to accept the position of general salesmanager of Richard Kipling Enterprises. The permanent headquarters of the Kipling Enterprises will be at 202 South State street, Chicago, which will be the executive sales office of the company.

Mr. Kipling will retain his branch sales office at 516 Fifth avenue, New York City, and the production headquarters will continue to be maintained at Los Angeles, Cal.

The Richard Kipling Enterprises will make twelve releases during the coming year, six being Western features with an all-star cast, under the name of the Sylvanite Productions and six Northwestern pictures featuring a well known star, whose name will be disclosed shortly.

Comedian Injured in Hydroplane Accident

Jimmy Callahan, who was severely injured in a hydroplane accident at the Curtiss Station at the Inlet, near the boardwalk, in Atlantic City on June 23rd, was discharged from the hospital last Tuesday as well as ever except that the ends of three of his fingers on his left hand are missing. Mr. Callahan will resume work in two weeks.

Mr. Callahan was making his last shot on his fourth comedy, "King for an Hour," when the accident happened which nearly cost him his life. The incident in the story which was being photographed was a scene where the heroine and the hero, played by Florence Dixon and Mr. Callahan, and a character played by D. W. MacReynolds, escape from a cannibal island on a hydroplane.

To make this scene Ralph D. Whiting, Mr. Callahan's director, had the beach laid out in a tropical set with twenty men and women acting as natives. Before an audience of several hundred people gathered on the boardwalk the escape was photographed by Captain Charles W. Downs, Mr. Callahan's cameraman.

Mr. Callahan rose from the cockpit and waved his hand to friends on the boardwalk and the propeller struck the ends of his fingers on his left hand.

"Tarzan" Rumors Denied

"Adventures of Tarzan," Elmo Lincoln Serial, is Newly Made

IN ORDER to set at rest various rumors which, according to Louis Weiss, have been circulated since the announcement of the "Adventures of Tarzan" serial starring Elmo Lincoln, the executive of Adventures of Tarzan Serial Sales Corporation issued the following statement this week:

"It has come to my notice that inquiries are being made as to whether 'Adventures of Tarzan,' our new fifteen episode serial starring Elmo Lincoln, is a new production or not. I wish to point out now that 'Adventures of Tarzan' is brand new. It is being produced at the present time at the coast by the Great Western Producing Company, with the direction in the hands of Robert F. Hill, responsible for practically all of Elmo Lincoln's great screen successes. It stars Elmo Lincoln, who up to now has never appeared in a Tarzan serial of any kind. It is being made from the concluding chapters of The Return of Tarzan' by Edgar Rice Burroughs, and I wish to state that in point of jungle settings, numbers of wild animals and general magnitude, not to mention story and star, 'Adventures of Tarzan' is undoubtedly the biggest serial ever offered the exhibitor of this country and the world.

"At the present time we are completing the production of the twelfth episode of this serial. It is our intention to present the entire fifteen episodes when they are completed for the consideration of all state right buyers so that they may know exactly what they are buying. Those interested in the production of 'Adventures of Tarzan,' including myself, naturally have a tremendous financial investment in this special production and I wish to nail now all rumors concerning this serial and to state that vigorous legal prosecution will follow any misleading statement regarding 'Adventures of Tarzan.'"

Strauss Picture's Opening

"Twice Born Woman" Has Premiere in Famous New York Hippodrome

THE Sonora Films Corporation, a new distributing corporation about which much will be heard later, has taken over the spacious New York Hippodrome, by arrangement with Charles Dillingham, for one month.

They opened Wednesday evening of last week with Malcolm Strauss' master motion picture "The Twice Born Woman." The story of "The Twice Born Woman" is based upon the biblical story and tradition of Mary Magdalene. Mr. Strauss in addition to producing the picture supervised the direction.

The picture was more than fourteen months in the making, with the principal scenes being made in Southern France, Egypt and in Palestine, where full advantage could be taken of architectural, geographic and historic settings for the period it portrays. Back of the actual taking of the picture is several years of research, undertaken with the purpose, now achieved, that "The Twice Born Woman" should be a great dramatic and artistic feature.

The role of Mary Magdalene is played by Deyha Loti, a French dramatic actress, and more than 200,000 people and more than 2,000 animals, including horses, donkeys, sheep, lions, camels and elephants, were used in its production.

More than four hundred newspaper men from all departments of the Manhattan press, Jersey and suburban periodicals witnessed the event, as also did many of the leading clergymen, exhibitors, civic officials, artists, theatrical managers and hundreds in other walks of life.

Julius Singer, the well-known film man, was the guiding hand of the event and he received hundreds of telegrams from every nook and clime of the United States congratulating him and wishing him "Good Luck" in his new venture.

Cummings Brings Two Pictures to N. Y.

Irving Cummings, starring in a series of Northwest Mounted Police stories that are being released through the Producers Security Corporation, came into New York last week and with two prints of his latest subject, "Patsy's Jim" and "The Rope's End," these being number three and four respectively of the Cummings series.

Federated Features in Fox and Loew Circuits

The Fox and Loew circuits have booked the entire feature output thus far of the Federated Film Exchanges of America, Inc., it is announced by that organization.

New Producing Company is Formed

THE CHARLES R. SEELING PRODUCTION, INC., was incorporated under the laws of California on April 28, 1921. Its officers are as follows: Charles R. Seeling, a well known director, president; C. Vincent Clay, assistant director, vice preisdent; B. M. Silver, secretary and treasurer. It has secured a contract for six five-reel western features from the Aywon Film Corporation of New York City. It is starring Guinn Williams, known on the screen as "Big Boy" Williams, son of Senator Williams of Texas.

"Big Boy" Williams is a young Hercules. Though having worked for the screen even less than two years, "Big Boy" Williams is rapidly gaining popularity among theatregoers. His almost superhuman prowess coupled with his bewitching smile never fail to carry away the audience.

C. C. Burr to Distribute New Scenic Series

Announcement was made this week by C. C. Burr, president of Affiliated Distributers, Inc., of the negotiations of a long term contract whereby that organization acquires the exclusive distributing rights of the Rollin Lester Dixon scenic poems.

The acquisition of these somewhat different scenics is thought to be of manifold value in that they are vehicles which not only convey to the screen Nature in her happiest moods, but also are unobtrusive and subtle evidence of the artistry which guided the selection of the subjects.

Mr. Dixon has long been a familiar figure in the art centers of Europe and this country and is a noted painter of the great outdoors. He was entrusted recently with the making of the photographic records of the haunts, customs, art and warfare of the American Indian for the Wanamaker Indian Commission.

Kineto Review Ready for July 3

"Peculiar Pets," a Kincto Review, is the next Kineto Review scheduled for release. It will go out through the National Exchanges, Inc., on July 3.

The subject, according to reports, is an admirable subject for a summer program. It has lightness and humor.

Johnny Hines in a scene from "Burn 'Em Up Barnes," the forthcoming multiple reel feature being produced by Mastodon Films, Inc., for Affiliated Distributors

Willis-Inglis to Close Booking Agency

Enlarging the scope of their work in the motion picture industry, the firm of Willis and Inglis announce that, beginning July 1st, they will discontinue their agency and booking department to confine their activities to production, management, the financing of companies and to film exploitation.

They will continue, however, to act in an advisory capacity between producers and distributors, and intend to retain and enlarge their present book and play department.

The firm of Richard Willis and Gus Inglis is the original film agency in the west . It was the first to become established as an institution and has grown correspondingly with the industry. From the earliest days the firm has represented practically every notable producer, artist, director, writer and technical expert through its engagement and exploitation departments, and has arranged some of the most important contracts at present existing in film circles.

Duncan Busy with Night Scenes for "Superman"

William Duncan and his co-star, Edith Johnson, returned to Hollywood from the Kern River section during the past week, and inaugurated their return by starting a campaign of night sequences upon a special street set especially constructed for their new special production, "The Superman."

Internat'l Photoplay Cancels Contract

The International Photoplay of Chicago announces that it has cancelled its contract with the Mt. Olympus Distributing Corporation, of New York, for the distribution of International's Dizzy Dumbell series of two-reel comedies.

The new plans for distribution will be announced within a few days.

Wallie Reid Featured in Screen Snapshots

Wallace Reid on his trip east from the coast, is one of the interesting "headliner" subjects that will be a feature of Federated Screen Snapshots No. 5.

Jack Hoxie Touring Southwest

Arrow Star is Given Big Reception on Tour

THE country-wide tour of Jack Hoxie, the popular western star, which began on June 13th, is proceeding with unusual success, according to the reports from Dr. W. E. Shallenberger, president of Arrow Film Corporation, who are sponsoring the tour and who are releasing the Jack Hoxie series of productions. Judging by the present success of the trip the publicity and exploitation accruing, and the welcome this big husky cowboy-actor is getting everywhere, promises to be one of the most successful tours ever made by a motion picture star.

The welcome that greeted Hoxie on the first leg of his journey at Dallas, Texas, and Oklahoma City seemed hard to beat until he arrived at St. Louis on June 23rd where he stayed for three days. He was met at the station in that city by S. J. Hankin of the Fine Art Pictures Corporation, whose guest he was during his stay. In a by new Lexington car, furnished by the St. Louis agency of that company, because of the fact that Hoxie's own car is of that make, he was driven through the town to his hotel. The Lexington agency turned the car over to Hoxie for his own personal use during his stay and featured his name in all of their newspaper advertising during the three days.

Theatre Owners at Minneapolis, where he was one of the featured stars in attendance.

Arriving at his hotel, Hoxie was greeted by the chief of police of St. Louis, who was formerly a cowboy, and who presented him with a permit to wear his six-shooters during his stay. Later he attended a monster picnic given by the Automobile Dealers Association of St. Louis where he addressed an audience of 20,000 of the picnickers. One June 24th he was the guest of the Fine Art Pictures Corporation at a special luncheon given at the Elks Club and attended by several hundred invited guests, mainly exhibitors. The mayor of St. Louis was present at the luncheon and met Hoxie, besides sharing honors with him as guest. For this affair Mr. Hankin sent out especially engraved invitations. "Devil Dog" Dawson, one of Hoxie's latest pictures was shown after the luncheon. Afterward, as the special guest of the mayor, he was taken on a sightseeing trip through the municipal buildings.

He also managed to make personal appearances during these first two busy days at the Ivory, Gravois, Lafayette, Knickerbocker, Peerless and Family theatres. On his last day in St. Louis he was the guest at the annual western rodeo or roundup given by cowboys. Here he was introduced by his brethren of the chaps and saddle as "one of us cowboys who has made good in moving pictures." He also participated in a number of the riding and roping stunts. During the evening of this last day in St. Louis he was the guest of the management of the Forest Park Highlands, a monster amusement park, where he was presented to nearly thirty thousand pleasure seekers that thronged the park. The management for this occasion took much newspaper space to announce his coming and the park was filled with posters and banners bearing his name and portrait. On the following day, June 26th, he wound up his stay and departed for the convention of the Motion Picture

THE following sales on the independent market were reported during the week:

Twenty-six George Ovey comedies (Pacific Film Co.) to the Reliance Film Exchange of Washington, D. C.

Twenty-six Vernon Dent comedies (Pacific Film Co.) to the Reliance Film Exchange of Washington, D. C.

"Black Panther's Cub" (Equity Pictures Corp.) to Flax Brothers of Washington, D. C., for Virginia, Delaware, Maryland and the District of Columbia.

"The Shadow" (Forward Film Distributors) to Griever Productions, of Chicago, for Northern Illinois and Indiana.

"The Shadow" to Detroit Film Exchange for the State of Michigan.

"The Shadow" to the Boston Photoplay Co., for New England.

"The Shadow" to the Exhibitors Film and Service Co., of Syracuse, for Northern New York.

"Hearts o' the Range" (Forward Film Distributors), to to Fontennelle Feature Films of Omaha, for Iowa and Nebraska.

"Hearts o' the Range" to the Detroit Film Exchange for Michigan.

"Hearts o' the Range" to the All-Star Feature Film Co., of San Francisco for California, Nevada, Arizona and Hawaiian Islands.

"Hearts o' the Range" to the Boston Photoplay Co., for New England.

"Hearts o' the Range" to the Exhibitors Film and Service Co., for Northern New York State.

"Youth's Desire" (Forward Film Distributors), to the Detroit Film Exchange for Michigan.

"Spur Series" to the Two-Reel Westerns (Aycie Picture Corp.) to the Specialty Photoplay, Inc., for Greater New York and Northern New Jersey; to the S. and S. Film Co. for Western Pennsylvania and West Virginia; to the W. I. Film Service, for Indiana; to the Super Film Attractions, Inc., for Maryland, Delaware, District of Columbia and Virginia; to the Security Pictures, for Northern Illinois; to the United Film Service for Southern Illinois and Eastern Missouri; to Big Feature Rights Corp., for Kentucky; to S. T. Stephens Film Distributing Co., for Texas, Oklahoma and Arkansas; to the Quality Film Service, for Georgia, Alabama, Tennessee, Florida, North and South Carolina.

Four Triangle Re-Issues—"Her Greatest Performance," "The Lyons Mail," "Dombey and Son," "Lady Windemere's Fan" (Herald Productions, Inc.), to the Interstate Film Service of Chicago, for Northern Illinois and Northern Indiana; to the Producers' Feature Service, for New York City and Northern New Jersey

Shadowland Screen Review (A. D. V. Storey) to the Peacock Productions, Inc., for Texas, Oklahoma, Arkansas, Missouri and Southern Illinois.

Useful Gift Advertises Backer Pictures

A useful and clever novelty in the form of a genuine leather memorandum book, with gold embossing, is being sent to the various state rights buyers of the country with the compliments of Franklyn E. Backer, president of Horizon Pictures, Inc. And Mr. Backer does not stop there, for in the letter he writes the recipient of the book he tells them that whenever the leaves become filled all that is necessary to get a fresh supply is to drop a line to Horizon.

Exhibitor Support for Texas Exchangemen

A. W. Thornley, executive head of Hy-Art Productions, Dallas, Texas, who bought the state rights to Robert W. Priest's production, "The Supreme Passion," for Texas, Oklahoma and Arkansas, reports unusual exhibitor bookings on the feature.

William Desmond and Virginia Brown Faire as they appear in "Fightin' Mad"

Some of the action in "The Adventures of Tarzan," with Elmo Lincoln, which will be offered on the state right market by the Adventures of Tarzan Serial Sales Corp.

Lincoln Suits "Tarzan" Role

Star of New Series is Ideal Impersonator of Famous Character

THE news that "Adventures of Tarzan," the brand new chapter play based on the concluding chapters of Edgar Rice Burroughs' famous novel, "The Return of Tarzan," brings Elmo Lincoln to the screen again in the role of Tarzan, should prove welcome news to state right buyers and exhibitors.

As the impersonator of the heroic figure of the ape-man in the two feature productions, "Tarzan of the Apes" and "The Return of Tarzan," Lincoln has established a world wide reputation. Suited exactly in the matter of physique, tremendous strength and daring courage to interpret the role of Tarzan, the various screen versions of Burroughs' famous fiction works synonymous. In addition to the enormous popularity which Lincoln has achieved in the role of Tarzan, he is a serial and feature star in his own right, having appeared in several serials during the past five years.

Messrs. Weiss and Stern, responsible for the production and distribution of the latest Tarzan serial, assert that in "Adventures of Tarzan" Lincoln finally achieved perfection in his portrayal of the superman of the jungle. In the various chapters which make up this new production he is called upon to perform many hazardous and daring feats in conjunction with the many wild animals running throughout the story. His gigantic stature and wonderful physical strength stand him in good stead in these various exciting incidents and a variety of spectacular stunts have been worked out in "Adventures of Tarzan" by Robert F. Hill, who has directed Lincoln in all of his principal screen successes.

Wide Publicity for Star

Audrey Munson, Equity Pictures Star, Featured in Nation's Press

A HUGE amount of free publicity has been recently secured by Audrey Munson, star of "Heedless Moths," the six-reel production directed by Robert Leonard and state-righted by Equity. To date the amount of publicity, measured in its advertising equivalent, that this world-famous beauty and artists' model has secured in the country's newspapers alone is estimated by Equity at over one and a half million dollars worth.

The quantity of free advertising that Audrey Munson has received is being increased weekly, and it is expected that another month will see the grand total raised to the two million dollar mark, it is said. Miss Munson, as a result, has become the sensation of press, public and picturedom.

The huge publicity mentioned consists of the fascinating account of Miss Munson's life as an artists' model. The entire Hearst syndicate, embracing forty-two of the nation's largest newspapers, has for the past six months been running double-page spreads on the biography of the star of "Heedless Moths" in every Sunday magazine issue. The number of readers of the Hearst chain of papers is approximately ten million. For twenty-six weeks the public has absorbed every word of the revelations that Audrey Munson has made concerning the secret doings in artists' dens. So popular were these disclosures that the circulation of the Hearst papers was increased.

The list of newspapers, each of which is the biggest in its territory, in which the life story of Miss Munson is now running in double-page splashes every Sunday, stretches from Maine to Florida and from New York to San Francisco. In every key-city of the country one or more newspapers have been publishing for the past twenty weeks the absorbing secrets of a model's life. The New York American, Chicago Herald-Examiner, Boston Advertiser, Philadelphia Inquirer, Pittsburgh Press, Washington Times, Cincinnati Enquirer, Kansas City Post, Minneapolis Journal, San Francisco Examiner, Portland Journal, Denver Post, Des Moines Register, Louisville Herald, Springfield Sun, Syracuse Herald, and thirty-three more newspapers, in addition to a number of papers not in the Hearst syndicate, have boosted the popularity of the star of "Heedless Moths."

Palmer-Cohn Consolidate

Al Cohn to Be Director of Sales Announces Palmer Photoplay Corp.

THE Palmer Photoplay Corporation announces the consolidation of the play brokerage agency of Alfred A. Cohn with its photoplay sales department. Mr. Cohn was for some time Associate Editor of Photoplay Magazine, and for a year and a half acted as personal representative for Mary Pickford. His book, play and photoplay brokerage organization, which he developed during the past two years, has been perhaps the most formidable in America.

With the merger Al Cohn becomes Director of Sales of the Palmer sales department. He left the Coast recently for New York, where he will make the preliminary arrangements for the establishment of an eastern branch of the Palmer sales organizations, and consummate deals which will widen the scope and extend the activities of the Palmer Photoplay Corporation internationally.

Roy L. Manker, vice-president of the Palmer organization in commenting upon the appointment of Mr. Cohn, says: "This move will make Los Angeles an international clearing house for screen rights to books, plays and photoplays. I estimate that of all deals closed for screen rights to books, plays and photoplays in Los Angeles in the past two years, ninety per cent have been transacted through two principal channels—the Alfred A. Cohn agency and the Palmer sales department. Mr. Cohn has sold such plays and stories as 'The City of Silent Men' and 'The Great Impersonation' to Famous Players-Lasky, 'The Virginian' to Douglas Fairbanks, Edna Ferber's 'Fanny Herself' to Universal for a Tod Browning special; and E. Phillips Oppenheim's 'The Black Fox', J. L. Frothingham's current photoplay for the Associated Producers.

"Mrs. Corbaley, who has been in charge of reading and sales for the past two years, will remain with us as department manager.

H. E. Belford, new sales manager for Richard Kipling Enterprises

Bugs Baer Writing Titles

Famous Humorist Engaged for First Whitney-Keane Two Reeler

JOSEPH SAMETH, president of Forward Film Distributors, Inc., announces that the first of his series of two reelers featuring Claire Whitney and Robert Emmett Keane, is completed and will be titled by Bugs Baer.

Hal Benedict, who is producing this series of two reel features for Forward has been working night and day in order that the first picture would be released on schedule.

Everyone concerned in the production of the first picture has put their whole heart and soul in their work so that the pictures, although only two reels in length, will embody the same action and entertainment value as a five reel feature, states Mr. Sameth.

To those who have read the newspapers Bugs Baer has already been introduced. His work should prove a great asset to this series and will help to make these two reel features one of the best box office values ever offered the exhibitor.

"Co-operation spells success," said Mr. Sameth, "and I am sure we have it.

Report Burr Franchies Sold for West Coasts

While no definite announcement has yet been made, it is reported that C. C. Burr, president of Affiliated Distributers, Inc., has completed negotiations with the Los Angeles firm of independent exchange operators, the All-Star Feature Distributers, Inc., of which Louis Hyman is General Manager, whereby that organization will distribute the Affiliated product on the Coast, under the latter's franchise plan.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

SAN FRANCISCO

Tony Sarg's Almanac is making the same hit on the West Coast that it did in the East. It is handled in San Francisco by the Co-operative Film Exchange and has been put on by the California theatre.

A new salesman has been added to the force of the Co-operative exchange, M. M. Stern, who is traveling in the San Joaquin and Sacramento valleys and doing a big business. "Exhibitors," declares Mr. St. John, manager of the exchange, "are with one accord patronizing the states right exchanges as evidence of their fight against those distributors who are building theatres in their territories."

Labor troubles have stopped temporarily all work on the four large theatres in process of construction in San Francisco, the New Granada, Loew's State, Loew's Metropolitan, and the Orpheum Jr. The theatre interests are, however, looking for a quick readjustment of difficulties so that the houses can be opened as scheduled.

The T. & D. Jr. circuit has taken over the Majestic Grand and Rialto theatres in Reno, Nevada, and the Goddard's in Sacramento.

Blair and Penny, owners of the Orpheum at Red Bluff, have bought out the People's theatre at Cloverdale.

KANSAS CITY

H. F. Chenoweth of the Chenoweth Film Company, Omaha, Neb., spent a week in Kansas City last week, filming a number of Kansas City's boulevards, which will be used as examples in a campaign in Omaha for the beautification of roads and drives.

Business in Kansas City and territory has become so rushing for Associated First National salesmen that motor cars have been purchased to cover the territory with.

W. H. Carson of Osawatomie, Kas., is building a new $40,000 motion picture theatre in that town. The house will have a seating capacity of 850 and will be opened about October 1.

The First National and Educational now occupy the entire fifth floor of the Film building in Kansas City, since the Crescent Film Company moved from that building last week.

Jack Hoxie, star in western serials, arrived in Kansas City Monday for a three day stop on his way from the Pacific Coast to New York. Under the auspices of the Phoenix Film Corporation, he will appear at all theatres showing his pictures. Invitations have been sent out exhibitors to attend a dinner to be given by Phoenix in honor of Mr. Hoxie.

Al Kahn of the Kansas City office of the Crescent Film Company, has closed a deal for a new series of 26 two-reel westerns, featuring Frank Braidwood.

INDIANAPOLIS

The safe at the American theatre in Terre Haute, Ind., was blown on the night of June 19 and the Sunday receipts, amounting to $1,500 stolen. Manager Shannon Kabeenbach discovered the robbery about 10 o'clock the next morning.

Indianapolis photoplay, vaudeville and legitimate theatre managers have served notice upon union projection machine operators, musicians and stage hands that they will insist upon a reduction when the new wage scale goes into effect Sept. 1. It is understood the house owners desire a 20 per cent cut. Conferences of the contending parties are being held and it is thought an amicable settlement may be reached some time before the new rates are effective.

DETROIT

Ollie Brooks has been appointed special representative for the F. B. Warren Corporation and will be in charge of the Detroit office until the arrival of L. J. Millstein.

Bert Williams of the Palace and La Salle Garden theatres, is booking the picture as well as the vaudeville programs for the new Macomb theatre in Mt. Clems, which opens in July.

Michigan theatre owners and lessees who operate the principal vaudeville and motion picture combination theatres, have formed a new association with Charles H. Seaman, of Grand Rapids, president. Other officers are W. S. McLaren, Jackson, vice-president; Claude E. Cady, treasurer, Lansing, and W. S. Butterfield, Battle Creek, secretary. The purpose of this new association is to harmonize all departments in the various theatres, to deal with railroad rates, legislation, union agreements, etc.

Jack Hoxie is to come to Detroit next month to make personal appearances in local theatres showing his pictures.

The Michigan Motion Pictures Exhibitors' association has passed resolutions condemning the film, "In the Shadow of the Dome."

Four neighborhood picture houses in Detroit are now operating on the open shop basis. They are the Medbury, Clay, Concord and Lyric. The operators sought to picket the Lyric, and an injunction was issued against them. This is supposed to be the opening of the battle the theatres will make against the unions as all agreements expire on September 1 and may not be renewed.

CLEVELAND

Phil Ryan of Associated Exhibitors, dropped in on his Cleveland friends recently. Ryan's business here was pertaining to franchises.

L. S. Diamond, secretary to the director of Pathe exchanges, spent several days in Cleveland recently on business pertaining to exploitation.

"A Child For Sale," released in Ohio through the Fidelity Photoplay Company, is one of the few films that is standing up under the pressure of hot weather. "A Child For Sale" opened at the Doan theatre, St. Clair and East 105th street for two days, and was held over for an additional three days.

George Jacobs, general manager of Masterpiece Films, inaugurates something new in Ohio film circles by setting aside the week of July 4th for a sales drive.

Sam Reece has been made manager of the Cincinnati branch of the Masterpiece Film Attractions.

There's a new photoplay producing organization in town. It's called the Juvenile Photo Play Company. It has taken over the Bradley Studios, Euclid avenue and East 30th street, for its scene of operation, and will start production the latter part of June under the direction of Jacque Bergh.

The Oliver Motion Picture Supply Company of Cleveland, has a new motion picture screen on the market which, according to Mr. E. E. Oliver, head of the company, and to the exhibitors who are using it, is filling a great want. It is called the Artco Screen. It is a bead screen, made of the minutest beads no larger than a grain of sand, each one perfect in shape and color, and made of fluorized glass, giving an intensified white surface.

CINCINNATI

B. F. Keith's recently began its new policy of reduced prices of the summer months. All seats, both day and night, will be 20 cents, including the war tax.

A delegation from the Indianapolis Film Exchange Managers' Association held a conference with the members of the Cincinnati Film Exchange Managers' Association at the Cincinnati Chamber of Commerce recently. Close cooperation between the two organizations and the industry in general was discussed. Plans were formulated by which the practice of hicycling films will be eliminated.

I. Libson, manager of the Strand theatre, announced that beginning this week the house will go from a weely to a semi-weekly basis, with a uniform price throughout the house of 20 cents. The admission to the Grand for the summer season has been reduced to 25 cents throughout the house.

Hope Hampton accepted the invitation of the Cincinnati Better Pictures Council to address the council Tuesday, June 27, at the Hotel Sinton on "The Making of a Picture." The organization has invited the 30 members of the Russell Sage Film Committee to attend the meeting.

OKLAHOMA CITY

The Sunset Photoplay Company is planning to make pictures in Oklahoma City. Arrangements are now being made for the establishment of a studio in this ctiy. Two-reel Westerns will be the type of pictures made by this company. A five-reel feature will also be produced before the first of the year if the initial plans meet with success.

The Criterion theatre in Oklahoma City reports that since its opening on April 24 the house has been doing an S. R. O. business.

The Cozy theatre at Mosquito, Texas, closed down permanently, and the building leased to a business concern.

Julian Browder has purchased the Liberty theatre at Cleveland, Texas, and will assume the active management of the same.

Werner Bros. have opened their new Queen theatre at Trinity, Texas.

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FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

WALLACE REID, the popular and famous Famous-Player's star, inaugurated Photoplayers' Night, as guest of honor when Delmonico's upon June 23rd, set aside every Thursday night as one devoted to making photoplayers feel at home, upon the delightful roof garden. These Thursday gatherings will provide at least once a week some place for the players of the screen, their friends and associates, some where to go and mingle with their own. Betty Blythe will be the guest of honor for the second Thursday. Miss Blythe's recent success in "The Queen of Sheba" adds to the many interesting attributes identified with her.

Among the well known guests present at the first "Thursday party" were Mrs. Sidney Drew, Tom Carrigan, Andrew Callahan, Ben Ali Haggin, Ina Claire, Betty Brown, Jessie Reed, Ward Crane, Al Christie, Edgar Selwyn, and Mr. Reid, who presented the Wallace Reid Cup as a prize for the most graceful dancing, and a huge bottle of perfume, the second prize.

Anna Q. Nillson, vacationing in her native land, Sweden, has found that it pays to have become a motion picture actress ad interim, as it were, since her welcome has been one that she will long remember. In Astorp, Sweden, from whence hails the beautiful Anna, she has been presented to members of the royal family, and has had made a number of worth-while acquaintances through letters of introduction given her on board the Bergensford. On the trip over Miss Nillson was included in the social functions given by members of the Swedish Embassy, and was the recipient of many beautiful gifts. America may take another look at Anna Q. upon her return, about the first of August. Her screen activities thereafter have not yet been announced.

At the completion of the production in which Constance Binney is now working she will indulge in a much deserved vacation. It will be the first rest Miss Binney has permitted herself for several years. Since making her first picture for Realart, "Erstwhile Susan," Miss Binney has worked almost continuously, her present picture being the seventh she has made for that company.

James Harrison had reason to call this department to order, when, in last week's issue an item regarding the popular juvenile spoke of him as James Harrison twice, and then, in the last analysis referred to him as "James Morrison." Not that either James Harrison or James Morrison have any particular cause for complaint, both being among our best young actors. However, since James Harrison has signed to play an important role in "The Barricade" under the direction of Christie Cabanne, he will overlook the error in print, as he is delighted with the engagement. No need to say that Mr. Cabanne is fortunate in securing James Harrison, with a "fan" following all his own, chiefly the "fair sex."

Gaston Glass, now playing opposite Viola Dana in "There Ain't No Villains" (Metro)

As a result of the action of the Gerry Society in ordering little Miriam Battista out of the Winter Garden show in New York, this mite of an actress will return to her first love, the screen. Prior to her return she will be seen in a special prologue now being arranged for her by Hugo Riesenfeld for presentation at the Rivoli and Rialto theatres. Little Miriam, whose work in "Humoresque" established her as one of the foremost child actresses in pictures, appeared at the Winter Garden in "The Whirl of New York," but the officers of the children's society objected to her singing and dancing and she was allowed to remain only three days. She had appeared without hindrance as a member of the kiddie sextette in "Florodora," and had about decided to give up picture work temporarily.

The officers of the Gerry Society have been unusually active in their efforts to regulate the appearance of children during the vacation period.

Estelle Taylor has finished a long, strenuous engagement, terminating her work in the Fox production, "Footfalls," under the direction of Charles Brabin. She has joined the ranks of summer vacationers, and has left for the Maine woods by motor, where she expects to spend a most satisfactory time, resting. Miss Taylor's success since she joined the Fox organization has been phenomenal. Yet, in "Footfalls" it is said she surpasses any work previously done by her, taking advantage of the many opportunities offered to display her versatility, the part including scenes of a small town, innocent girl, to a sophisticated "vamp."

Madame Nazimova, accompanied by her husband, Charles Bryant, will journey to New York to witness the Dempsey-Carpentier match on July 2. They will return immediately to Los Angeles. Sort of a "Come right east and turn around and go back west again."

ABOUT DIRECTORS

AFTER all, Reginald Barker did not renew his contract with Goldwyn. Instead he will produce in his own right, and is already engaged in going over story material of the virile, human, heart-interest type, with which the Barker name is so closely identified.

"The Poverty of Riches," Mr. Barker's seventeenth and final production for Goldwyn, is in the cutting and titling stages. Upon its actual completion he will launch his own organization.

Reginald Barker is acknowledged a directorial pioneer as motion picture history is reckoned, having introduced Sessue Hayakawa, William S. Hart and George Beban to the screen. In three score pictures made during his career he has also directed Pauline Frederick, Geraldine Farrar, Louise Glaum, Bessie Barriscale, Dorothy Dalton, Enid Bennett, Frank Keenan, H. B. Warner, Dustin Farnum, Willard Mack and William Desmond. For Goldwyn he produced six features with Geraldine Farrar and three Rex Beach picturizations, and "The Old Nest," making its bow to New York audiences this week, is declared to be a masterpiece of human appeal.

Edward Jose will direct another of the Vitagraph stars, Miss Jeane Paige, in "A Prodigal Judge." A long list of photoplays can be named, which were directed by Mr. Jose, the most recent, Vitagraph productions starring Alice Joyce.

A few weeks ago, when Dell Henderson first arrived from the west coast, there were numerous inquiries as to his proposed activities, but it develops that Mr. Henderson doesn't really expect to remain in New York indefinitely and only arrived three weeks in advance to be in time for the Carpentier-Dempsey fight. He insists that his next move will depend upon the winner. The fight will have a bearing on motion pictures in more ways, therefore, than one.

Pathe Short Subjects for Week of July 10

PATHE EXCHANGE, INC. has scheduled an appealing array of short subject features and the current episodes of two different serials for release during the week of July 10th. "The Ants and the Grasshopper" is the fourth of the new animated cartoon series, "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. The offering shows the well-known fable by Aesop telling the moral which has grown down to the saying "Make hay while the sun shines."

The new Hal Roach comedy, "The Bike Bug," shows "Snub" Pollard, the featured comedian, in the guise of a trick bicyclist.

"At Bay" is the title of episode four of the new Pathe serial, "The Yellow Arm," starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured in the cast.

"The Sky Ranger," the new Pathe serial in which June Caprice co-stars with George B. Seitz, reaches its eleventh episode, "The Seething Pool," in the current release.

Pathe Review No. 111 presents a number of highly interesting and entertaining features for the week, including "The Kangaroo Canter" a slow-motion study of the kangaroo in action.

Jessen's Studio News by Wire

FOX

Emmett J. Flynn is making the final scenes for "The Last Trail," from the Zane Grey story.

The continuity has been prepared for the next Tom Mix story, "Trailin'" by Max Brand, which is to be directed by Lynn Reynolds.

Edward Sedgwick is directing Buck Jones in "Bar Nothing" by Jack Strumwasser. The supporting cast includes Ruth Renick, James Farley and Arthur Carewe.

George O'Hara has been selected as the leading man for Shirley Mason in "Queenie," directed by George Mitchell.

Director Carl Harbaugh is making the final scenes for the Eileen Percy subject "From Main Street to Broadway."

Claire Anderson, Joseph Lockney and Robert Daly will support Jack Gilbert in "The Hidden Spring," now being directed by Jack Dillon.

Director William K. Howard has started "The Drifter," co-starring Johnny Walker and Edna Murphy.

Director George Marshall has finished "The Lady from Longacre," starring William Russell, and the cast is being assembled for the first Dustin Farnum special, "The Primal Law" to be directed by Bernard Durning.

The editing of the five reel Clyde Cook comedy, made by Jack Blystone, and of the newest Buck Jones subject, "To a Finish," is being speeded up in order that the subjects may be shown at the Fox convention in New York.

LASKY

"Tall Timber," by James Scherer, will be the first starring vehicle for Tom Meighan on the Coast.

Will Carleton will be the leading man for Betty Compson in "The Woman in the Case."

Joseph Hennaberry is completing "Her Own Money," starring Ethel Clayton, and will next film "Exit the Vamp" by Clara Beranger, also starring Miss Clayton.

DeMille is editing "A Fool's Paradise."

Mary Maclaren, who plays Queen Anne of Austria in "The Three Musketeers," the new Fairbanks picture

George Melford is scheduled to begin producing "The Sheik" on July 5th. The continuity is by Monte Katterjohn.

Jesse Lasky arrived on the Coast last week.

UNIVERSAL

Production of "The White Peacock Feather," by Duvernet Rabell has been started under the direction of Jack Conway. It introduces Universal's new star, Miss DuPont. Her first name is not given. Jack Perrin is playing opposite her.

Major David Kirkland has been engaged to direct "The Arc Angel," starring Gladys Walton. Jack Mower will be the leading man.

William Worthington will direct "The Reverend Meddler," starring Frank Mayo with Lillian Rich in the leading feminine role.

Tod Browning has finished "Fanny Herself," which is now being edited by Frank Lawrence.

Lee Moran is beginning "A Mile a Minute."

Eight Universal directors are now editing recently completed films.

GOLDWYN

Sylvia Breamer has been engaged to play the lead opposite Tom Moore in "The Man with Two Mothers." She has arrived from New York.

Director Frank Lloyd is filming the last scenes of "The Man from Lost River" at the studio.

Rita Weiman has returned to New York.

REALART

Dario L. Faralla, assistant treasurer of Realart, is in Los Angeles for a week.

Director Thomas Heffron, Wanda Hawley and company are at Victorville taking exteriors for "Her Face Value."

FIRST NATIONAL

Gaston Glass, Grace Darmond and Nanine Wright will be the leads in John M. Stahl's next production.

Charlie Chaplin is now on the twentieth week of the picture which will be known as "The Idle Class."

Mr. and Mrs. DeHaven left for the East this week.

Anita Stewart is leaving for the East on a short vacation.

Marshall Neilan is producing at the Goldwyn studios.

Raoul Walsh has completely edited "The Serenade" and is now preparing the continuity on "The Kindred of the Dust."

The Oliver Morosco company is now filming "Slippy McGee. They are still at work at Natchez.

Charles Ray completed "Two Minutes to Go" in five weeks.

Edwin Carewe is editing "The Price of Happiness" and "A Question of Honor."

METRO

Viola Dana will be the queen of the Reno Round-Up on July 2nd to 5th.

Thomas Jefferson, John Davidson, and Edward Jabson have been

Neely Edwards, to be seen in "Watch Your Husband," a Federated comedy

added to the cast of "Junk."

Herbert Prior will play in the George D. Baker production, "Garments of Truth."

Bayard Veiller is preparing the script for "Ladyfingers" in which he will direct Bert Lytell.

Other pictures in production are "The Infamous Miss Reville," starring Alice Lake under the direction of Dallas Fitzgerald; "There Are No Villains," starring Viola Dana, under the direction of Veiller.

VITAGRAPH

Earle Williams and Robert Ensminger and company of fifty have returned from Lake Tahoe and are working on the Western street at the Hollywood studio for "Bring Him In."

E. L. Moriarty, a Los Angeles newspaperman, has been engaged to title the Larry Semon comedies.

William Duncan and Edith Johnson have a week of night shooting to do for "The Superman" before the subject is completed.

The most recently completed Antonio Moreno story, "The Secret of the Hills," has been shipped East.

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to February 26, 1921.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.
Exhibitor Comment—"A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction." "A nice little picture, with no special attraction. Gladys Walton scores again, as a pert little 'flapper,' and is gaining quite a following." "Dandy little pictnre. Had more than the usual business with it." "Good business attended this feature. Picture pleasingly done."
Consensus—"Good picture, good puller."

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.
Exhibitor Comment—"Very good picture. Receipts poor." "Played this on a donble bill with "Plaything of Broadway." The two make a pleasing program well liked by our patrons." "Rather weak as a drawing card. A good picture, bnt attractive only to a selective few. Just a fair house for the week."

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.
Exhibitor Comment—"Two days to average bnsiness."

APPEARANCES (PARAMOUNT) SPECIAL CAST.....JULY 2
"Tedious drama lacks vitality."—M. P. News.

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....MAR. 19
"Just an ordinary production."—M. P. News.

BE MY WIFE (MAX LINDER PRODUCTION) MAX LINDER....JUNE 25
"Good incident and gags provide an amusing comedy."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly interesting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business." "A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average." "Clever story with many new angles which makes a very high class and interesting photoplay. Drew splendidly and we played to big business for the week." "Great story. Story good; closely knit—but Lewis Stone and Florence Vidor gripped the attention from start to finish. Stone's work immense." "Good picture, but not much drawing power."
Consensus—"Good picture, good puller."

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON.....APR. 30
"A well made melodrama, full of action."—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
"An inconsequential story not suited to Pearl White."—M. P. News.

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.
Exhibitor Comment—"Poor picture which did not bave much pulling power. Played to poor bnsiness." "Did more than well for us and pleased."

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
"Rural comedy-drama is fairly amusing."—M. P. News.

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED.....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
"Hayakawa has entertaining mystery picture here."—M. P. News.

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"Played to a capacity bonse all week, aided by some nnique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy." "Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract mnch interest." "This picture is in no wise out of the ordinary. Business was only fair, though the fact tbat it was circus week was partly responsible." "One of the best pictures of tbe year in our estimation. Plenty of action and sustained interest. Custer's last stand brings a real thrill. Excellent box office attraction." "Best western picture we have sbown this year. A treat for those who like this sort of entertainment. High class all through. No rough stuff. Business better tban average for summer." "Pleasing picture, fair receipts." "A real big feature whicb appealed strongly to men and children but seemed to fail to interest the women. Business just about average for week." "Originally booked for week, was pulled in middle of engagement because it did not appeal to women. Production, bowever, is good one."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
"Quaintly humorous, simple story with Will Rogers."—M. P. News.
Exhibitors Comment.—"Will Rogers in one of his best. Plenty of room for effective exploitation with tbis picture. The best week that I have bad in two months."

BROKEN DOLL, A (DWAN-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 25
"As it stands, very doubtful entertainment."—M. P. News.

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW.....JUNE 4
"Little entertainment in this weak and sugary story."—M. P. News.

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST..APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.
Exhibitor Comment—"This powerful picture is very unusual and a distinct novelty to our patrons. Went over big during the week."

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG.....JUNE 11
"Interesting picture of the eternal triangle."—M. P. News.

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY 28
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with tbe Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of tbis combination was sadly missed. Still this picture was good and drew well." "Too weak even for the chickens. Wouldn't even stand on a double program as a comedy." "About the usual Douglas MacLean feature; good farce, but not up to '23½ Honrs' Leave.'"
Consensus—"Average picture, average puller."

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN.....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.
Exhibitor Comment—"Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however." "An out of the ordinary picture; had to keep it over a second week." "Splendid picture which gave Thomas Meighan, who is a favorite of our patrons, excellent opportunities to show his ability as an emotional actor. Played to big business." "They seemed to like this one and it brougbt good patronage." "Record-breaking crowds. Equaled our biggest specials in drawing power." "One of Thomas Meighan's best pictures; entertaining, attractive and is a good subject for exploitation. A good house all week." "Went big with us, both from audience standpoint and tbe way it drew." "A good picture, well acted and having a strong, well-developed plot. Good box office attraction." "Very good entertainment and has good box office value." "Really a good story. One of Meighan's best. A good money-getter." "Declared by patrons to be Thomas Meighan's best picture. Excellent business recorded.
Consensus—"Good picture, good puller."

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY 28
"Easily obvious picture carries mild interest."—M. P. News.

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Good acting in this ordinary western."—M. P. News.

COLORADO PLUCK (WILLIAM RUSSELL).....MAY 28
"Has not the action they expect of this star."—M. P. News.
Exhibitor Comment—"Did average business."

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.
Exhibitor Comment—"Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture."

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News.

Box Office Reports continued on page 384

Exhibitors' Own Box Office Reports

(Continued from page 383)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.
Exhibitor Comment.—"Went very big. Tremendous production." "Held up fairly good for second week. Picture well liked by audiences." "Found this one to be a fair picture with average box office receipts." "Appeals to educated classes and lovers of history with peculiar force. General public not interested." "Went over very big." "Very elaborate production well received in spite of German agitation. Many favorable comments. Splendid direction." "Largely entertaining. Shot the box office receipts up high."
Consensus—"Good picture, good puller."

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.
Exhibitor Comment.—"Gladys Walton becomes a better drawing card with every picture. This was good and business was fair."

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.
Exhibitor Comment—"A sure-fire attraction, which brought extra large box office receipts." "Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week." "Unfortunately, Fatty Arbuckle does not live up to his fan's expectations of him. This is no worse than previous feature-Arbuckies I've played—but it was no better, and business was poor." "Went over great. Fine audience picture." "Arbuckle good drawing card, but vehicle is very poor. Public greatly disappointed." "Good picture to good business for week run." "Roscoe Arbuckle in 'The Dollar a Year Man' and Larry Semon in 'The Rent Collector.' Good combination and one that pleased, although attendance dropped. Arbuckle picture not as well liked as previous releases."
Consensus—"Good picture, good puller."

DON'T CALL ME LITTLE GIRL (REALART) MARY MILES MINTER.....JULY 2
"Pleasing little picture furnishes ideal role for star."—M. P. News.

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks." "Bebe Daniels goes her former productions one better in this picture. A snappy production that brings results at the box office." "A good picture. They liked this one and went away and told their friends about it. Business was good."
Consensus—"Good picture, good puller."

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.
Exhibitor Comment—"Stormy weather held down attendance on this picture, but those who saw it were pleased and we are holding this excellent picturization of the famous stage play over for a second week." "We were disappointed. Less than usual matinee and night crowds."

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.
Exhibitor Comment—"A program picture with nothing out of the ordinary to recommend it." "A fair picture to fair business."

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO.....JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.

FINE FEATHERS (METRO) SPECIAL CAST.....JUNE 25
"Fairly interesting melodrama on an old theme."—M. P. News

FOOLISH MATRONS (TOURNEUR-ASSOCIATED PRODUCERS)..JULY 2
"Three character studies compose interesting picture."—M. P. News.

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST.....APR. 16
"Rather morbid, but has interesting moments."—M. P. News

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.
Exhibitor Comment—"Packed them in on this one. People curious to see it. Great box office attraction." "Held over for fourth week. Picture at $2 scale has played to capacity nights and good matinees."

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.
Exhibitor Comment—"This got big business for us and they seemed to like it." "Just fair box office bet for us and pleased fairly well."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR. 2
"Poor direction makes this one mediocre."—M. P. News.

GET YOUR MAN (FOX) BUCK JONES.....JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 19
"Mae Murray's latest is a winner."—M. P. News.
Exhibitor Comment—"Only Mae Murray's tricky costumes, and dancing held this up. Business just fair, despite heavy advertising." "Superb production. Well directed, extravagantly conceived and a good audience picture." "Held up well for a two-week run. As a whole big picture from every angle." "Star is popular and in consequence picture went over all right." "Went over big. Everybody liked it and said so." "This one was mediocre. Business was only fair." "Big every day and they all liked it." "Exceptional fine settings and surprise features of story appealed strongly to our audiences, and we did good business with this picture." "Went over big for full week." "Going fine in its third week."
Consensus—"Good picture, good puller."

GOLEM, THE (PARAMOUNT) SPECIAL CAST.....JULY 2
"A distinct credit to the screen."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST.....MAY 21
"Talky picture, not pure entertainment."—M. P. News

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Good production given mediocre story."—M. P. News.
Exhibitor Comment.—"Fair picture to fair business."

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News
Exhibitor Comment—"Average production. Business good for the first three days."

GREATER PROFIT, THE (ROBERTSON-COLE) EDITH STORY..JULY 2
"No outstanding quality to redeem out-of-date theme."—M. P. News.

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 12
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI.....MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.
Exhibitor Comment—"Good picture which went over well and brought good business." "Probably the best of the three versions of 'Carmen' seen here. Not so much on scenery, but excellent acting." "'Passion' grossed the biggest business of the season for me, but I lost money heavily on this second Pola Negri feature, which personally I think was much ahead of the first. Business bad throughout week." "A mediocre picture and business was bad."
Consensus—"Good picture, good puller."

HANDS OFF (FOX) TOM MIX.....APR. 16
"Humorous touches make Western entertaining."—M. P. News.
Exhibitor Comment—"Tom Mix seems to be a good box office star at this house. Business good. Picture full of pep."

HEART LINE, THE (PATHE) LEAH BAIRD.....JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT.....APR. 16
"Excellent picture from a sure-fire success."—M. P. News.
Exhibitor Comment—"Business not as good as we expected. War dramas seem to be thoroughly taboo."

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST.....MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News.

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY.....APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM.....MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAY 14
Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"A pleasing little picture. Business about average." "Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was excellent."
Consensus—"Good picture, good puller."

HOME STUFF (METRO) VIOLA DANA.....JUNE 18
"Even hokum cannot make this a good one."—M. P. News.

HOME TALENT (SENNETT-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 25
"Good slapstick on both ends; sags in the middle."—M. P. News.
Exhibitor Comment—"Fair picture with average business."

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is Not a box office attraction, but picture pleased." "Nice little show. Pleasing, but not striking in any particular." "A bright, clever picture which appealed to the many admirers of Wanda Hawley and brought in excellent business despite the torrid weather."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM.....MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in." "This is an excellent Louise Glaum picture and our patrons liked it. Owing to the extreme heat, however, business was only average."

IDOLS OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON.....MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.
Exhibitor Comment—"Splendid northern picture, well acted and good settings, fair settings, fair photography, good direction. Splendid audience and box office picture." "Fans seem to like it, but no extraordinary enthusiasm." "A mediocre production which recorded fair business, because of star's popularity." "Fair picture that did pretty well considering the picture business slump."

IF ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
"Carey's latest is amusing and entertaining."—M. P. News.
Exhibitor Comment—"Great business with this one. Capacity houses. great deal of word-of-mouth advertising." "Played this feature on the program with the Paramount production 'Chickens,' featuring Douglas MacLean, to extra big business for two days."
Consensus—"Good picture, good puller."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS.....MAY 14
"Rather unusual and offers fair entertainment."—M. P. News

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.
Exhibitor Comment—"Very artistic, but too gloomy. People didn't enjoy it." "Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts." "Good picture which played to excellent business for week."

Box Office Reports continued on page 406

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

New Saenger Theatre One of Most Beautiful in South

Monroe, La., Now Has Amusement House to Be Proud Of

As a monument to their faith in Monroe, La., the Saenger Amusement Co., of New Orleans, have erected a new house in that town that ranks among the finest in the South.

"The new Monroe Saenger theatre has no peer in the entire state," stated W. H. Gueringer, assistant general manager for the Saenger Company. "It nearly approaches the size of the New Orleans Strand, but it equals it in its conveniences and eclipses it in the beauty of its appointments; and then in its being fitted as a combination house, or one which will handle the largest of stage presentations with ease, it is more the representative theatre."

From thence we drew from Mr. Gueringer a description of the features of the theatre for our readers. The Saenger theatre is what is now generally known as a "combination house," i. e., one which may be used with equal facility and appropriateness as a photoplay theatre or a theatre for the spoken drama, musical comedy, vaudeville, opera, etc., where full stage is required. The stage has a depth of fifty feet, with a proscenium opening thirty-three feet wide and twenty-eight feet high. The gridiron and fly galleries, which are part of the equipment of the stage, are of the latest and most thorough design. The stage itself has a dancing floor, the first in the South. This is a recent innovation, the very latest thing, in fact, in stage construction. The dressing rooms adjoin the stage and are on two floors. Each of the dressing rooms is equipped with running water, and there are shower baths and toilets on each of the floors.

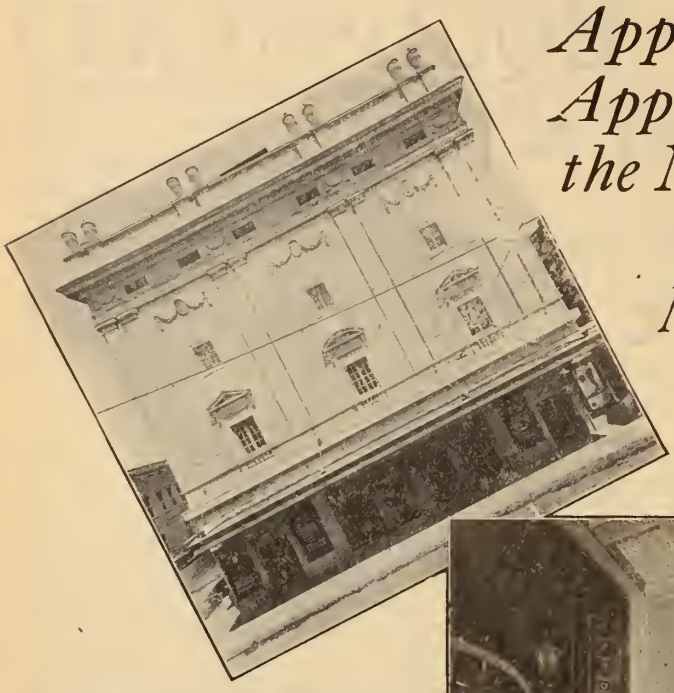
The electric switchboard on this stage is a marvel of ingenuity. It is equipped with the famous Cutler-Hammer dimmers so arranged that the entire lighting of the stage and auditorium is controlled from one central point, and so that the minutest variations of light may be made and imperceptibly graduated to full lighting in four colors in borders, footlights and proscenium strips. Extra electrical equipment and devices, all controlled from this major switchboard, will enable the Saenger theatre to furnish the most elaborate and intricate electrical effects which any theatre may be called upon to furnish. The Newberry Company of St. Louis performed the task of installing and connecting this switchboard and its manifold connections. The appointments of the proscenium and stage and of the boxes flanking the proscenium will evoke applause, for these consist of an elaborate arrangement of draw curtains and lambrequins in turquoise blue with gold trimmings. There is a deep valance and double draw curtain of the same materials for the stage. A 16-inch gold fringe finishes the bottom of the stage curtain and a 12-inch fringe completes the bottom of the valance, with galloon trimming to give a panel effect. These drapes, by the way, were made by the Monroe Furniture Company under the personal supervision of Joe Isaacman—and it is a worthy commentary that they could not have been surpassed by any New York manufacturer. Mr. Isaacman's treatment extended to the drapes for the lounge and for the lobby and foyer openings and the box office. His handiwork will be in evidence in the handsome, extra heavy pongee silk draperies made up in the up-to-the-minute French puff style. Getting back toward the stage which we were describing, we note an immense orchestra pit with an organ console to one side. This console will control a Moller organ of gigantic proportions. The orchestra will be seated in the pit so that their heads will be on a level with the top of the stage apron and they will not obstruct the view, while themselves having an opportunity to follow the picture for proper cueing.

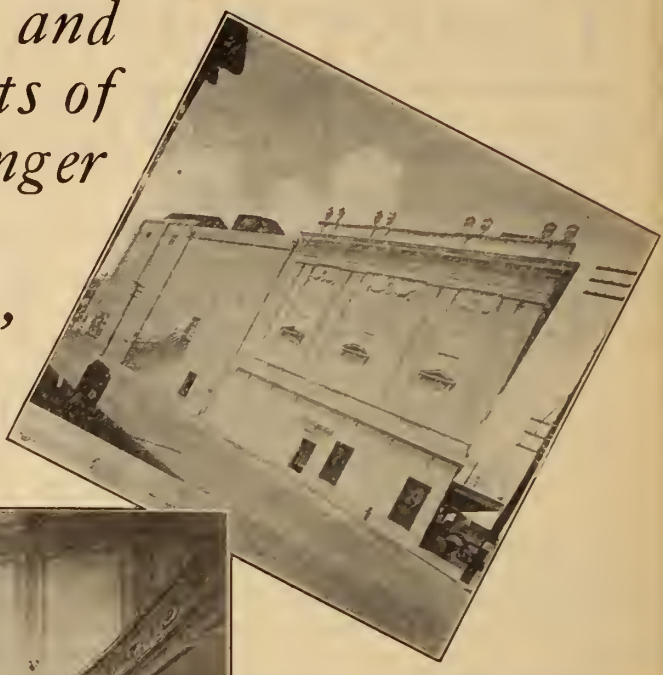
The stage is equipped with a Minusa Gold Fibre screen, standard in the finest theatres, and of the unusually large size of 18 feet height and 24 feet width. It will repose in an artistic setting designed by the Saenger company's own scenic artist, John Platzer.

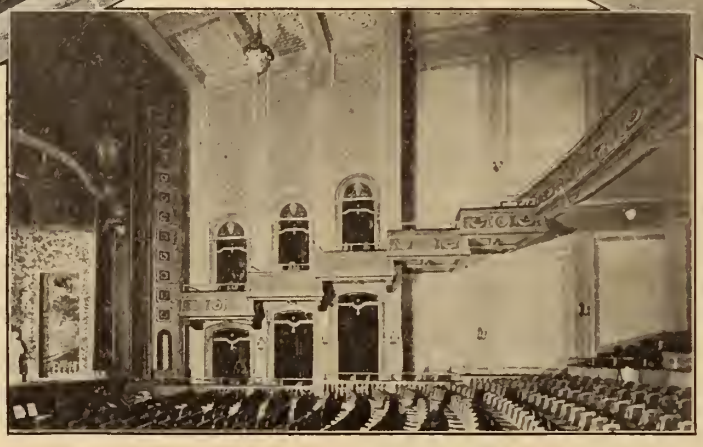
Thus far we have described the house from the standpoint of its entertainment possibilities. Let us get on the outside for an inspection, then proceed inward in customary manner. The style is an adaptation from the Italian Renaissance. The front and sides are finished in cream-colored cement made to imitate stone. In the front is a very ornamental metal marquis, which is brilliantly illuminated on the underneath and which conceals on its top a series of powerful headlights which will so brilliantly illuminate the front of the theatre that it will be visible for miles. Atop of the theatre are four batteries or twin sets of Typhoon fans eight feet in diameter and propelled by 15 and 30 h.p. motors. These tremendous fans are 65 feet above street level and will force cooled air from that height into the auditorium of the theatre. The distribution of this air in motion—or breezes, to be exact—will make the Saenger comfortable and healthful even in the most torrid weather. This point will impress itself upon the patron most agreeably, as the season for the use of this breeze-making equipment is at hand. And during the winter months there will be an equally grateful distribution of warmth through a series of gas-steam radiators placed in numerous vantage points throughout the building.

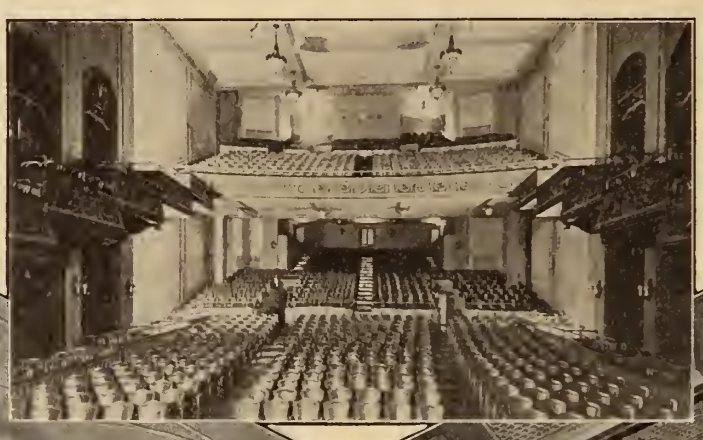
While still on the outside we note that the building is practically isolated from fire hazard from outside sources. The theatre stands on a corner, facing streets, therefore, on two sides. Its other two sides are separated from adjoining property by twelve-foot alleys. But the amusement company have made further provision towards the patron's safety and peace of mind, and at every turn one comes upon fire hydrants and reels of hose; and in addition there are numerous hand extinguishers. The entrance of the Saenger theatre is imposing with its massive columns of cream cement and its floor of gleaming tile in color effect of cream and black tile, with fancy border surmounted with base of verde antique marble. The lobby is the most stately and pleasing in Dixie. It is to remain unspoiled by loose framings, etc. The very elaborate poster display frames from the house of Menger and Ring, New York, will be enclosed by French plate glass doors. To the left of

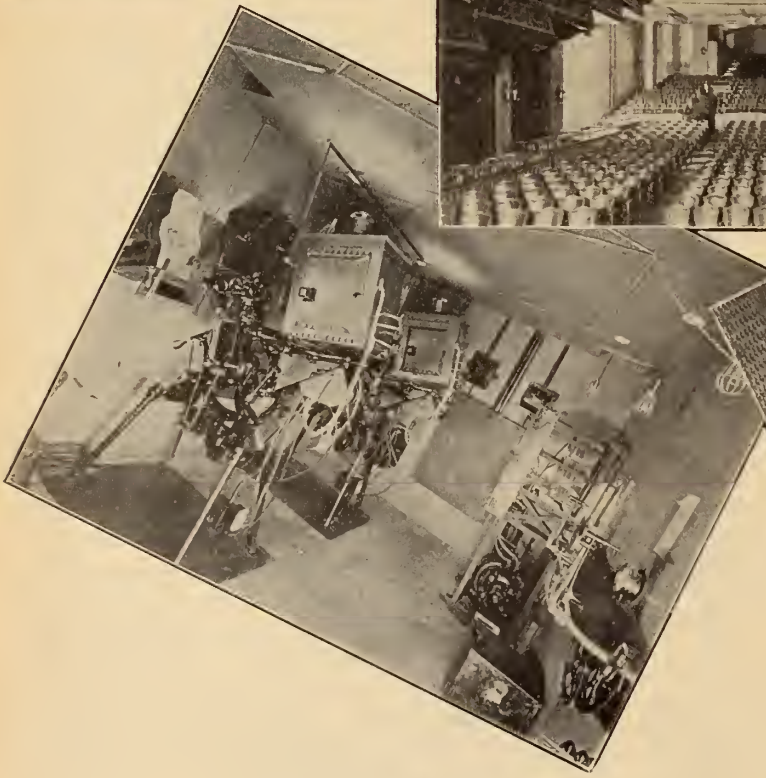
These Eight Views Convey Some Idea of the Beauty in Appearance and Appointments of the New Saenger Theatre, Monroe, La.

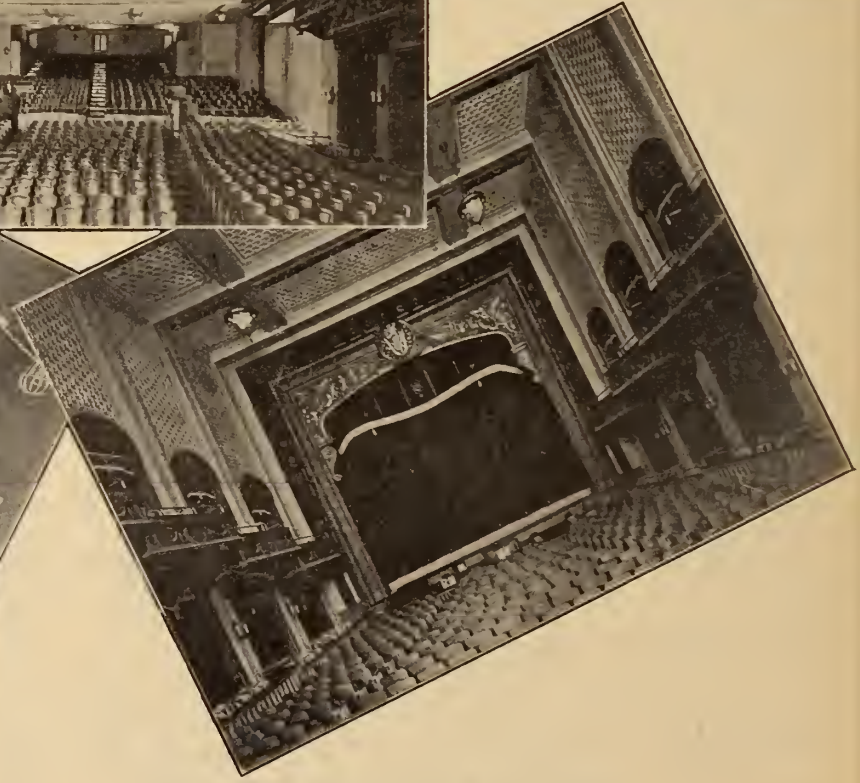










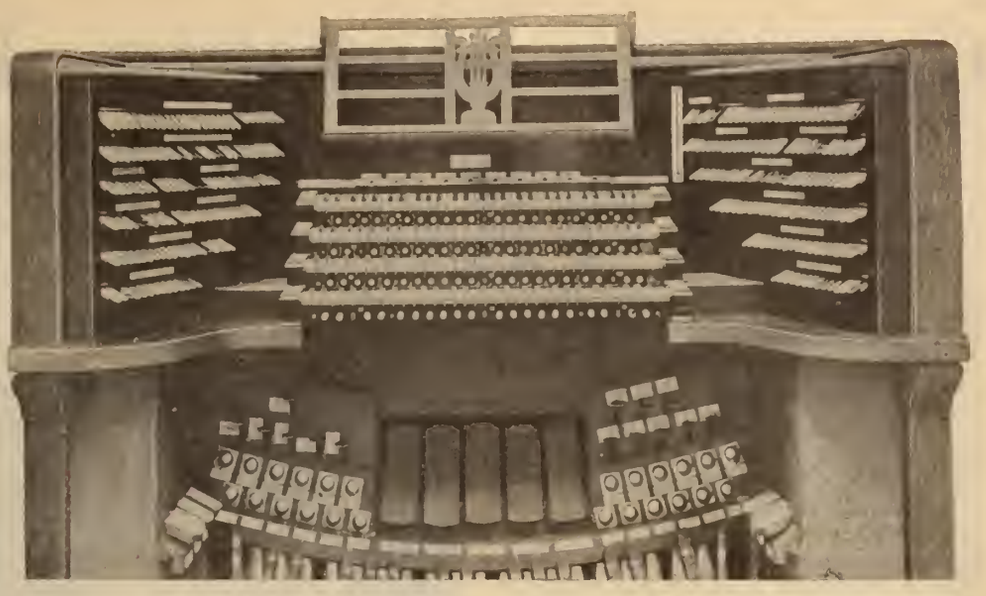


Jess Mattison and Matt. Hunt, projectionists, are in charge of the machines in this modern booth

the foyer as one faces the theatre is the manager's office; to the right a set of two box offices, one facing the lobby and another which may be used for colored patrons in the farthest right.

Stepping past the lobby one enters the foyer, leading off from the center of which is "the lounge," a cozy compartment in which will be found a telephone, writing table, easy chairs, drinking fountain with running ice water. And off the lounge is a cloak-room for the convenience of patrons, ladies' rest room and gentleman's smoking rooms, toilets, etc. In the ladies' rest room is a reclining couch and other comfy furniture. On either side of the lounge are ramps leading into the auditorium and steps leading into the mezzanine section.

There are three levels to the auditorium, orchestra, mezzanine and balcony. The approaches thereto and the aisles therein are covered with heavy linoleum. The seats are of the very latest design. The wood is of a beautiful silver gray finish and the upholstering is in Spanish leather finished gray. An association of this with the drapes of turquoise blue will reveal the motif in decoration, a charmingly restful, modernesque combination. The lighting fixtures are the pride of the Hartwell Company of New Orleans, who have equipped many Saenger theatres. They have evolved a distinctive design of direct-indirect fixtures of cast bronze and art glass of colors specially selected to harmonize with the color scheme of the house.



Console of Möller organ installed in Saenger theatre, Monroe, La.

The sight lines of the theatre have been so arranged that every seat in the house will have clear vision of the entire stage. This is even true of the boxes, twenty in number and each containing six chairs. The boxes are not situated in the usual oblique angle but parallel the side walls of the house so that every seat has clear vision of the entire stage. Box seats in many theatres are classed as undesirable. Not so those of the Saenger theatre.

Exits are visible and accessible from all parts of the house. The Saenger theatre prizes safety-first features. Numerous easily accessible exits make the house as panic-proof as it is fire-proof. And still another feature makes it fool-proof. That is an extra emergency lighting circuit removed from all connection with the usual lighting circuits of stage and auditorium.

The booth at the Saenger is a marvel of modern projection engineering. It is commodious and fitted with every convenience for the operator. And it is superbly equipped with the latest type Powers automatic projecting machines, a spot light and double dissolving stereopticons. Direct current achieved through a rotary

(*Continued on page* 400)

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NEW SAENGER THEATRE, MONROE, LA.

BUILT BY UNDERWOOD

Complete Miniature Theatre Constructed in Oregon Supply Company's Store

Phenomenal Growth from Operator to Leading Supply Dealer in Territory

The General Supply & Repair Co., of Portland, Oregon, under the management of Matthew Aparton, has just completed a miniature interior theatre estimated to be worth two thousand dollars. The theatre has been under construction for several weeks, and has now blossomed out and is open to inspection by the general theatrical public.

Three ideas brought forth this theatre, and each one is in itself sufficient reason for its existence. First, and mainly, no supply house is sufficient within itself without an adequate testing room for every device that is sold by the house. No guarantee can be well placed unless both the house and the purchaser know that the article sold merits the guarantee in the first place. The General Supply & Repair Co. sells no article whatsoever without a guarantee, and for this reason Mr. Aparton decided that a testing room was necessary. Secondly, the very best way to prove to your patron that a thing is just what he needs is to use it yourself, and show him by actual demonstration just why he needs it also. The new theatre is equipped with the latest and best equipment available, placed under the best demonstrating conditions and supervised by the best salesmen and mechanics. From carbons, projectors, automatic dowsers, speed controls, arc controls, lenses, opera chairs, automatic deodorizers and perfume dispensers, decorative placques, fern baskets, plush curtain drop, automatically operated, to six different types of screens ready for immediate demonstration, the theatre is complete. And the last reason taken into consideration, was the necessity of another reviewing room in the city of Portland, where strict censorship of every foot of film is required. The fact that the theatre was built with the thought of demonstration in mind made comfort a natural result, but aside from this, Mr. Aparton kept the thought of safety also foremost in the construction. The metal booth has been built strictly according to city code and meets every regulation of the Fire Ordinance. Nothing has been left undone that should have been done to insure comfort and safety.

The viewing room of the theatre is ten by thirty feet, and is perfectly ventilated and deodorized by a thorough ventilating system. The lower portion of the screen and beneath the plush drop a bower of artificial vines and ferns is twined through a latticework of the same color. Practical, efficient and beautiful is the new projection department, and the General Supply

Matthew Aparton, Pres. and Mgr. General Supply and Repair Co., Portland, Ore.

& Repair Co. may well be proud of the advantages thus added to their already well ordered departments.

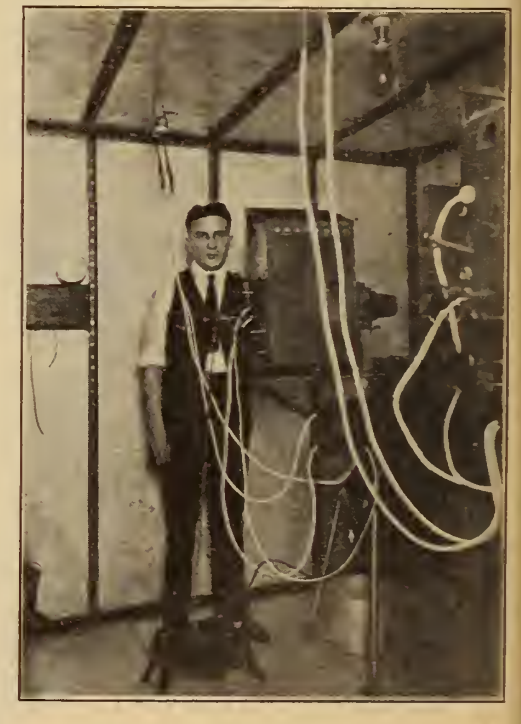
Two years ago Matthew Aparton, one of the operators of the Liberty theatre projection machines in Portland, Ore., opened the General Supply and Theatre Equipment Co. with store space at 213 Fourth street. The project was backed by a capital on hand of $60, and by Aparton's income received from operating.

Today, capitalized for $14,000, the General Supply and Theatre Equipment Co. receives its patrons in roomy offices in the heart of Portland's rialto at 392 Burnside street. Four persons are regularly employed in its salesroom, office and machine shop and business which pours in from Oregon, Washington, Idaho, Montana, Oklahoma, Wyoming and Alaska is about to make necessary the services of a bigger force. Matthew Aparton, no longer works from 6 p. m. until 1 p. m. operating the Liberty theatre projection machines, in addition to his long day spent as manager of the shop. Instead he is regarded as one of the foremost business men connected with the motion picture industry in the Northwest and his opinion is eagerly sought by Western exhibitors on all phases of cinema game.

Growth of the General Supply Co in Portland corresponds to a great extent to the growth and stabilization of the cinema field in the Northwest. Prior to the establishment of his company in Portland, sale of motion picture equipment was one of speculation and chance. There was in Oregon no firm holding a majority of the reliable agencies. Business for the most part fluctuated between Seattle and San Francisco making slow deliveries and poor service for the Oregon exhibitor. Small stocks were carried and companies having reliable agencies often forced their patrons to make long delays in installing and repairing theatre equipment. Today all is changed. Not only does Mr. Aparton handle the great bulk of Oregon equipment and supply business, but his business has crept out so that it includes equipping theatres in six prominent Alaska cities, and supplying exhibitors in Oklahoma, Wyoming, Montana, Idaho and Southern Washington.

"The Powers Cameragraph" is one of the principal agencies Mr. Aparton holds. When he first obtained this agency he did not have a single machine in stock, and not for seven months after he obtained the agency did he have sufficient funds to obtain one. His new offices opened last month with seven complete machines on

(*Continued on page* 390)



Demonstration projection room of General Supply and Repair Co., Portland, Ore. Two Powers 6B machines with Peerless Arc control are used

TYPHOON COOLING SYSTEM

On the Hottest Days Typhoons Will Draw the Crowds

It makes no difference how good the picture, or how fine the music, if your theatre is not properly cooled and ventilated during these warm days you are going to lose money.

Cooling and ventilation during the hot weather is considered to-day the greatest drawing power of any theatre, and hundreds of the best theatres throughout the country have proven this statement to be true—they are equipped with TYPHOONS.

There is still plenty of time to install a TYPHOON COOLING SYSTEM. If installation is made now it will pay for itself by the end of the season through the increased commissions a cool theatre is bound to bring you.

2527 Fairmount Street
DALLAS, TEXAS

255 N. 13th Street
PHILADELPHIA, PA.

64 W. Randolph Street
CHICAGO, ILL.

215 Fayetteville Street
RALEIGH, N. C.

Write for catalog "N"

TYPHOON FAN COMPANY

ERNST GLANTZBERG, President

345 WEST 39th STREET, NEW YORK, N. Y.

800 S. Olive Street
LOS ANGELES, CAL.

1044 Camp Street
NEW ORLEANS, LA.

12 Woodward Street
CHATTANOOGA, TENN.

Salesroom and office, General Supply and Repair Co., 392 Burnside St., Portland, Oregon

Exterior of General Supply and Repair Company's store

Interior of Miniature Theatre. Sample chairs and equipment throughout. 30 x 10 ft. and 14 ft. high

the floor of the large salesroom. This progress is typical of the two years' experience of the company. History of Mr. Aparton's original capital includes the following details.

He first opened his shop on January 1, 1919, having in his possession not more than $60, some second hand tools and a few Mazda lamps. There were no shelves, counters or other usual outfitting luxuries.

Mr. Aparton opened the store at 8:30 each morning, closing it at 5:30 o'clock so that he could report for duty thirty minutes later for his shift as one of the regular operators in the Liberty theatre.

State To Approve Projection Machines

Motion picture projecting machines used in Pennsylvania will have to be approved by the State Department of Labor Industry, if Labor Commissioner Connelley adopts recommendations made to him at a meeting in the capitol at Harrisburg on June 21, by the special committee he appointed recently to help draft a code of regulations to govern the exhibition of motion pictures by religious, welfare, educational and other institutions, in places other than theatres.

It was the first time the committee, which is composed of representatives of the various interests concerned in exhibitions of film pictures outside of theatres, had met for conference. Other suggestions made were for the adoption of types of machines so safe as to do away with the necessity of projection booths in these classes of exhibitions, and for doing away with the present system of licesure of motion picture machine operators.

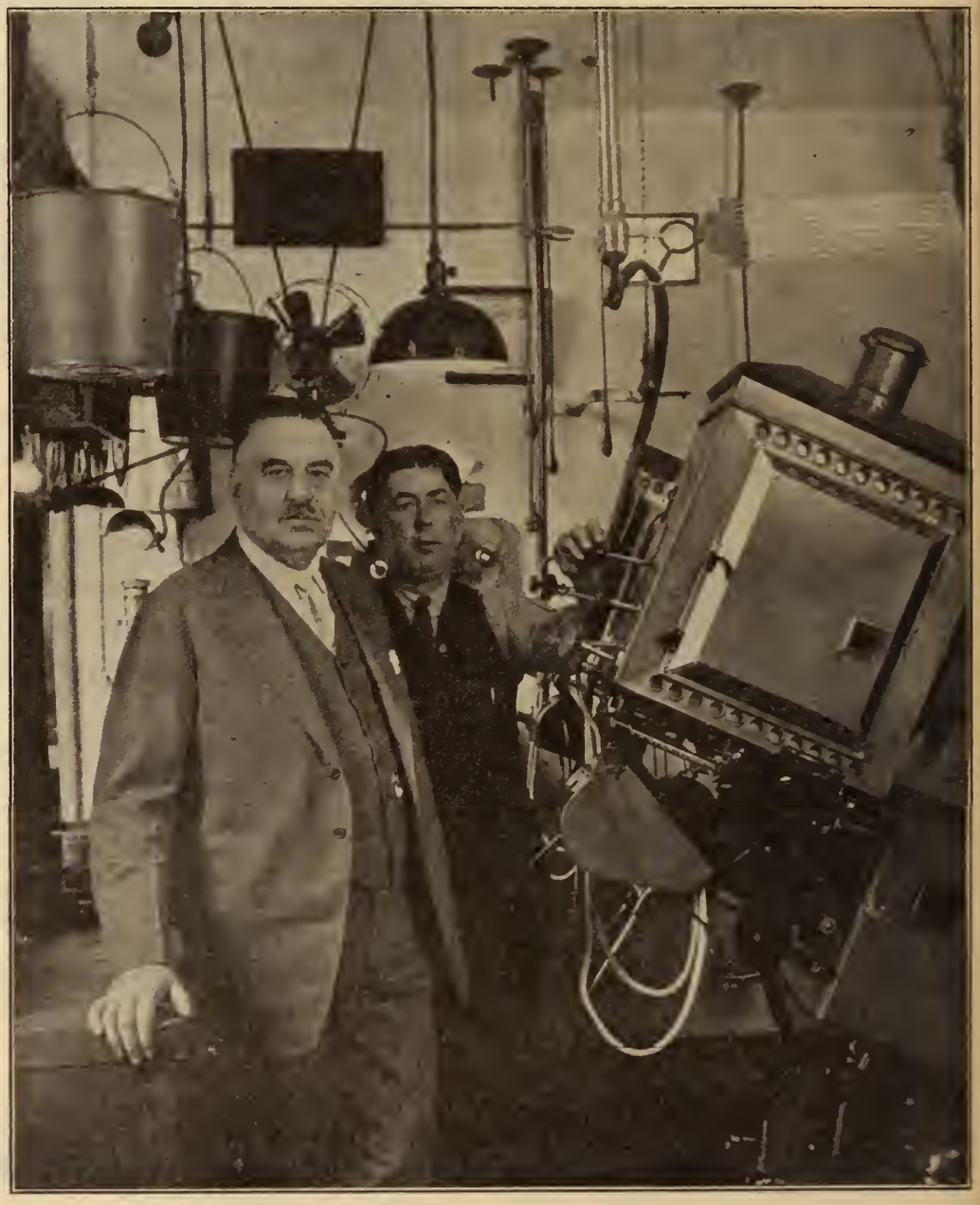
Dana Pierce, representing the underwriters' interests, was unable to attend. The labor interests were represented by Dana oJnes, of Erie, instead of M. C. Goodspeed.

The other members of the committee are: Rev. Daniel Marsh, Pittsburgh, representative churches; Louis Nusbaum, Philadelphia, representing schools; Charles C. McMahon, Washington, D. C., representing Welfare Organizations; I. W. Driscoll, Newark, N. J., representing manufacturers of motion picture machines, and S. A. Kegley, Swissvale, Pa., representing manufacturers of films.

Eastern L. & C. Co. Moves To Larger Quarters

Announcement is made of the removal of the Eastern Linoleum and Carpet Company to 156 East 34th Street, New York City.

The new location offers larger working quarters and allows an opening of a retail department for linoleums, coca matting, mats and rugs.



Recent installation (June 6th, 1921), at Pantages theatre, Portland, Ore. Order obtained at 3.15 P.M. Installed and picture projected at 5.00 P.M. Showing J. A. Johnson, manager, in foreground, and Homer Haines, chief operator. Both are admirers of Power's Cameragraphs. Mr. J. A. Johnson has managed Pantages theatre for seventeen years. Mr. Haines has been with Pantages Circuit for fourteen years. This installation was put over by the General Supply and Repair Co.

Metropolitan Theater

Broad and Luckie Streets

PROJECTION

If you project a good picture badly it's awful. What's worse than having a picture flicker, go out, and tire your eyes?

The projection room of the Metropolitan has been more carefully studied than any other feature of the theatre—and it's as near perfect as science and money can make it. You are going to notice it yourself.

Watch for The Opening

ONE OF A SERIES OF TEASER ADS RUN IN THE ATLANTA NEWSPAPERS

THE NEW METROPOLITAN ATLANTA

SAYS:

Progress

DEPEND UPON POWER'S

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Werner's Film Waxing Machine

Price of Machine, complete, $16.50, including 10 sticks of compound.

eliminates excessive wear on projector, prevents tearing of sprocket holes and prolongs the life of the film and insures at all times a steady picture on the screen because it is designed to apply properly and accurately a wax compound to the margin of the film and which positively will not spread wax on the picture.

10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine.
Order Direct from WERNER FILM PROTECTOR MFG. CO.
ST. LOUIS, MO.
Keep in a Cool Place
Price, $1.00

Supply Houses Write for Our Proposition

WERNER FILM-PROTECTOR MFG. CO.

114 North 7th Street Room 211, Calumet Bldg. **St. Louis, Mo.**

No Indication of Poor Business in Theatre Construction Noticed in Harrisburg, Pa.

Several More Theatrical Projects Have Been Announced—One Half Million Dollar House

Construction of new motion picture theatres inn Harrisburg, Pa., is contemplated on a large scale notwithstanding reported depression in the motion picture business in some parts of the country. Despite the recent doubling of the seating capacity of the Victoria theatre, on Market street, near Third, in the central business district of the city, so that it now provides accommodations for 2,200 patrons, and regardless of the fact that a new neighbohood theatre is about to be opened by the Broad Street Theatre Co. at 1302 and 1304 North Third street, announcement is made of several other important new theatre projects about to be consummated.

Perhaps the most ambitious of these enterprises is that announced by three prominent real estate men who have never before ventured into the motion picture field but who, nevertheless, declare that they are acting in their own behalf and are not representing any outside syndicate. They are Edward Moeslein, a contractor, realty dealer and former city building inspector, at one time chairman of the Democratic city committee; Peter Vanderloo and John E. Gipple, the latter a former president of the Harrisburg Realty Board.

This trio has announced the purchase of three adjoining properties on South Second, and three on Chesnut street, near Second, the two groups of properties connecting at the rear and forming an "L" from Second to Chesnut street. Their announced plans are for the construction of a $500,000 theatre which may be used in part for vaudeville. The site is located near the center of the city business district.

Moreover, Peter Magaro, proprietor of the Regent theatre, which has for a number of years been in successful operation at 410 and 412 Market street, has acquired a large amount of the property intervening between No. 400 Market street, a corner, lot, and his present theatre property. The sale of part of the property that he desires is halted temporarily by litigation, a dispute having arisen as to who of several bidders is entitled to purchase the parcel from an estate, and the court is to decide the question. It is strongly intimated that if Magaro acquires full title to all the property he desires, he will combine it with the site of his present theatre and build a large, up-to-the-minute motion picture house.

Another Harrisburg theatre enterprise which is under way, came to light when John C. Orr, a real estate dealer, announced the purchase of a large plot at Sixth and Forrest streets, to be used as a site for a new neighborhood picture theatre. Orr said he was acting for a second party and has not revealed who the real purchaser is. It is denied, however, that the site was acquired by the Wilmer & Vincent interests, who control a number of motion picture theatres in Harrisburg and who announced more than a year ago that they planned to erect a number of neighborhood theatres—a program which has not yet been consummated.

The new theatre of the Broad Street Theatre Co., referred to above, is already completed at 1302 and 1304 North Third street. It is just announced that it has been acquired from W. B. Markley, a contractor and the original promoter of the enterprise, by Samuel Katzman, a Harrisburg hotel man, and O. B. Felder, at present connected with Wilmer & Vincent's Colonial theatre, at Third and Market streets, in the capacity of house manager. The new theatre is practically ready to be opened for business.

Another New Theatre for Hartford

A modernly-constructed and equipped motion picture theatre will be a factor of the four-story business block that the Lyric Amusement Company of Hartford, Conn., is to put up at Park and Broad streets in that city, as soon as plans are completed and contracts awarded. Plans are now being drawn by E. T. Wiley, Hartford architect, and bids will be asked for as soon as they are completed. The theatre bowling alleys, a large dance hall, stores and offices will be amply provided for. While the building will be originally four stories high, foundations and walls will be so constructed that two more stories can be added, when necessary.

The building, which will be of brick, will front on Park street, the first floor containing several stores and the theatre entrance. The theatre proper will be in the rear, of modern fireproof construction and handsomely finished throughout. In addition to the main floor, there will be a gallery. In the basement of the building there will be bowling alleys, on the second floor, offices and on the third floor a large dance hall.—AGARD.

Asheville Rapidly Coming to the Front

Asheville, N. C., is rapidly developing into the motion picture theatre centre of the Carolinas, announcement having just been made that two $100,000 motion picture theatres will be erected immediately in that city. The addition of these modern houses enables Asheville to compare favorably with cities twice her size.

This ought to cool you off! Russell A. Muth (in the fur cap) of the Fox News, who made the startling pictures of this year's championship skating races at Lake Placid, N. Y., and his trusty Akeley. Muth is fast forging to the front as an expert cameraman, and with his new Akeley camera, declares he is going to cover news events in a way they have never been covered before. He says the Akeley provides unlimited resources for gathering news from an entirely different angle, and that he intends to set a new standard in news pictures

Have You Seen the U-T-E - Proctor Automatic Projector?

Visit Any of Our 13 Branch Stores Located in Principal Cities

Do Not Place Orders for Any Make Projector Until You Have Witnessed a Demonstration

OF OUR U-T-E - PROCTOR AUTOMATIC PROJECTOR

IT IS

ENTIRELY ENCLOSED

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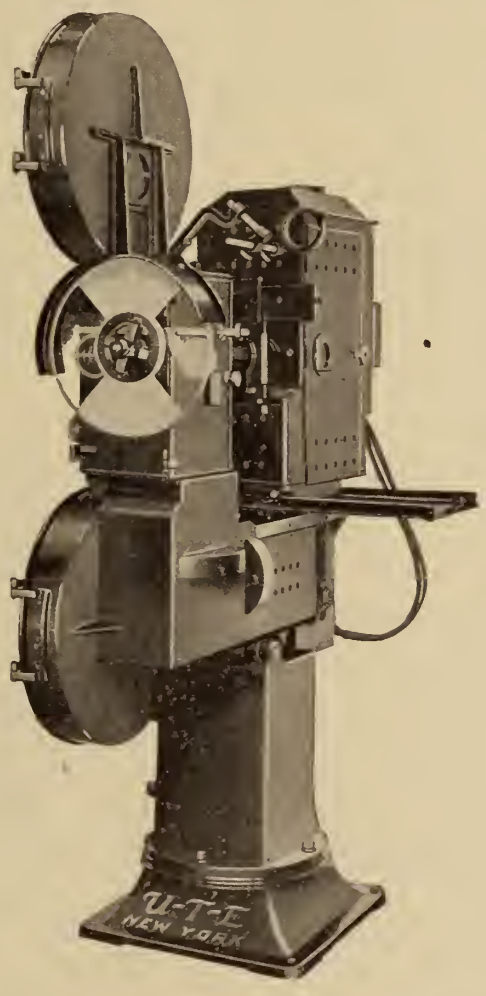

IT WILL

OUTLAST

OTHER

PROJECTORS

THREE TO

ONE

The U-T-E - Proctor Automatic Projector

embodies many new and exclusive features
not included in any other projector

Send for Circular P.N.

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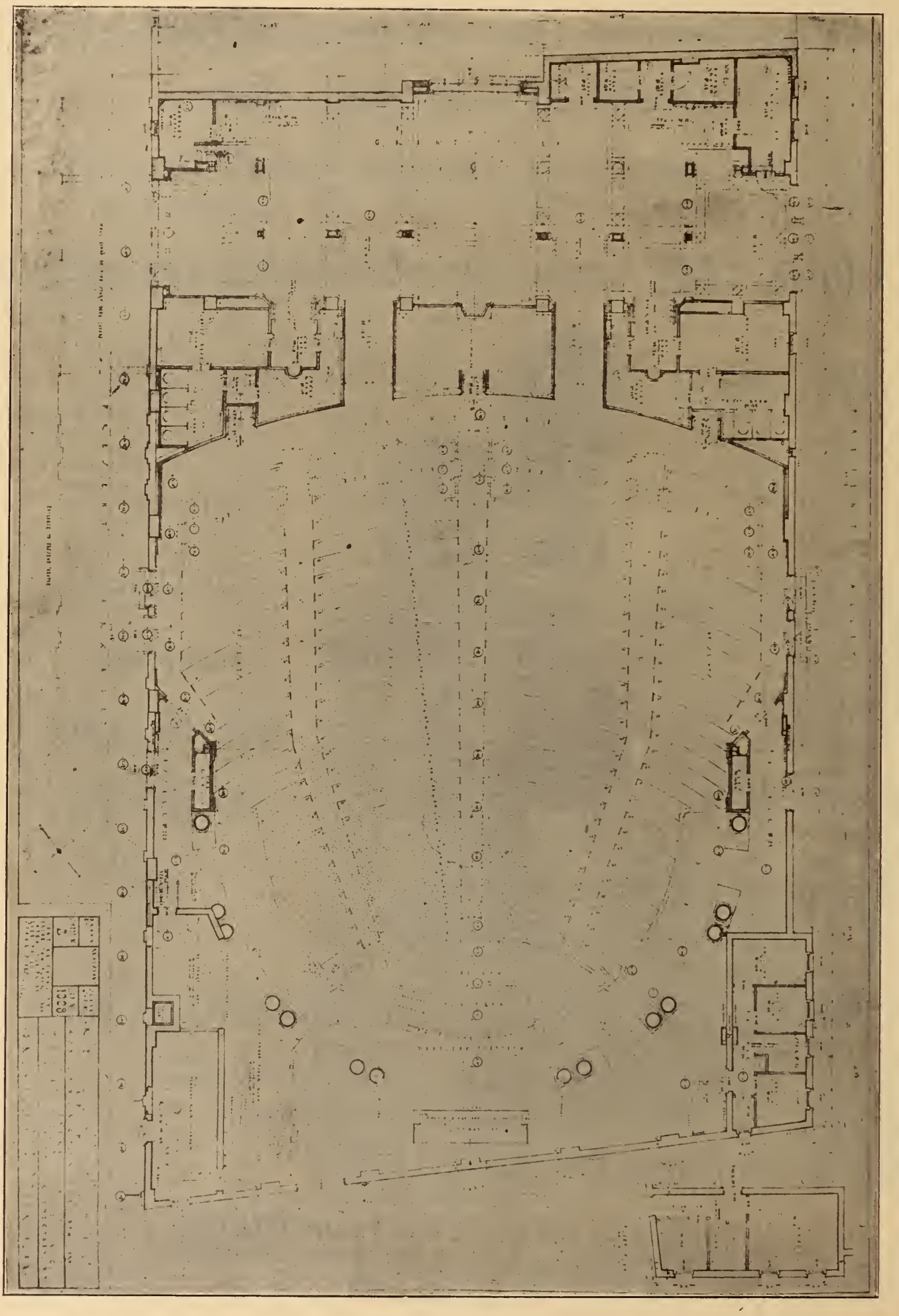
UNITED THEATRE EQUIPMENT CORPORATION

H. T. EDWARDS, President J. H. HALLBERG, Vice-President

25 WEST 45th STREET, NEW YORK

Branch Stores in Principal Cities

Every Detail Will Be Taken Care of In New House



Ground floor plans are shown for the new Strand theatre which will be erected this summer in Schenectady, N. Y., at a cost approximating $500,000. Reilly and Hall of New York, are the architects of this latest addition to the Strand chain

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

New House of Excellence Opens Its Doors, in Vermont

Black New England Theatres Co. Adds Another Theatre to String

If the famous "Green Mountain Boys" could return to Vermont and by chance stop off at Barre, they would be greeted by a most interesting and imposing sight; that of the New Park theatre, which recently opened up in that city.

The citizens of Barre, have just reason to boast of their new $100,000 theatre, seating 1,200 persons and Manager A. B. Carter, states that the New Park theatre is the finest and coolest in the state of Vermont.

Tho, the New Park itself is a comparatively small theatre, when compared with the big theatres in larger cities, nevertheless, it possesses equipment that is found only in the leading theatres of the country.

The Park theatre will be operated by the Black New England Theatres, Inc., who at the present time control over sixty theatres in the New England States.

A most completely equipped projection room fitted out with two regulation model motor driven Simplex Projectors, a special spotlight, and General Electric Motor Generator, provide Floyd Hunt, Chief Projectionist and his assistants, Arthur Ganglough and Raymond Ashline, with splendid working material.

After giving the matter the utmost consideration, and investigating the matter from many angles, the architect and Mr. Black decided to entrust the entire equipping of their new theatre to Hicks & Pryce, Inc., 97 State Street, Montpelier, Vt., one of the New England units of the Simplex Distributing Organization.

Messrs. Hicks & Pryce recently took over the business of the Leland Theatre Supply House and are at present conducting a very active campaign throughout Maine, New Hampshire and Vermont.

With a throw of 105 feet, upon plain white 12′ x 14′ screen, the projection results, as viewed the opening night could not easily be surpassed.

The color scheme of the New Park theatre is a delicate shade of grey, with artistic decorations on the wall panels. A stage with area and facilities for handling legitimate productions is one of the outstanding features of this up-to-date theatre.

A direct and indirect lighting system is also one of the features of the New Park theatre. Said system is controlled from both the projection room, and the stage as well, by a remote controlled system.

Six 36" exhaust fans, located at advantageous points throughout the theatre, keep the air continually circulating, while a 6′ blower in the basement constantly keeps a stream of fresh, hot, or cold air pouring into the theatre.

On the main floor are located two spacious artistically decorated and decidedly comfortable lounging rooms. The gentlemen's room is fitted up as a smoking room. The ladies' room offers the feminine patrons a most tempting and inviting reclining room.

On the mezzanine floor, similar lounging rooms are to be found and also thereon is located the House Manager's office.

The New Park contains eleven exits, which not only add to the safety of the patrons, but also tends to facilitate excellent circulation of air, during the hot summer months.

A Wurlitzer-Hope-Jones $10.000 Organ, furnishes the music for the pictures and with a staff of eight pretty girl ushers, Manager Carter, in conjunction with the equipment, as described herein, has material with which he can well pilot his new house on to an unusual success.

The present policy of the New Park is one solely of pictures. Three shows a day and six days a week.

The classy little "Rialto" has just opened for business at Oklahoma City, Okla., and is a unique example of enterprise in that J. C. Hartman, owner and manager, was also his own architect and contractor. He completed his theatre in exactly seven weeks' time, working day and night shifts. He won several suits of clothes, and hats, from friends who said it could not be done. He only had one day margin of victory at the finish. It has a capacity of 500, and was a surprise to the public, as Mr. Hartman had played a trick on the city by building a high fence all around the front on the plea of laying a new sidewalk, so the passing crowds did not know all that was going on behind until the opening day.

Universal Films new portable power plant, designed and constructed by the electrical department of the Universal studio under the personal supervision of Harry Brown, chief engineer (seated on truck). Set consists of 1-6 cylinder Winton high speed marine engine direct connected to 1-75 kw. Westinghouse generator, 125 volts, d. c., 865 r.p.m. Engine is supplied with automatic governor and the set will handle 100 per cent overloads and maintain good voltage regulation without any field regulator. There is a switchboard panel mounted on the truck, and all necessary accessories are carried. Specially large gas and oil tanks are provided so that this truck can run for long periods and take long trips to distant locations. The entire outfit is mounted on a 3½ ton Fageol truck having 7 speeds forward. This outfit received its first test when it ran 400 miles up to Monterey and ran there for more than 20 hours one day furnishing power for Von Stroheim's superproduction, "Foolish Wives"

Are you reading the leading articles in this section

THE SAENGER AMUSEMENT CO'S INSTRUCTIONS

FOR THE

NEW SAENGER

MONROE, LA.

Progress

DEPEND UPON POWER'S

SECOND SECTION — The Monroe News-Star — PAGES SEVEN TO TEN

SAENGER THEATRE FINEST IN SOUTH

"The booth at the Saenger is a marvel of modern projection engineering. It is commodious and fitted with every convenience for the operator. And it is superbly equipped with the latest type Powers automatic projecting machines, a spot light and double dissolving stereopticons. One's eyes will be grateful for the thought given to the rock-steadiness and clearness of projection of images on the screen."

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

THE THEATRE BEAUTIFUL

Your lobby and interior can be made beautiful and inviting by the use of our products at a nominal cost

WE OFFER YOU

PROMPT SERVICE AND A1 QUALITY

ORNAMENTAL LIGHTING FIXTURES

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DESIGNS OF ORIGINALITY AND REFINEMENT

We manufacture special designs from plans.

Let Us Estimate on Your Requirements

Write for Catalogue

The National Plastic Relief Co.

328 MAIN ST. CINCINNATI, OHIO

SUPER-LITE SCREENS

You must have a Super-Lite Screen to reflect Super-Lite pictures.

The Stanley Co. of America Installed a

Super-Lite Screen in their

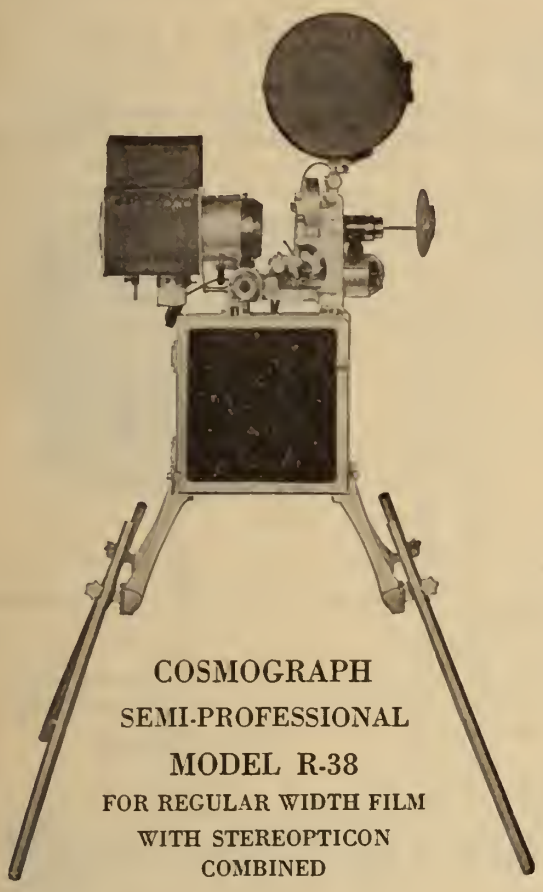
Two Million Dollar Stanley Theatre

Write for Full Particulars

C. S. WERTSNER & SON, *Manufacturers*
211—221 North 13th Street Philadelphia, Pa.

New Columbia theatre, Portland, Oregon, taken during their opening week

Orchestra at California theatre, San Francisco, under the directorship of Eugene Roth and J. A. Partington



COSMOGRAPH
SEMI-PROFESSIONAL
MODEL R-38
FOR REGULAR WIDTH FILM
WITH STEREOPTICON
COMBINED

TWO NEW COSMOGRAPH MODELS

The New Suit Case Model R-40 is a thoroughly efficient instrument for all around work, put up in a leather covered carrying case 18½ x 18½ inches. When designing this projector, it was our aim to make it a practical, substantial machine, with one principal thought in mind — SIMPLICITY, making it easy to thread, easy to operate, and eliminate fire danger. The machine is both hand and motor driven, operates from any light socket or automobile battery and accommodates regular width film. Illumination 24 volt 100 watt lamp.

TOP MAGAZINE PLACED IN CABINET FOR CARRYING →

MODEL R-40

The New Semi-Professional Model R-38 is a suitable motion picture projector for permanent installations in large auditoriums, lecture halls or medium sized theatres, etc., capable of meeting the most exacting requirements for projecting motion pictures and lantern slides, and at the same time light enough to be classed as a portable machine. Illumination 400, 600 or 1000 watt lamp as required.

Write for descriptive matter

THE COSMOGRAPH MOTION PICTURE MACHINE CO.
General Sales Office
138 W. Seventh St., Cincinnati, Ohio

MINUSA
Gold Fibre Screens

The genuine value of a screen built to specifications gives the exhibitor first place in the esteem of his patrons.

Samples and literature upon request

World's Largest Producers of Motion Picture Screens.

MINUSA CINE SCREEN CO. 2665 MORGAN ST. SAINT LOUIS, MO.

MINUSA CINE SCREEN CO. 2665 MORGAN ST. SAINT LOUIS, MO.

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HEATING
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Let the theatre ventilation specialists tell you how —

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MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1325 VINE ST. PHILA. PA. 70 W. 45TH ST.

NEWMAN
METAL FRAMES
FOR THE PROPER DISPLAY OF PHOTOGRAPHS

Illustration shows our No. 69 frame holding ten small and two large photos.

Also made in ten other sizes and in special styles.

Our complete catalog "N" describes these items, also frames for posters in a score of different styles.

Ask for your copy and information about non-polish finishes.

We Specialize in Fixtures for Lobbies and Interiors, Including Ticket Choppers, Booths and Railings, Brass Door Hardware and Easels.

(NEWMAN PRODUCTS ARE HANDLED BY MOST DEALERS)

THE NEWMAN MANUFACTURING CO.
—38 Years Young—
715 SYCAMORE ST., CINCINNATI, OHIO

Mid-West Branch—68 W. Washington St., Chicago, Ill.
In Canada—Perkins Electric Co., Toronto, Montreal, Winnipeg.

New Saenger Theatre A Beautiful House

(*Continued from page 387*)

converter insures a brilliant steady arc, the alternations having been destroyed and the usual fluctuations eliminated. The operating booth is of steel and concrete construction and is ventilated with exhaust fans. All of its openings close automatically in case of fire.

In addition to the electric exit lights, and these are on the emergency circuit already described, there are gas exit lights.

The Saenger theatre was designed by Chas. G. Davis, chief architect of the Saenger Amusement Company, and the plans drawn in his offices in the Saenger Administration Building, New Orleans. The designs of drapes and lighting fixtures and working out of the color scheme, at which Mr. Davis is adept, was done by him and the work carried out under his direct supervision. The H. T. Underwood Company of New Orleans were the general contractors. Jens B. Jensen was consulting engineer of construction and William Ennis consulting engineer of electrical construction.

The Saenger Amusement Company's own staff artists have done all of the painting and decorating under supervision of Anthony Bruno, head decorator, and all scenic work under direction of J. Platzer.

The plumbing and heating installation was done by the American Heating and Plumbing Company.

The electric switchboard, a massive mechanism, was manufactured by the specialists, the Frank Adams Co., of St. Louis, Mo.; and the great Typhoon installation is the handiwork of the Typhoon Fan Company of New York and New Orleans.

The Moller Company of Hagerstown, Md., built for the Saenger theatre, the largest organ south of the Mason-Dixon line. There are five units in the composition of this Moller organ: a Great organ, an Orchestral Organ, a Solo organ, an Echo organ and a Pedal organ. The action of the organ is electro-pneumatic throughout, the entire mechanism from key to pipe being controlled electrically.

The following are contractors in their various lines.

Millwork—Chas. T. Abeles & Co., Little Rock, Ark.

Limestone—Bedford Cut Stone Co., Bedford, Ind.

Roofing—J. G. Bell & Co., Monroe, La., and H. H. Bain Sheet Metal Wks., Shreveport, La.

Plastering—C. B. Humphrey, Little Rock, Ark.

Plumbing—American Heating & Plumbing Co., New Orleans, La.

Marble and Tile—Southwestern Tile Co., Little Rock, Ark.

Electric Wiring—F. E. Newbery Elec. Co., St. Louis, Mo.

Brick—Acme Brick Co., Ft. Worth, Tex.

Steel—Houston Structural Steel Co., Houston, Tex.

Sheet Metal—Monroe Blow Pipe & Sheet Metal Wks., Monroe, La.

Fire Escape and Marquis—Decatur Cornice & Roofing Co., Albany, Ala.

Mr. A. D. Stuart was Field Superintendent in charge of construction.

For the general lighting of this theatre something like 5400 watts are used. On the stage, 5700 watts are used in the footlights, two colors and white being used; 3300 watts for the white, 1200 watts for the red and 1200 for the blue. Each of the two borders is equipped with 3600 watts of white light and 4500 watts of colored lighting. The colored lights consist of equal amounts of amber, red and blue.

In order to get the novel lighting effects which are said to be equal to those which can be obtained in any theatre in the South, a Cutler-Hammer bank of dimmers is arranged to control the various circuits. The dimmers are of the interlocking type so that by manipulating the master lever it is not only possible to dim or brighten

National Anti-Misframe League Pledge

AS a Motion Picture Operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils *practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.*

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Name of theatre where employed.....

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.....

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(1455)	C. F. Mason	Washington, Ga.
(1456)	Everett Huckleberry	Otterbein, Ind.
(1457)	J. G. Butts	Glasgow, Ky.
(1458)	Steve R. Coan	Camden, Ark.
(1459)	Bernard C. Harrington	Abbeville, La.
(1460)	Edgar D. Growden	Cumberland, Md.
(1461)	Daniel Nee	Cumberland, Md.
(1462)	Jack M. Rosen	Boston, Mass.
(1463)	Wm. B. Herrick	Kirksville, Mo.
(1464)	Harry G. Garver	Grand Island, Nebr.
(1465)	Ernest A. Drown	Woodsville, N. H.
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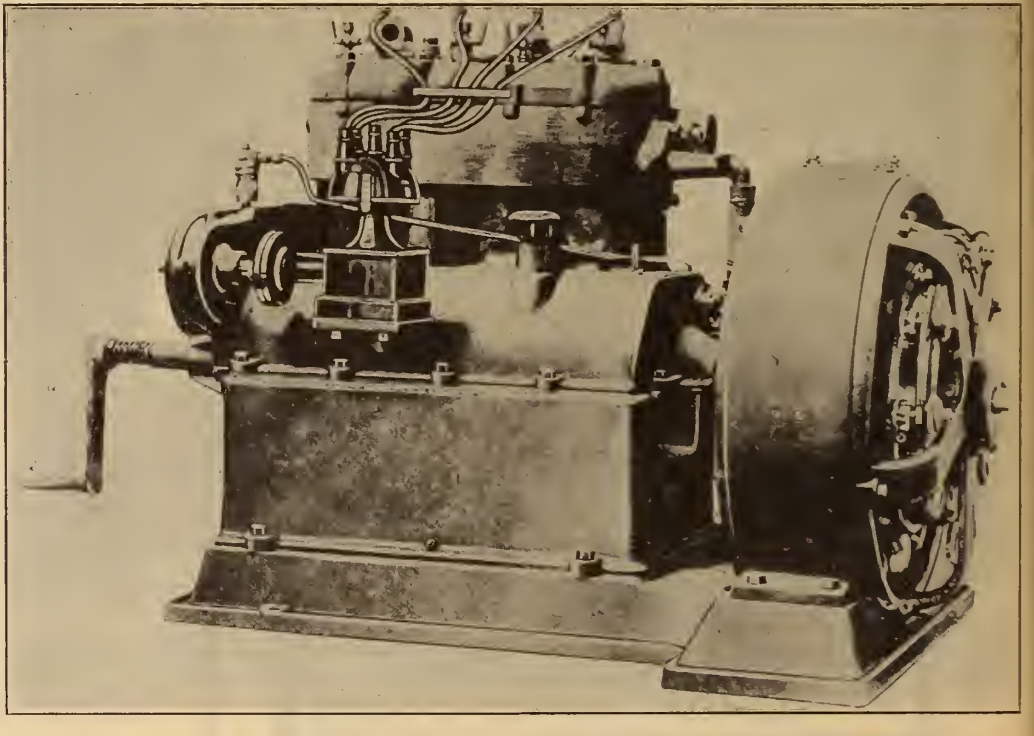
(1467)	Gustave Shaw	Red Rock, N. Y.
(1468)	Paul Galbraith	Brookville, Pa.
(1469)	Frank N. Duffield	Norristown, Pa.
(1470)	Lamar Gray	Harwood, Texas
(1471)	Juel C. Duty	Jacksonville, Tex.
(1472)	Wencel Strouf	Hopewell, Va.
(1473)	Gentry Jenkins	Norton, Va.
(1474)	Sam Levinsohn	Oshkosh, Wisc.
(1475)	William Nagengast	Babylon, L. I., N. Y.



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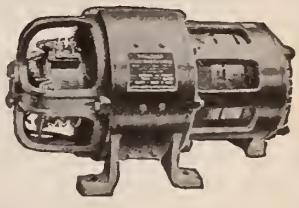

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Automatc Keynote of Motion Picture

(*Continued from June 18 Issue*)

Some day the camera in the home will be the most important means of preparing new knowledge for dissemination to the world. Can we imagine what a thousand future men like the French Fabre could do with the hundreds of thousands of insects and other forms of life, each with a life history of fascinating interest. Multiply the same possibility by all fields of human interest and research and some vision may be possible of the contributions which will slowly distil in countless homes for the enlightenment and entertainment of mankind.

What of the motion picture camera of the future? Thinking of the year 1950, or before, as we will, may we give for a moment free play to our imagination and fancy the specifications for the camera of 1950. Dare we expect a camera with automatic focussing, automatic aperture adjustment, a camera recording in full color, with bi-visual stereoscopic effect, developing the picture instantly, telegraphing the pictures, exactly as recorded, automatically to be filed, and with mechanism for instantly locating any film without index, and exhibiting it immediately; a camera with self-sensitizing plates on which not separate pictures but a continuously changing picture is formed and erased after being telegraphed to the storage room; a camera equipped with mechanism for automatic cleaning of the glass surfaces, and the whole not to exceed in size the smallest kodak of today. For fear such a comera may be declared impossible, I hasten to remind you that Mother Nature anticipated my specification by some million years when she gave us our two eyes. The result is that each of us has such a pair of cameras, self-directing, self-focussing, and self-cleaning, the exposed surface being cleansed twenty times every minute. These wonderful eye cameras are not made with hands but they have automatic aperture adjustment, sensitize and develop their own plates instantly, taking colored pictures in full motion, stereoscopic pictures, telegraphing them exactly as recorded to the optic lobes of the brain subject to instant recall in our little theatres of the mind. The cameras are portable, not larger than the smallest vest pocket camera of today. The plates are concave, the lenses always in focus, giving a wide angle image of more than 180 degrees. The camcra is guaranteed to work continuously sixteen hours a day for three score years and ten and with care will give excellent service for twenty or thirty years longer. These camcras are equipped with self-renewing plates on each of which three processes—sensitizing, development, and erasure—are continuous and simultaneous. Mother Nature as an inventor has done some unpatented miracles and has no copyright on the designs.

Now here we have a real motion picture program for 1950. Nature has set us a splendid goal and blazed the way to that goal when she gave us our two eyes. Dare we predict or plan that the motion picture engineer shall perfect such a motion picture camera according to Mother Nature's specifications? Why should we not? Mother Nature has already done it, and has given us the model. We outstrip Nature in many ways. We can fly better and faster than the bird, outswim the fish, outspeed the deer, with mechanism of our own devising. Our telescope and microscope vastly excel the eye in seeing the distant and the small. Our camera prints may be duplicated in material form, those of the eye cannot. Again the eye must see at once or not at all, but in the camera the effect of light is cumulative. In photographing the stars, each additional second exposure brings new and farther distant stars into range so that twelve hours exposure records stars we may never hope to see. Nevertheless the specification of Nature's marvelous cameras offers a wonderful program for the next quarter century or less, one which will attract the inventive genius of many engineers.

(*Continued on page 404*)

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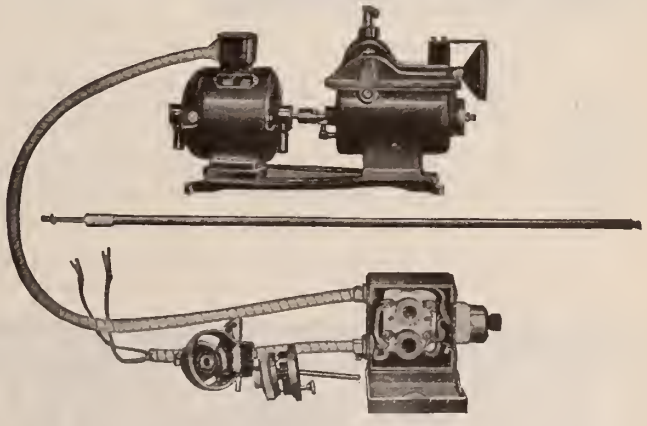

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Automatic Keynote of Motion Pictures

(*Continued from page 402*)

May I predict that in education, in diffusing new knowledge, in visualizing the results and methods of industry, exploration, research, in entertainment, in stirring men to high ideals, the motion picture will prove man's greatest single power. More interesting than the printing press and its art, more eloquent and intelligible than the spoken word, more effective in many ways than our chance contact with life itself. Its mission, already great, knows no natural bounds and has possibilities of which as yet we dare not dream.

Washington, D. C., May 9, 1921.

Notable Foreign Visitors Buying Equipment

The arrival this week of A. L. Pratchatt and George I. Rosenthal, notable impresarious of Havana and the West Indies to look over modern theatre equipment, demonstrates the interest that is being taken in American made motion picture apparatus by exhibitors from other countries.

A. L. Pratchatt is a big supply dealer in Havana. He handles the Simplex exclusively in that territory, being the general manager of the Carribean Film Co., Havana, Cuba. They also have offices at Porto Rico.

George I. Rosenthal is the president of the Colonial Traders, Ltd., operators and owners of thirty-five theatres in the West Indies.

For years these two buyers of American film products have been making their headquarters in New York at the main office of the Howells Cine Equipment Co., Inc., 729 Seventh Avenue, New York.

Joseph C. Hornstein, general manager of the Howells Cine Equipment Co., told a representative of the NEWS that both these foreign buyers reported good business in their respective territories.

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Two Selig-Rork Dramatic Subjects ("The Northern Trail" and "The Policeman and the Baby"—Released by Educational Exchanges—Produced by Selig-Rork—Length, 2 Reels Each)

TWO of the most pretentious short reel subjects ever presented are to be found in the initial productions of the Selig-Rork partnership, "The Northern Trail" and "The Police and the Baby."

Since both productions are a new departure in production, standard stories possessing dramatic possibilities carefully selected and enacted by all star casts of recognized screen artists produced with all the care and detail of a multiple reel picture, they deserve review first as a unit.

Both pictures set new standards for short reel screen drama. Stories of unusual dramatic strength and plot have been selected and the players secured give performances that are as good as they have ever done in longer releases. The result is features that have every right to the title. In fact both pictures screen as multiple reelers with all the padding and unnecessary scenes that clutter up the average feature eliminated.

In "The Northern Trail," a story of the Northland, with fine snow exteriors and plenty of melodramatic action—Lewis Stone is the hero and Wallace Beery is the heavy. Both give splendid performances and figure in many scenes that will hold the attention of the most sophisticated audience. The plot of the picture is of course that of practically all productions of its kind, the eternal triangle. The picture has been produced with a great deal of detail and is told in an epilogue in which a young wife about to go away with another man, is turned from her resolve by a story of what happened to her mother years before.

"The Policeman and the Baby" is a comedy-drama with a trick finish with some of the best acting Wallace Beery has ever put over. Mr. Beery is presented in a sympathetic character and strange as it may seem, makes his portrayal so big and human that for the time being his villainy as a usual role, is forgotten. Playing the part of a notorious crook, he runs away with the show although William Desmond has a good role and gives a finished performance.

Both pictures are two reels in length and are suitable for any program.—*J. S. DICKERSON.*

"Holy Smoke"
(Mermaid Comedy-Educational—Two Reels)

JIMMIE ADAMS, assisted by a flock of comedians of all sizes and shapes and whose activity cannot be questioned gains the spectator's eye in "Holy Smoke" principally for the manner in which a number of rather new ideas are worked out.

The stunts are performed in a country hotel lobby where the elevators are always out of running order, until weights are placed upon them or taken off according to the poundage of the person or persons riding in them.

When the fat man enters one of the elevators it is found necessary to add several pounds of weight to the other elevator which rests at the top of the hotel in order to give him a lift.

Quite a few bits of comedy are introduced in putting over this stunt which is varied many times, as the hotel seems to have numerous guests.

And then there are many scenes in which many of the guests are seen walking under the elevators, just missing being hit or being hit and sinking beneath the floor to come up half their original size. A dwarf used in this particular instance to portray the difference in size.

All in all there are so many different entrances and exits that it would be impossible to remember half of them. But they are amusing when not funny and will give good entertainment.

The exteriors are given more to action than comedy which keeps up the excitement especially by the various stunts performed. Jack White directed and did very well with the burlesque situations.—*FRANK LEONARD.*

Kineto Review
(Urban)

HERE is a reel devoted to informing the spectator about Cairo, in Egypt, touching upon the most interesting and historical places of moment in that ancient country. The native women, always mysterious, are shown with and without their customary veils, and in the latter instance, it would seem there is more than a religious belief in their reason for wearing the face covering. These are not grouped about the entrance of the famous Shepherd's Hotel in Cairo, where the sight-seers flock. Cairo is most attractive by moonlight. The photoplay in the closing of the reel showing the night light on the great city, is very beautiful.—*LILLIAN GALE.*

"The Singer Midgets' Scandal"
(Sunshine Comedy—Fox—Two Reels)

THIS is a "weak sister" among a consistently clever group of Sunshines since it is obviously made up to exploit the Singer Midgets of vaudeville fame. These tiny funmakers are involved in a series of scenes which have to do with mistaken identity. A certain interloper is thrust in a room and when he emerges is revealed as Slim Somerville, or some other tall comedian. Naturally the other Midgets are considerably perplexed, as well as Slim's crowd on his own side of the door. The rest of the comedy concerns chasing Slim around the lot. He dives into a barn, a dog follows with a stick of dynamite held in his mouth. And when the stick is dropped, Slim picks it up and discovers it to be an advertising fan exploiting the Midgets. The comedy fails to carry a laugh.—*LAURENCE REID.*

"Who's Who"
(Sunshine Comedy-Fox—Two Reels)

THE law of average has come into expression in the latest Sunshine comedy, "Who's Who," which compels us to say that it is the weakest effort flashed in some time. There is no really funny scene which may be said to furnish new gags and incident, and the captions are not amusing enough to compensate for the lack of humor in this mild burlesque of a murder trial. The small bit which shows the defendant, lawyers and judge checking their hats and tipping the lackey as they depart might arouse a faint guffaw. But the trial of the indicted man is deadly dull.

As he relates the episodes leading up to his arrest, the action flashes back to scenes of a Western camp—scenes which have to do with a saloon, a gang of villains and a frame-up which they put over on the hero. The heroine takes the stand for the defense and a similar line of action is disclosed. Finally the jury takes the case to the jury-room where the foreman, who is really the arch-villain, beats up the other men and compels them to render a verdict of "Guilty!" As mentioned above the lack of novel gags and exaggerated hokum make make this a second-rate offering.—*LAURENCE REID.*

"Skipping the Pen"
(Inkwell Cartoon—C. C. Burr—Affiliated Distributors)

THE little fellow who jumps out of the inkwell and cuts up capers has his inning in this interesting one reeler, sponsored by C. C. Burr of Affiliated Distributors. It is a clever invention and the animated figure is similar to one featured in the "Out of the Inkwell" series. This time he hops down on the street and torments a policeman. He hides in a waste paper can, picks up a cigar butt and causes a fire. Next he climbs the Metropolitan tower and bobs in on the table of a dining room, the young married couple indulging in a quarrel at the time. He tosses lumps of sugar at the poutful benedict and has a merry time before the pen picks him and empties his vital fluid in the inkwell.—Length one reel.—*LAURENCE REID.*

Other Advance Reviews may be found on page 416

The Index to The Complete Plan Book

(Continued from page 384)

PICTURE BRAND STAR RELEASED PLAN BOOK

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT .....MAY 21
"Comedy blends with serious theme admirable."—M. P. News.
Exhibitor Comment.—"Clever satire on society life. One continuous laugh. Our audiences all seemed to be having a fine time. Good business in spite of heat."

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN .....JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment.—"Full week but not to a full house. Great sets, photography and scenes. Material for a great comedy but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted." "Picture and business both bad."

KISS IN TIME, A (REALART) WANDA HAWLEY.....JUNE 25
"Is diverting enough for hot weather business."—M. P. News.

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
"Heavily emotional, but should please star's admirers."—M. P. News.

LAST CARD, THE (METRO) MAY ALLISON.....JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON).....APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST .....MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE .....JUNE 18
"Only a vehicle for the star."—M. P. News.
Exhibitor Comment—"Good picture which drew fine business all week on account of popularity of the star." "About the usual Constance Talmadge picture, drawing the usual crowds. Not as good as 'Mamma's Affair.'" "A typical Constance Talmadge picture which went over great in connection with a second anniversary frolic at my house. Good business all week."

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." "Had picture indorsed by local 'Better Films' movement, and gave special matinee for school children. Business excellent." "Fair production that brought fair returns." "A gem of a picture. Played to exceptionally big matinees." "Mary Miles Minter lives up to her reputation in this one and makes many new friends. A good week's attendance."

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
"Should prove interesting entertainment."—M. P. News.
Exhibitor Comment—"Very good. The picture follows the story well and it holds an audience as only a Jack London story can." "Our patrons called this a good picture and business was good." "Fairly entertaining with usual business."

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST.....MAY 28
"Very artistic, but short on drama and action."—M. P. News.
Exhibitor Comment—"Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is, it just pulled a fair crowd."

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
"Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—"A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
"Acceptable entertainment provided by good humor and a quota of thrills."—M. P. News.
Exhibitor Comment—"Wally Reid is a great favorite of our patrons and we did a splendid business with this feature, which seemed to please our patrons." "Great picture that played to big business." "Fair picture; fair receipts." "Splendid cast, good scenic effects and pleasing story." "Consensus of opinion seems to be that this is Reid's best picture. Pleased everyone." "Some way this went only fair. Business was average for a Reid picture." "Picture well liked and drew good attendance." "Drew well, but did not satisfy the fans." "Extra big business first part of the week and held up well enough to be labeled a great attraction."
Consensus—"Good picture, good puller."

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON .....JUNE 4
"Just another movie with bad story much in evidence."—M. P. News.

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST.....MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
"Fire scene best part of unreal story that fails to impress."—M. P. News.
Exhibitor Comment—"Good picture. Well suited to the season. Did fairly well considering poor picture conditions in this locality."

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P News.

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST .....MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Consensus—"Good picture, good puller."

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON.....JUNE 4
"Gladys Walton has another winner here."—M. P. News.
Exhibitor Comment—"Great picture for those who like that kind of show. Plenty of thrills. Something doing all the time. Did as well as the average picture this time of the year."

MARRIAGE OF WILLIAM ASHE, THE (METRO) MAY ALLISON MAR. 5
"Star enlivens story of British politics."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office value average."

MASK, THE (GEO. H. HAMILTON-EXPORT & IMPORT-STATE RIGHTS) JACK HOLT.....JUNE 25
"Tedious melodrama filled with all the old stock tricks."—M. P. News.

MESSAGE FROM MARS, A (METRO) BERT LYTELL.....JUNE 18
"Lytell acts splendidly in dull morality picture."—M. P. News.
Exhibitor Comment—"Fine theme, poor acting and directing. Receipts good." "A fair picture. Business was bad."

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
"Quiet in action, yet charms with its romance and background."—M. P. News.
Exhibitor Comment—"A pleasant picture which seemed to please my audiences. Fine business." "Very good picture and one that was well liked by my patrons. More than average business."

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
"Effective drama offered in appealing story of mother love."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON.....JUNE 18
"Little originality in mechanical Shirley Mason picture."—M. P. News.

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 18
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business however."

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.
Exhibitor Comment—"An average picture, but poor business." "Katherine MacDonald is well liked by women patrons, so business was fair, due to patronage of feminine contingent." "Made a nice hit and fine attendances reported throughout. Was combined here with Sennett's 'Love, Honor, and Behave,' which went good."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
"Convenient melodrama carries some excitement."—M. P. News.

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
"Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—"Fine picture which brought good business." "Brought big business. Pleased my patrons and was a drawing-card." "Find this an average picture with the usual business." "This picture went over big. It has very good entertaining values." "Fine business with this picture. My patrons like Doug and of course turned out strong to see his picture." "The picture is not up to Douglas Fairbanks' standard, but has an appealing title and offers a good field for exploitation. A good house the entire week." "Running this a second week to big business." "This picture was in no way extraordinary, but it played to big business because of the anniversary that surrounded it and the extra advertising."
Consensus—"Good picture, good puller."

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular patrons." "Held up consistently all week. Audiences liked it. A good box office attraction." "Very fine picture, but rather heavy for summer entertainment." "Great picture. Went over big. Packed houses at most every performance."
Consensus—"Good picture, good puller."

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.
Exhibitor Comment—"Viola Dana always draws a good house for me, and this was no exception. An entertaining little picture. Business good." "Fine picture. Well attended, delighted my patrons."

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS.....MAY 28
"Mild entertainment in this conventional picture."—M. P. News.

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....JUNE 18
"Amusing hokum puts this one over."—M. P. News.
Exhibitor Comment—"Doug MacLean made a personal appearance in connection with this and we played to capacity business." "Douglas MacLean went over big in this picture and pulled big crowds despite the extreme warm weather." "Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal." "Fair picture which brought good business."

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY .....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.
Exhibitor Comment—"A very good Charles Ray picture, but failed to please majority. Played to exceptionally poor business for seven days." "Fine picture which drew good business." "An unusually delightful bit of screen entertainment which the entire city flocked to see. Censorship would not be worrying the industry if there were more films like this." "An excellent picture from every angle and business was splendid. Went over big." "The picture was shown at an opportune time, during Boys' Week, and it played to a capacity house for seven days." "Charles Ray in a beloved classic—an irresistible combination. Business excellent throughout week."
Consensus—"Good picture, good puller."

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results." "Used in conjunction with 'You Can Never Tell.' Average business, but it increased at end of week." "Nothing extraordinary about the picture, but Alice Brady is always a sure bet here. Showed in conjunction with Buster Keaton in "Neighbors." A good house all week."
Consensus—"Average picture, average puller."

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.
Exhibitor Comment.—"Old stuff. Little human appeal and dangerously close to being 'mushy' in spots. Took it off after three days, though it was booked for whole week."

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE .....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.
Exhibitor Comment—"A great many people were disappointed in

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"WHERE LIGHTS ARE LOW"
(Robertson-Cole)

Good Vehicle for Hayakawa

A TYPICAL Hayakawa story is offered in "Where Lights Are Low," since it emphasizes a Chinese romance, with its attendant pathos and sentiment. Indeed the picture is saturated with these two ingredients, which are balanced with sequences of colorful action and suspense. The Japanese star being equipped with emotional talent, the element of humor is entirely neglected. Naturally when viewing one of his pictures the spectator is looking at a serious slice of life or fiction. "Where Lights Are Low" is not up to the caliber of "Black Roses" in point of entertainment values. It lacks the conflict, incident, detail, counterplotting and other melodramatic ingredients.

However, it does furnish a story, which while easily obvious and orthodox, is nevertheless interesting, because the star plays his part with such sincerity. Besides the atmosphere and local color of 'Frisco's Chinatown is remrakably well emphasized. Hayakawa has surrounded himself with a cast that is almost entirely Oriental—the Jap players giving vivid performances, particularly Togo Yamanoto and Toyo Fujiti. He believes in the Occidental girl for his heroine. But Gloria Payton suffers from too much make-up and she never gives the impression of belonging to the Orient. The plot is a favorite one and has seen service on the stage and screen a number of times. One knows how each scene and incident will develop. Yet it carries such good atmosphere and suspense that the spectator will forget its obviousness.

The hero belongs to the aristocracy and, according to Chinese custom, his future bride is selected without his consent. The youth loves a girl far below his station in life. When he rebels his uncle sends him to America to complete his education, thinking that his sojourn in the Occident will make him forget his romantic fancies. The forepart of the action has to do with certain college scenes which do not carry much interesting detail. But when he takes a trip into Chinatown and discovers that his beloved has been smuggled into the country and is about to be sold into slavery, the action picks up in strength and finishes with a melodramatic sweep that holds the attention. The youth bids the highest figure and wins her, but finds that he is unable to pay the debt. So he is forced to go to work for three years. The climax offers a rip-roaring fight between a hatchet-man and Hayakawa for the possession of the girl. He triumphs after tense moments and sails away to China with his bride. The finale is unusually vivid and compensates for the "planted" scenes in the introductory reels.—Length, 5 reels.—*Laurence Reid.*

THE CAST

T'Su Wong Shih.....Sessue Hayakawa
Chang Bong Lo.....Togo Yamanoto
Tuang Fang.....Coro Kino
Quan Yin.....Gloria Payton
Lang See Bow.....Kiyoshi Saton
Chung Wo Ho Kee.....Misao Saki
Wung.....Toyo Fujiti

By Lloyd Osborne.
Scenario by Jack Cunningham.
Directed by Colin Campbell.

PRESS NOTICE—STORY

A throbbing photoplay of Chinese love and vengeance—a vivid story of San Francisco's Chinatown is "Where Lights Are Low," the new Sessue Hayakawa feature, which comes to the ———— theatre next ———— and ————. The eminent Japanese star, than whom there is no better actor on the screen today, has in this story a subject well fitted to his emotional capabilities. It is a story which has to do with the violation of an ancient Chinese custom. Hayakawa plays a son of royalty whose uncle has chosen his bride, also a daughter of the aristocracy. But the youth loves a poor maiden from a less fortunate station.

He is determined to marry her. His uncle sends him to America to be educated and in a few years is graduated. He still longs for the day when he may marry his beloved. He is shocked to discover that she has been smuggled into America and placed on the auction block. The picture builds a number of tense scenes which concern a daring fight and rescue and is remarkably rich in atmosphere and color. The offering is splendidly acted.

PROGRAM READER

It was a tremendous shock when the aristocratic Chinaman learned that his uncle refused to allow him to marry the girl of his choice. He rebelled, but was sent to America to forget his romantic fancies. But the lapse of time and distance only emphasized his faith and his determination to marry her. Then he discovered her in America—a slave girl on the auction block. It necessitated quick action to save her from a horrible life. And he acted with quickness and dispatch. How he triumphed over the cunning criminals of Chinatown—how he fought for his life—is told in five reels of interesting action in "Where Lights Are Low." This Sessue Hayakawa picture will appear at the ———— theatre next ————.

SUGGESTIONS

This Jap star is either popular with your fans or he is unpopular. If he gets over with your crowd then play him up big here. Tell that he has a typical picture—one which shows his splendid acting capabilities. Tell that it is a poignant romance which is balanced with the elements of pathos and sentiment. Tell that the picture is charged with rapid action and fine suspense—and that it offers several thrills. You can decorate your lobby with Chinese lanterns and other Oriental paraphernalia. And a tabloid sketch can be given with players made up as Chinese, singing some Oriental lullaby. Tell them that one of the exceptional actors of the screen will appear at the ————.

CATCH LINES

She was placed on the auction block to be sold to the highest bidder. Her lover bid successfully and then——. See Sessue Hayakawa in "Where Lights Are Low."

"CARNIVAL"
(United Artists)

Genuine Venetian Backgrounds Compensate for Talky Picture

WERE it not for the fact that this picture carries some remarkable old-world atmosphere in its Venetian backgrounds, it would scarcely pass muster as an offering likely to entertain because of its profusion of talky subtitles. If there is one scene there are at least ten captions giving emphasis to it. Yet despite its wealth of dialogue, the colorful and picturesque backgrounds offer something absolutely new in screen decoration. Harley Knoles, the director, has taken his company to Venice, and has caught all of its beauty. The lagoons, the palace of the Doges, St. Mark's Square—these and many more are brought forth and lend an enchantment, the appeal of which cannot be denied.

"Carnival" is a story within a story and is based upon a triangle theme similar to the Bard's "Othello." In fact the principal figures are presented as the leading actors of Italy, who are giving a performance of Shakespeare's tragedy. The forepart of the action is taken up with planting the conflict. The wife, disappointed with her husband's attention to business, encourages the other man. It is carnival time and she has pleaded for her better half to attend the ball—giving as her excuse that if he refuses she will not be responsible for her conduct. The husband, as is natural with stories of this character, has implicit faith in his wife, though he has been warned of intrigue.

Comes the night of the play and with jealousy dominant in his mind he resolves to play the brooding Moor to the life. He will kill Desdemona in reality. The scenes in the reception room before the final act are held too long and Matheson Lang, excellent actor that he is, fails to hold the interest. When the tragic moment arrives to kill the heroine, he forgets his lines and substitutes the names of his wife and lover. The fellow players noticing something wrong go to her rescue just in time to save her life. Then it is that she explains and tells him that she has been above reproach in her conduct—that she has always been faithful.

Mr. Knoles has wisely varied his interior scenes with the beautiful exteriors. The gliding gondolas, the trips through the canals, the picturesque quaintness of Venice—these are always before you. A big set shows the carnival ball and the entire picture suggests lavish expenditure. Matheson Lang gives a convincing performance in the leading role, while Hilda Bailey, as his wife and Desdemona, is not so succsesful. She appears to be too fragile for the demands of the role. Trimmed to five or six reels, the picture would present a compactness that is missing in the extended footage. It will get over. The settings and novel characterization will see to that. It's a great picture to embellish with a prologue.—Length, 9 reels. —*Laurence Reid.*

THE CAST

Silvio Steno.....Matheson Lang
Simonetta (his wife).....Hilda Bailey
Count Andrea Scipione.....Ivor Novelle
Lelio (Simonetta's brother).....Clifford Gray
Baroness Ottavia (Silvio's sister).....Duchess D'Ansola
Nino Steno.....Twinkles Hunter

Directed by Harley Knoles.

PRESS NOTICE—STORY

"Carnival" is the name of the feature which will come to the ———— theatre next ————. This production is marked for its splendid foreign atmosphere, since a majority of its scenes were taken in and around Venice. The lagoons, the garden spots—these furnish an old-world atmosphere which is appealing because it is real. The story is a dramatic one and furnishes the spectator with rich entertainment, since it involves love, intrigue, jealousy, romance, pathos and sentiment.

The picture presents a story within a story. The leading figures are playing "Othello" when the player enacting the role of the Moor, broods over his domestic troubles in an identical manner with the Shakespearean character. The picture does not end tragically, for the wife shows forgiveness and all ends happily. There are a number of highly interesting scenes which are capably interpreted by an English cast headed by Matheson Lang. Harley Knoles directed this picture, which is highly colorful because of its Venetian backgrounds.

PROGRAM READER

A picture taken in the beautiful city of Venice, furnishing the spectator with an old-world atmosphere which takes him on an interesting journey is "Carnival," the United Artists production, which comes to the ———— theatre next ————. It is a picture which carries a novel plot—one that presents a story within a story since the principal figures are interpreting "Othello" upon the stage, the Moor brooding over his domestic troubles much after the manner of the Shakespearean character. It is a picture which is effective through its dramatic sweep and vigor. These elements are vividly brought forth through the rich and colorful backgrounds.

SUGGESTIONS

Since this picture has to do with carnival time in the beautiful city of Venice it would be well to give your house a gala dress. Use pennants and flags and lanterns. Stage a prologue after a tabloid sketch of "Othello." Or a musical act based upon Neapolitan or Venetian songs. The singers can be garbed in Venetian costumes. If you can run a strip of Venice, do so. It should be easy to get hold of a short scenic of this city. Have your orchestra play Italian numbers. Italian songs may be featured for vocal numbers. Play it up as a fascinating drama laid in the beautiful city of the Doges—Venice. Play up its atmosphere. Another idea for a prologue can be used having a carnival scene for its setting.

CATCH LINES

See "Carnival," a picture of Venetian love and romance, laid in the beautiful and picturesque city of the Doges—Venice. See "Carnival."

Venice—the wonder city of the Old World—Venice—the picturesque and quaint—. See Venice in carnival time! See "Carnival" at the ———— next ————.

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PICTURE BRAND STAR RELEASED PLAN BOOK

the story, but they came to see the star. Business was up to standard." "A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business during the week of its run." "A second run, helped considerably by the fact that the play of the same name was in town, too. The tragic ending spoiled it for many fans, but business was brisk all week." "Went over fair, but drew big business on account of the star." "Capacity business, which is usually the rule with a Norma Talmadge production." "Many comments both for and against from patrons, but picture did good business." "Like all Norma Talmadge pictures, this went over good and drew satisfactory business." "Good picture to the usual good business that Norma Talmadge always brings."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build. "Very good. Two days to extra big and big business." "Exceptionally well liked by everybody. One of the best opening Sundays in weeks. Kept up satisfactorily."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE .....MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.
Exhibitor Comment—"The plot of the picture is good but the production lacks pep." "Originally booked for week, but pulled on Wednesday, warm weather partly to blame for unsatisfactory business."

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE .....MAR. 26
"Justine Johnstone scores in satisfactory offering."—M. P. News.
Exhibitor Comment—"Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent fluh-duh about her." "A fairly entertaining production that drew average business." "Nothing great about the picture, but it is a creator of public interest and filled my house all week. Offers a good field for exploitation." "Good picture, well cast and directed. Public well pleased." "Extra big business for the week. Public seemed pleased with story, star and her ability as an actress."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON.MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.
Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture." "One of the poorest things Ethel Clayton has ever done." "A fair picture and fair puller."
Consensus—"Average picture, average puller."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRIVATE SCANDAL, A (REALART) MAY McAVOY.....JUNE 25
"May McAvoy saves this very ordinary photoplay."—M. P. News.

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....APR. 23
"Interesting picture of crooks and redemption."—M. P. News.
Exhibitor Comment—"Positively the worst business in several years. Nothing about it to arouse interest." "Just an average program picture. Nothing to get excited over." "This feature proved one of the best business getters of the year and was generally liked by our patrons." "Didn't draw any too well for me, but pleased fairly well those who saw it." "Just fair, especially from box office standpoint." "Audiences commented favorably on this production. Business fair. Acting of cast good."

PUPPETS OF FATE (METRO) VIOLA DANA.....APR. 30
"Heart interest story with Viola Dana in a character role."—M. P. News.
Exhibitor Comment—"Viola Dana always a sure bet here. She lives up to her reputation in this picture. Good house all week." "A bad picture that brought very little business."

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN.....MAY 14
"Interesting picture might have been more dramatic."—M. P. News.
Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business." "This certainly went over big, making it necessary to hold over for second week. Patrons seemed pleased and box office receipts were satisfying." "Tremendous business. Picture has universal appeal." "Splendid picture with plenty of suspense and thrilling incidents. Made many new Priscilla Dean fans. Played to better than average business for week." "Holds interest, but viewed as not a first-class picture. Receipts below average."
Consensus—"Good picture, good puller."

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN .....JUNE 11
"Bryant Washburn exploits London in this feature."—M. P. News.

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK.....APR. 9
"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.
Exhibitor Comment—"Pauline Frederick is not up to her usual standard in this production and it can't even begin to compare with 'Madame X.'" "Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admirers did not like her in this. Sorry, for thought it was great, myself."

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK.....MAY 28
"Pauline Frederick scores in heavy and morbid picture."—M. P. News.

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE.....JUNE 4
"Alice Joyce has fair mystery melodrama here."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK.....JUNE 4
"Slender story makes just average starring vehicle."—M. P. News.

SCRAP IRON (FIRST NATIONAL) CHARLES RAY.....JUNE 11
"Greatest prize fight picture ever made."—M. P. News.

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES.....MAY 14
"Too lengthy and complicated to be amusing."—M. P. News.

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST).....APR. 9
"Exceptionally artistic and undeniably human."—M. P. News.
Exhibitor Comment—"Reflects great credit on the producers and any theatre that shows this picture. We gained by exploiting May McAvoy as new star. Not a big box office attraction but pleases." "Great—can't say enough in its favor. Did tremendous business all week." "An excellent production in every way. Box office figures very satisfactory." "A delightful picture that many liked. Business good." "Splendid picture. Great drawing card, receipts fine." "Classiest picture of the year, but fails to draw the crowds." "Great picture. Went over fine. Everybody enjoyed it, consequently big business." "No picture ever had better treatment from the local press, but business did not hold up apparently because local business has been generally poor for the past few weeks and because the very people who say they fight for this sort of clean film did not support it." "The picture should be a different one, as it carries a genuine dramatic appeal instead of dealing with comedy. A sure business getter for a week." "Had a wonderful reception from the few who saw it"

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON.....MAY 28
"Good clean entertainment with star in likeable role."—M. P. News.
Exhibitor Comment—"One of the best things Ethel Clayton has done, and she played to capacity business throughout. A thoroughly satisfying picture."

SHE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business."

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE...MAY 28
"The best little bet in many a month."—M. P. News.
Exhibitor Comment.—"The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme." "Fair business at box office with this average prodnction."

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 18
"Not substantial enough for five reels."—M. P. News.

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS.....JUNE 4
"This picture falters after a couple of reels."—M. P. News.

SKY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST .....APR. 30
"Fine western has collection of thrilling punches."—M. P. News.
Exhibitor Comment—"Good average picture. Did as much business as we expected with it." "Not an extraordinary attraction. Used a Semon comedy to help out." "Good picture which brought good business on account of popularity of the book. Business took slight slump on account of bad weather." "Great outdoor picture. Went over big."
Consensus—"Average picture, average puller."

SMART SET, THE (UNIVERSAL) EVA NOVAK.....APR. 2
"Rather frail but pleases in a mild fashion."—M. P. News.
Exhibitor Comment—"Our audiences called this poor. Business was not up to average either."

SNOWBLIND (GOLDWYN) SPECIAL CAST.....JUNE 4
"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.
Exhibitor Comment—"One of the best of the snow pictures. Has interesting plot and beautiful scenic backgrounds. Good box office attraction."

SNOB, THE (REALART) WANDA HAWLEY.....MAR. 5
"Good production of commonplace story—will get by."—M. P. News.
Exhibitor Comment—"Very attractive. Just the kind of picture to appeal to high class neighbor audiences. Pleasing throughout and thoroughly proper." "A good picture and business was fine during the showing of it." "Very acceptable and pleasing picture with good cast."

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY....JAN. 29
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run." "A very draggy piece; nothing worth while in it but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with product as good and as fine a cast as the director had." "Splendid picture. Had much favorable comment. Good direction and good back grounds."
Consensus—"Good picture, good puller."

SOWING OF THE WIND (LOUIS B. MAYER-FIRST NATIONAL)..JULY 2
"Moments of interest in theatric story."—M. P. News.

STRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAR. 5
"Crook comedy drama is highly diverting."—M. P. News.
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience." "Above average of crook pictures with some excellent comedy in it but did not seem to pull very well." "Good picture, good cast. Slightly improbable story, but good entertainment value." "Good picture and good box office bet." "Bully picture, but drew worst box office receipts that our house has ever known."
Consensus—"Average picture, average puller."

STRAIGHT FROM THE SHOULDER (FOX) BUCK JONES.....JULY 2
"Average Western with Jones in a character study."—M. P. News.

TALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 26
"Melodrama is obvious, but carries punch and color."—M. P. News.
Exhibitor Comment—"Fair picture with which I had average business."

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"SALVATION NELL"
(Whitman Bennett-First National)

Good Incident and Fine Acting Gives This Exceptional Audience Appeal

SINCE the war, people of every nation and every creed take off their hats to the Salvation Army. This fact and the fine screen possibilities possessed by Edward Sheldon's famous play in which Mrs. Fiske was starred, "Salvation Nell" has made possible a picture that, while not without its faults, should find unusual favor with audiences, especially the feminine of the sex.

There are a number of things that make "Salvation Nell" an audience picture. To begin with the story has a great character in "Nell," girl of the slums, born to poverty, toil and misery, who all her life has seen only the sordid side of the world, yet who possesses enough innate goodness to stick to one great love and to avoid the pitfalls of her environment until she finds a home with the Salvation Army where her mind, body and soul could develop until her faith became so great that not only she is regenerated but also her "man," bum, roughneck and jail bird, is reformed.

Pauline Stark makes of "Nell" one of the most sympathetic characters ever presented on the screen. A fine type to begin with, she adds to her pathetic wistfulness, a skill in characterization and a depth of emotional acting that places her among the front ranks of screen personalities. As "Jim" Joseph King is a remarkable foil. His portrayal of the bar room bum, "Nell's" man is the best thing he has ever done.

As for plot, the picture isn't especially strong. The story is not new either in real life or in drama. What is told is the love story of "Nell" and "Jim" as it begins in the gutter and ends so far as the picture is concerned in the Army barracks. There are people who try to drag "Nell" down. Others who help her to rise.

The picture is sad, unnecessarily so it would seem, since there were opportunities presented for bits of comedy relief, but a lot of people have a fine time crying over the woes of a heroine.

Director Kenneth Webb has injected much good incident and his atmosphere and types are flawless. However, there are places in the picture where a tendency to stick to the construction of the original and use dialect titles slow up the action considerably and detracts rather than adds to its entertainment values.—*J. S. Dickerson.*

THE CAST

Nell Sanders ..... Pauline Starke
Jim Platt ..... Joseph King
Myrtle Hawes ..... Gypsy O'Brien
Major Williams ..... Edward Langford
Hallelujah Maggie ..... Evelyn C. Carrington
Sid McGovern ..... Charles McDonald
Al McGovern ..... Matthew Betz
Hash House Sal ..... Marie Haynes
Giffen ..... A. Earl
Callahan ..... William Nalley
Jimmie ..... Lawrence Johnson

Adapted from the play of the same name by Edward Sheldon.
Produced by Whitman Bennett.
Directed by Kenneth Webb.

PRESS NOTICE—STORY

"Salvation Nell," the famous stage play in which Mrs. Fiske achieved such great success, has been adapted to the screen with pretty Pauline Stark in the title role, and will be the feature attraction on the bill at the ——— theatre for a ——— days' showing beginning ———.

The story of a girl brought up in the slums, but who finally finds the right road through the Salvation Army. "Salvation Nell" is an acknowledged classic, abounding in dramatic situations and with a heart interest theme of splendid scope. The play has made unusual screen material, dealing as it did with the life of a girl who wanted to be good, but as she said "had to be taught the difference between right and wrong." For the production one of the finest sets ever used for picture work was built. A full sized street was constructed, street cars installed, sidewalks laid and paving put down. All for a few scenes, but these scenes were of vital importance. In support of Pauline Stark is a strong cast of great types. Joe King is "Nell's man" and the balance of the cast are well known and popular players. The picture is in six reels. It was directed by Kenneth Webb and personally supervised by Whitman Bennett, in whose studios the production was made. It promises one of the most interesting events of the season.

PROGRAM READER

The name of Mrs. Fiske and "Salvation Nell" are known to all theatregoers the country over. It was this talented actress' greatest success, giving her a role of unlimited appeal and great acting opportunities. The famous play has now been adapted to the screen by the Whitman Bennett studios, with Pauline Stark in the name part and is released as a First National attraction coming to the ——— theatre for a ——— days' showing beginning ———.

In the engagement one of the greatest heart interest pictures is to be presented. "Salvation Nell" was an ideal picture story. It not only has great acting parts, and opportunity for interesting incident and atmosphere, but it has a theme of tremendous power. The Salvation Army and faith in God through it, wrought a miracle in the heart of "Nell," waif of the slums, just as has happened many many times in real life.

Pauline Stark as the heroine of the story has the best role of her career. The acting she does as "Nell" has never been excelled by any screen star.

The picture screens in six reels, and was directed by Kenneth Webb with Whitman Bennett personally supervising the production. The feature offers a rare evening's entertainment.

SUGGESTIONS

Tie up with the Salvation Army wherever possible and make much of the fact that this is a picture with its heroine a "Lassie." Play up the fact that the play was one of Mrs. Fiske's greatest successes. Give Pauline Stark some of your billing promising a performance that has never been surpassed. Use stills that will show the variety of incident in the production. In your newspaper advertising do the same thing. Bill it as a heart interest story, not as a starring vehicle. Make a play for the patrons who like to "cry."

"OVER THE WIRE"
(Metro)

Picture Starts Well and Loses Its Punch

THIS photoplay of a girl's determination to exact vengeance upon her employer for being instrumental toward the suicide of her brother started off in a blaze of glory but soon after lost its momentum and high lights and finished with drooping colors. "Over the Wire" is a familiar story on the screen, though the single-track theme and orthodox characterization cannot be said to offer very much in sustained interest. Alice Lake as the star, plays as natural as the part permits, but she is limited here by a role which allows her considerable posturing.

The star has really nothing to do but stand before the camera and register wistfulness, pride, pathos and poutfulness. In fact the director has allowed the players to indulge in a variety of close-ups. George Stewart flashed a performance which will place him in demand. The short time he is before the camera he made the part stand out like a cameo. Albert Roscoe seemed to lack enthusiasm for his part of the powerful financier, since he put no color and force into his portrayal. Indeed had he showed more animation the picture would have presented a greater appeal. His is an important part—an integral part of the plot—for every sequence revolves around it.

The early scenes present a brother and sister deeply worshipful of one another. The boy embezzles his employer's funds and the predicament in which he finds himself enables Stewart to put over some real acting. He goes to his employer with his sister's wealth, determined to square accounts. But the rich man's object is to teach him a lesson by stern reprimand. Fearing a prison term, the youth commits suicide and calls up his sister at the moment he presses the trigger. This is the explanation of the title. It is her object then to avenge the boy's death since she thinks the rich man had threatened him. The subsequent scenes are easy to penetrate. One knows far in advance that she will capitulate to the power of romance after moments of conflict with herself. There is a caption which will generate a laugh. The magnate dismissed his homely secretary by telling her to take a vacation. When she informs him that she has just taken one, he replies—"Well, take another." It is our belief that this caption was written in all seriousness.

The picture becomes garbled in its action and strains credulity in several places. The heroine marries the financier, but leaves him to join an interloper. The magnate stops the train through his powerful influence and brings back his bride. And she soon understands that he is a model character. The director failed to point the contrast or to emphasize the conflict of temperament. And he has neglected to add incident as compensation for the slow moving scenes.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Kathleen Dexter ..... Alice Lake
John Grannan ..... Albert Roscoe
Terry Dexter ..... George Stewart
James Twyford ..... Alan Hale

By Arthur Somers Roche.
Scenario by Edward Lowe, Jr.
Directed by Wesley Ruggles.
Photographed by Allan Siegler.

PRESS NOTICE—STORY

A story of big business, of youthful pride, of a girl's desire to square accounts with the powerful employer of her brother who committed suicide to avoid scandal is "Over the Wire," the Metro attraction starring Alice Lake. Written by Arthur Somers Roche, the popular short story writer, and directed by Wesley Ruggles, the offering presents Miss Lake in a role which enables her to flash her abundant emotional talent.

Her brother in the story has embezzled funds from his powerful and rich employer. The latter is an idealist who possesses a kindly heart despite his craving for power and wealth. He is determined to teach the boy a lesson by putting him to work in a mine, but the latter believes that he will be prosecuted. So he commits suicide His sister, thinking that the rich man has been responsible for the youth's death, seizes an opportunity to square accounts by seeking employment and ruining the financier. But she fails to understand the force of romance. In the end she finds herself beaten. It is a picture charged with good drama and moving incident and is well acted.

PROGRAM READER

She took up the telephone receiver to answer her brother's call and heard a revolver shot. She understood what the report meant—that he had committed suicide. He had gone to his employer to square his theft but the rich magnate advised him to come back in the morning. Fearing the worse, the boy killed himself. So his sister was determined to avenge his death by seeking employment from the rich man and ruining him financially. How she was beaten—how she failed to reckon with the power of love—how she finally won respect for her husband—is told in five reels of dramatic action in "Over the Wire," the Metro attraction starring Alice Lake. Come and be entertained next ——— at the ———.

SUGGESTIONS

You can link up with the telephone company or electrical stores with this title. Tell that it is an adaptation of Arthur Somers Roche's popular story and that it features a tense drama of a girl who stirred by her brother's death resolved to avenge herself upon the lad's employer. You can make much out of this plot for program readers and teaser ads. Bill it as a picture which shows the futility of sowing hatred in the face of powerful love. Bill it as a picture of high finance and big business, seasoned with an effective romance. Play up Alice Lake, telling that she has one of her most appealing pictures. Use the title in every imaginable way.

The Index to The Complete Plan Book

(Continued from page 408)

PICTURE BRAND STAR RELEASED PLAN BOOK

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....MAY 21
"Wonderfully human and genuinely entertaining."—M. P. News.

TESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST)...MAR. 19
"Good combination makes interesting story."—M. P. News.

THREE SEVENS (VITAGRAPH) ANTONIO MORENO.....APR. 2
"Unusual plot carries quite a punch."—M. P. News.

THROUGH THE BACK DOOR (UNITED ARTISTS) MARY PICKFORD .....MAY 28
"Mary Pickford's talent and personality will put this over."—M. P. News.
Exhibitor Comment—"Going big ou second week's run. Very entertaining story." "A typical Pickford production. Tied up with old time Pickford show and the two together went over fairly well, although Pickford seems to be losing her hold on the public." "Fine box office attraction. Miss Pickford gets over in her customary style."

THUNDER ISLAND (UNIVERSAL) EDITH ROBERTS.....JUNE 25
"Dull artificial story very badly titled."—M. P. News.

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST.....MAR. 12
"Has interest, but is rather long drawn out."—M. P. News.

TOMBOY, THE (FOX) EILEEN PERCY.....APR. 30
"Better small town pictures have been seen."—M. P. News.

TOO MUCH SPEED (PARAMOUNT) WALLACE REID.....JUNE 18
"Wallace Reid has another entertaining auto story here."—M. P. News.
Exhibitor Comment—"The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and went over big."

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.
Exhibitor Comment—"A mediocre picture. Business didn't amount to much." "My people liked Fatty in two-reelers, but they just won't see him in feature length stuff. Business very poor."

TWO WEEKS WITH PAY (REALART) BEBE DANIELS.....JUNE 4
"Light in substance, but thoroughly pleasing."—M. P. News.
Exhibitor Comment—"This one went over great. Bebe Daniels is always a big favorite here. A full house all week." "Drew nicely. Bebe is building up a big following." "Very clever picture, immensely pleasing but not a big drawing card." "Bebe draws like a house afire, and Walter Hiers made a personal appearance, so it was great stuff. Business fine."
Consensus—"Good picture, good puller."

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Interesting especially to women because of character contrasts."—M. P. News.

UNCHARTERED SEAS (METRO) ALICE LAKE.....APR. 30
"Mechanical plot and stilted characters in this one."—M. P. News.

UNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"Interesting picture on favorite theme."—M. P. News.
Exhibitor Comment—"Good clean little picture but no drawing card."

VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"This is not good screen material."—M. P. News.

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"Good incident and detail spell interesting western for Carey."—M. P. News.
Exhibitor Comment—"An ordinary western picture. Business fair." "This is a fair offering. Usual business." "Fairly entertaining. Business fair." "Great picture. Patrons well satisfied. Box office receipts satisfying."
Consensus—"Average picture, average puller."

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON .....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"Some good incident in ordinary western."—M. P. News.

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"Fine production, but subject matter is talky."—M. P. News.
Exhibitor Comment—"Went over fair to fair attendance." "A fair picture. It disappointed many, however, who came, attracted by the combined names of Barrie and DeMille and went away disappointed at the lack of action and general slowness. On the other hand it charmed an equal number. Business was brisk." "Nice picture, but quiet to interest many. Hardly a normal business." "As entertainment a good picture, but failed to draw for me." "Public opinion divided. Well directed and fairly good picture, but there is no special punch to create more than a passing comment." "One of the best pictures of the season. William DeMille has adhered carefully to the main points of the original story and has maintanied all of Barrie"s charm. Lois Wilson and Conrad Nagel are excellent in the star roles." "Picture appealed strongly to our audiences and business was good during its run." "Strong feature which appeals to both men and women. Played to splendid business."
Consensus—"Good picture, good puller."

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Single track and rather slow."—M. P. News.
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house." "Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH .....APR. 16
"Interesting feature gives star emotional opportunities."—M. P. News.

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY.....MAR. 12
"An unconvincing underworld story with Louise Lovely."—M. P. News.

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success."—M. P. News.

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"Fair entertainment in Meighan's latest."—M. P. News.
Exhibitor Comment—"An excellent picture, which, coupled with the popularity of Thomas Meighan, brought good houses during its run." "Well received, receipts pleasing." "Excellent business, as is usual when I play a Thomas Meigban picture. Do not consider picture up to standard set by 'City of Silent Men' nor was business as good. But nothing to complain of." "This picture did a satisfactory business for a week's run and pleased patrons." "Had great business with this picture. And it sure deserved it."

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAY 21
"Conventional picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Fairly entertaining, but it brought more than usual business."

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"Good direction makes this picture very human."—M. P. News.
Exhibitor Comment—"A very good picture. Not much business because of hot weather."

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.
Exhibitor Comment—"Draggy, disconnected—somebody always going somewhere after something. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Alden superb—as usual!" "Elliott Dexter's best yet. The title is slightly lacking as a creator of public interest, but the picture itself is a business getter. A good house throughout the week." "A combination of hot weather and a well known play, but one not particularly well produced. Result—our crowds dwindled." "This was only a fair picture and fair puller." "A very fine version of a very fine play. Splendid acting throughout. Good business in a week of general poor business."

WITHOUT BENEFIT OF CLERGY (ASSOCIATED EXHIBITORS-PATHE) .....JULY 2
"Famous Kipling story presented in fine atmosphere."—M. P. News.

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST.....MAR. 5
"Entertaining despite a mechanical development."—M. P. News.
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week." "Good picture that drew satisfactory business." "A good photoplay that brought good business. Well acted throughout." "Fine picture and brought good business."
Consensus—"Good picture, good puller."

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"Conventional Alaskan story carries wonderful backgrounds."—M. P. News.
Exhibitor Comment—"Mediocre picture, but it drew the crowds." "Fair business. Star not so well known."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Regeneration picture certainly holds the interest."—M. P. News.
Exhibitor Comment—"Strong story with decided moral that is pretty heavy food for summer consumption. High order of photoplay and will appeal to thinking classes." "A fairly entertaining subject that attracted only fair business."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"The Butterfly Man" (Robertson-Cole)—"An average picture with fair box office receipts."

"Conrad in Quest of His Youth" (Paramouut)—"Meighan is a genuine favorite. Picture liked. Business above average." "Picture much below average. Poor business during run."

"The Cradle of Courage" (Paramount)—"Audiences enjoy Hart in this different type of characterization. Went over very good with excellent box office results."

"Lahoma" (Pathe)—"Poor picture, poorly made. Everyone dissatisfied. Wrew fair houses but failed to please."

"The Dice of Destiny" (Pathe)—"The best H. B. Warner has given up to date. Artistic, snappy, with running all through it and enough of a love story to make it seem real."

"The Vice of Fools" (Vitagraph)—"Interesting but utterly improbable. However, we opened to better than average business."

"The Master Stroke" (Vitagraph)—"An average production, bringing average business."

"Mid-Channel" (Equity-State Rights)—"Only fair picture and business." "One of Clara Kimball Young's best pictures and has done excellent business for two weeks and is being held over for a third week."

"The Furnace" (Realart)—"Very entertaining feature. Fair box office value."

"The Soul of Youth" (Realart)—"Pleasing picture. Business about usual."

"Last of the Mohicans" (Tourneur)—"Fair business. Indians and fighting dominate. May please some."

"Kismet" (Robertson-Cole)—"Wonderful oriental picture carried over another week on account of big business."

"So Long Letty" (Robertson-Cole)—"A fair picture doing only fair business."

"Mid-Channel" (Equity)—"A good Clara Kimball Young feature to which is tacked the artificial 'book ending' in order to give the story a happy twist. Outside of this, a good picture which drew well."

"The Forbidden Thing" (Associated Producers)—"Seemed to entertain my patrons. Larger houses than usual."

"Blind Wives" (Fox)—"Wonderful picture. Opened big and kept it up all week. Business fine."

"The Texan" (Fox)—"Fairly entertaining. More than usual business."

"You Never Can Tell" (Realart)—"They received this with open arms. Great little picture and went over to full houses. They were crazy about it."

"The Forbidden Thing" (Paramount)—"One of the best things I have seen in the past year. Splendid picture. Good box office receipts."

"Felix O'Day" (Pathe)—"A cracker-jack attraction. Warner always draws well for me—and here is a picture that suits him like a glove. A real attraction."

"THE LAND OF HOPE"
(Realart)

Entertaining Comedy Drama, Built Around New and Appealing Theme

FAR, far different from the flapper or the neglected wife roles, is Alice Brady's part in this picture. She plays a Polish immigrant, and the story deals with her trials and disappointments when she learns that America is not the Utopia of her dreams, but a place of drudgery, roaring elevators, and Russia crowded into the East Side.

The picture is genuine entertainment. Frederick and Fanny Hatton and Robert Milton have injected numerous humorous incidents as they tell the interesting story of the trials of passing through Ellis Island. There are human touches throughout, and there is an especial appeal to Gothamites in the Chatam Square sequence. And in addition there is a splendid cast, some high class dialogue and descriptive titles, and an attractive star. Miss Brady is not called upon to be emotional, but she shows that she can handle the lighter situations to perfection. Her role is a difficult one, yet she does not overact in portraying the inflammable foreign type nor does she try to Americanize the character a few hours after arrival.

The story proceeds logically and convincingly until the little immigrant and her Polish lover, with their hopes and dreams of riches shattered into a thousand pieces, are on the verge of despair. There is one course open for the girl. Her dancing has attracted the attention of a Russian ballet master, and she goes in training. Her angry lover leaves her, is overcome by poverty, and ends in the bread line. The motives of the ballet master are, of course, not of the best, but the happy ending and reconciliation is brought about by an eccentric philanthropist, who befriends the young Pole and persuades the girl to give up her stage ambitions. It is a story where the expected never happens. The Bolsheviki ballet master is not a pernicious spy, and the girl does not rise from immigrant to Broadway star in a few month's time. There are twists and turns of the most refreshing sort which keep the ending, or at least the means to that end, ever clouded. And the old philanthropist, while evidently manufactured to clear up the plot, is still sufficiently convincing.

All the players are good types and act well. Jason Robards, the leading man, resists the temptation to become debonair and is a splendid immigrant. Schuyler Ladd, as the ballet master, gives the excellent performance which is naturally expected from him. There is pathos mixed with humor as the disillusionments of the foreigner are shown. Unless they insist upon seeing Miss Brady as one peg of the triangular story, or as a flapper, they cannot possibly be disappointed.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Marya Nisko ..... Alice Brady
Sascha Rabinoff ..... Jason Robards
Jan ..... Ben Hendricks, Jr.
Serge Kosmanski ..... Schuyler Ladd
Stephen Ross ..... Laurence Wheat
Sophia ..... Martha McGraw
Mildred St. John ..... Betty Carsdale
Josef Marinoff ..... Fuller Mellish

By Frederick and Fanny Hatton and Robert Milton.
Scenario by the Hattons and Fred Myton.
Directed by E. H. Griffith.
Photographed by Gilbert Warrenton.

PRESS NOTICE—STORY

Alice Brady, the Realart star, will be seen at the ———— theatre next ———— and ———— in "The Land of Hope," a drama dealing with the experiences of a beautiful young Polish girl who comes to America to win her fortunes as a dancer. The story was written by Frederick and Fanny Hatton, two of the cleverest playwrights in the business, and permits Miss Brady an opportunity to flash her versatility in a role which calls for much character interpretation. In the shawls and clumsy shoes of a steerage passenger the star gives a most appealing and convincing portrayal.

The picture is a sharp contrast to the society roles in which this popular actress has usually been seen. "The Land of Hope" is a powerful story of the dreams and accomplishments of a boy and girl in an adopted land. The heroine realizes that America is ready to crown with success and happiness even the poor immigrant who brings something of genuius and beauty to her shores.

PROGRAM READER

One look at the glinting gray eyes of this young man convinced the sneering ballet master that he had better beat a graceful retreat. He had reasoned that because he had taught her the steps of the ballet she was quite as willing to be taught other arts. As the Russian dancer in "The Land of Hope," Alice Brady plays with all her splendid emotional fire. We see her first as the wistful immigrant, then as the eager-eyed dancing girl, and finally as the proud woman choosing between three lovers. Here you have a powerful story, realistically and colorfully told. "The Land of Hope" comes to the ———— theatre next ———— and ————. See Alice Brady in a new role—a role which permits her to show her versatility.

SUGGESTIONS

You can feature this by catch lines and a teaser campaign. Play up that Miss Brady is seen in a new type of story—that it permits her to show her ability in a character role. Play up that she appears as a pretty, though ignorant immigrant girl, who cherishes an ambition to come to America and win success and happiness. Tell that Frederick and Fanny Hatton (the famous Hattons) wrote the story. They are well known playwrights and scenarists and should come in for some special exploitation. Also feature the director and cast. Schuyler Ladd is of "Yellow Jacket" fame. A colorful prologue can be used, featuring a dancing act—with the principals attired in Russian costumes and interpreting Russian music. Play up America as the land of hope.

"WEALTH"
(Paramount)

Ethel Clayton Has Emotional Opportunities Here and Expresses Them

COSMO HAMILTON has stopped, temporarily, skating on thin ice with his screen essays. His latest contribution, "Wealth," has nothing in common with the eternal triangle and the trespassing figure of the moral leper. Instead he has used an ordinary theme based upon the curse of money and has dressed it up with obvious, though fairly interesting dramatic situations. Hamilton becomes a trifle tedious in presenting the lesson to be learned from the idea—since his characters and plot and incident are stilted and they are placed in well grooved scenes. The picture does serve however, in presenting Ethel Clayton, in a role which enables her to express her well grounded talent for emotional expression.

It is a sympathetic drawing which is offered here—that of the poor, struggling artist who marries a wealthy "playboy" and discovers that money cannot buy happiness. William D. Taylor has given the picture a splendid production, as well as seeing to it that the action progresses with very little recourse to dialogue. The discriminating spectator will notice, however, that the latter sequences are forced—that what takes place is introduced for dramatic effect rather than for any regard for logical climaxes. Particularly is this true when the husband and wife are separated for a brief time. The introduction of the baby and the subsequent death has no reason to be incorporated except to stress the conflict engendered by a dominant mother-in-law. The infant's death is certainly not pleasant and will invite criticism from feminine patrons.

The wife simply gets tired from living a parasitic life and possessing a husband who has never worked a day in his life. It is the mother's object to bring about a separation through making life miserable for the young wife. The latter is refused admittance to the child's nursery, and has to find expression by taking up child welfare work. These scenes are padded, though the fire sequence carries a mild thrill for compensation. When the husband returns home the truth dawns upon him that money is a curse. He denounces his mother and joins his wife with a determination to go to work. The director has failed to touch upon the human touches which are noticeable in an elusive way. An instance is given when the young father fails to look in on his child before his departure. There is very little intimate incident—the director following the author's idea to stress the conflict and the lesson. It is not a picture which will live in the memory, it being simply an average program release.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary McLeod ..... Ethel Clayton
Philip Dominick ..... Herbert Rawlinson
Gordon Townsend ..... J. M. Dumont
Oliver Marshall ..... Lawrence W. Steers
Irving Seaton ..... George Periolat
Mrs. Dominick ..... Claire McDowell
Estelle Rolland ..... Jean Acker
Dr. Howard ..... Richard Wayne

By Cosmo Hamilton.
Directed by William D. Taylor
Scenario by Julia Crawford Ivers.

PRESS NOTICE—STORY

Well acted, well directed and with a particularly apropos theme, "Wealth," Ethel Clayton's new Paramount picture, will appear at the ———— theatre next ———— as the chief attraction. It is based upon the idea that money is a curse when it removes the incentive to work. The principal figure is Mary McLeod, an artist. At a cabaret she is attracted by Philip Dominick, a young millionaire whose exploits are daring. Weeks later Mary is aboard a train enroute home and discovers that her pocketbook has been left behind. Dominick, also a passenger, gives up his drawing room for the night and retires to the smoking car.

A romance develops which is not sanctioned by Philip's mother who is determined to marry her son to a wealthy society girl. The young people marry however, and Mary is disappointed at the parasitic conditions of her life. A misunderstanding occurs and the young wife leaves. Philip tells his mother that her money has been a curse and leaves to join his better half. Miss Clayton gives a convincing performance and her support which includes Herbert Rawlinson, is excellent.

PROGRAM READER

Wealth is a blessing when it is properly employed in the interests of mankind—a curse when it robs men and women of the incentive to work. The inevitable results of the latter course is admirably shown in Ethel Clayton's latest Paramount picture "Wealth," which will be on view at the ———— theatre next ————. Independent of its dramatic interest as a story and the lesson it teaches, the picture is a veritable Parisian fashion display. It will please the women, delight the men and fascinate the children. Don't miss it. Anyone who is an heir to wealth or who has money to burn should see "Wealth." Miss Clayton gives a brilliant performance and Herbert Rawlinson in the opposite role gives splendid support.

SUGGESTIONS

A mail exploitation for this picture would be a good angle. The title is attractive and can be linked up through placards with modiste shops. Placards announcing that Fashionable Gowns Such as These Are Worn by Ethel Clayton in "Wealth." Buy a Gown and Then See the Picture." You can employ throwaways asking: "Are You an Heir to Wealth? Have You Money to Burn? If so it is Your Duty to see Ethel Clayton's newest picture, "Wealth." Bill it as an entertaining drama of timely importance. Tell that it interests because of its dramatic action as well as giving the spectators a lesson. Announce that Herbert Rawlinson appears in the opposite role. Bill it as a drama which teaches the curse of money. A prologue can exploit a fashion display.

CATCH LINES

She married a rich man thinking to end her struggles. And found that her troubles had just started. See Ethel Clayton in "Wealth."

"THE BRONZE BELL"
(Thomas H. Ince-Paramount)

Big Production, But Lacks Audience Appeal

THE word "special" and the names of Thomas H. Ince and Louis Joseph Vance promise much when applied to picture making—a promise, however, that so far as "The Bronze Bell" is concerned is scarcely realized.

The plot of Mr. Vance's story is very old stuff in pictures, and while it has been magnificently produced and very well acted, there is so much mystery, kow-towing by the actors playing the Hindus, titles that refer continually to the "ordeal" and the "token," that the whole is a confusing conglomeration of scenes that never get anywhere in particular.

Courtney Foote plays a dual role. As "Har Dyal Rutton" he is a Hindustan prince who runs away to America rather than lead a revolution that he believes would plunge the world into another great war. As "David Amber" he is an Englishman impersonating "Har Dyal Rutton," who in some mysterious manner, not quite clear in the picture, is the means of defeating the revolutionists without bloodshed.

The romance is negligible except by inference. "Amber" is in love with the daughter of an English army officer whom he has met while she was visiting an uncle in America, so when "Har Dyal" tells him the girl is in danger, he hikes for India to protect her. After a title tells you that "Amber" has saved the day, the girl, Doris May, registers that she is "willin'."

The size of the production, the lavishness with which it has been produced and the generally excellent atmosphere of India, does much to make the picture impressive and it probably will slide by on this account, but it is not big from an audience standpoint, at least not as big as it ought to be considering the amount of money that was spent in making it.

The supporting cast is of the usual Ince calibre and the direction and lightings up to standard.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Har Dyal Rutton
David Amber ..... Courtenay Foote
Sophie Farrell ..... Doris May
Salig Singh ..... John Davidson
Nairaini ..... Claire Du Brey
Chatterji ..... Noble Johnson
LaBertouche ..... Otto Hoffman
Captain Darrington ..... Gerald Pring
Colonel Farrell ..... C. Norman Hammond
Dogget ..... Howard Crampton
Maharajah ..... Fred Huntley

By Louis Joseph Vance.
Scenario by Del Andrews and Louis Stevens.
Directed by James W. Horne.
Photographed by George Barnes.

PRESS NOTICE—STORY

A stirring romance of British East India, written by the popular author, Louis Joseph Vance, is "The Bronze Bell," which has been adapted to the screen and will be the feature attraction at the ———— theatre next ———— with a cast that includes Courtenay Foote, a well known actor, and Doris May, formerly a co-star with Douglas MacLean. The picture presents Oriental pomp and ceremony in all its bizarre splendor. In his novel Mr. Vance has combined literary skill, stirring dramatic situations, and a pleasing love story, and vivid, spectacular action.

In the screen production, Thomas H. Ince has enhanced the interest and power of the drama by striking scenic achievements and the superior cast which he has chosen to portray the leading roles. A number of the startling episodes were photographed between dusk and dawn. The most impressive of the scenes is that within the Hindu "Temple of the Bronze Bell," a massive stone structure, wherein fanatic natives are routed by British soldiery and a revolutionary plot crushed.

PROGRAM READER

India! Tiger-land of the East. India! Mystic land of the Orient—that land which has ever intrigued the imagination. America! And a dare-devil Yank who looked like a murdered Indian prince. Mutiny! And the young American fighting for his love and life in the Temple of the Bronze Bell! That is "The Bronze Bell," which comes to the ———— theatre next ———— with a cast that includes Courtenay Foote and Doris May. It is an adaptation of Louis Joseph Vance's popular novel, and Thomas H. Ince has made it into a palpitating, startling romance—a romance crammed with dramatic action and suspense. The picture is handsomely staged. See it! A tingler!

SUGGESTIONS

The author should come in for some advertising here and you can link up with book-dealers in exploiting the book and others written by him. Play it up as an Oriental spectacle—one which offers a stirring romance crammed with action and suspense of the most startling kind. Ask your patrons why they should want to go to the Orient when it can be enjoyed at home. Bill it as "Intrigue in New York—rebellion in India, love and adventure in two worlds." You might place a large bell in your lobby with two men in Hindu costumes guarding it. Bill it as a story of love and rebellion in that fascinating land of the East-India. Have your orchestra play Oriental numbers and a dancer may be employed for a prologue—a dancer costumed in the garb of the East.

CATCH LINES

See the stirring, smashing, startling melodrama and romance. "The Bronze Bell," at the ———— theatre next ————.

15 Plan Book Reviews
In This Issue

"THE KISS"
(Universal)

A Well Balanced Story of Old California

THE author of this story has gone back to the days of the California padres, when the Spaniard dominated the west coast, and has written an interesting account of its struggles and turmoils.

Stories of this kind have always held a strong affection in the hearts of those who admire the romantic, provided they are mixed with the proper ingredients.

"The Kiss" is one of those tales which hits the high spots with a good punch, sticks to history and varies a bit now and then to give good measure. It has romantic interest, a few good thrills and although it lets up occasionally as far as the story is concerned, it has plenty of action, of the kind that tends to excite.

The director, Jack Conway, has been careful in the selection of his exteriors and interiors, the casting of his actors and the direction of his "extras," many of whom appear in the various scenes, to give the proper atmosphere.

Carmel Myers, the star, has not a great deal to do in the role of the young señorita, who sacrifices all for the man she loves, but to look pretty.

This she does with the required amount of personality and grace—and she is never caught overacting.

There is also some commendable riding in scenes depicting a fight between the Indians and Spaniards.

When the father of the young señorita discovers that she loves a young man above her station in life, he decides to thwart her plans. In the final scenes he shoots the young man but is saved from the hands of the mob by the appearance of the hero who shows his friends that the bullet only grazed him. He then proclaims his determination to marry the young girl.

"The Kiss" will interest when it does not thrill.—*Frank Leonard.*

THE CAST

Don Louis Baldarama ..... George Periolat
Andre Baldarama ..... Wm. E. Lawerance
Selistino Vargas ..... P. J. Lockney
Erolinda Vargas ..... Carmel Myers
Carlos ..... J. J. Lanoe
Miguel Chavez ..... Harvey Clarke
Isabella Chavez ..... Jean Acker
Manuel Felix ..... Ed. Brady

Story by Johnston McCully.
Scenario by George Piper.
Directed by Jack Conway.

PRESS NOTICE—STORY

"The Kiss" witb Carmel Myers in the leading role will appear at the ———— theatre on ———— of next week.

It is a story of old California, of the days of the padres, wben life was filled with romance and thrills.

Louis Baldarama, owner of a great rancho rules over his domain with a stern hand. His superintendent, Selistino Vargas, is a severe, hard man wbose life is centered in his daughter, Erolinda.

Louis, the son of Baldarama, has become smitten of Erolinda and is determined to marry her. But the young man's father has anotber girl in view, wbo is in his station in life and whom the father believes would make a better wife.

It is not to be, however, for the young lovers are determined that nothing sball prevent their marriage. And so as the story unfolds we see many unusual scenes which jump from the most dramatic and thrilling to the picturesque and beautiful.

The picture is delightfully produced with its locale laid in tbe hills, mountains and plains of California, the same locale where years ago when the romantic Spaniard ruled with all the pomp and ceremony of his race.

And we must not forget Carmel Myers' splendid performance of the leading role, and the splendid cast which surrounds her. See "The Kiss."

PROGRAM READER

They loved each other and were determined that no opposition should stand in their way to prevent tbeir marriage. But there was opposition and of the strongest sort. Gradually it was swept aside but what a tale tbe story tells as it unfolds

Thrills, romance, heart interest, love interest are all contained in this wonderful story of old California, of the days of the padres, when life was different.

"The Kiss" is the name of this feature and it has as its star the beautiful Carmel Myers who portrays the leading role with lifelike fidelity.

Louis Baldarama, owner of a great rarfcho rules over his domain witb a stern, just hand. His superintendent, Selistine Vargas, is a severe, hard man wbose whole life is centered in his daughter, Erolinda.

The young lady is much smitten of Baldarama's son, Louis, but is hindered in her love affair by her father who tells her that the young man is above her station in life and is only toying with her.

As the plot develops the father is seen shooting the young man but is saved from the hands of the mob by the hero's appearance who shows his friends that the bullet only grazed him. He then proclaims his determination to marry the young girl.

CATCH LINES

She loved the young man but her father told her that he was only "toying." Did she believe what her father said or did she follow her lover. See Carmel Myers in her latest Universal feature "The Kiss."

She was young and pretty and loved a young man above her station in life. All of which led to a severe quarrel with her father. How did it come out? See "The Kiss" the latest Universal feature with Carmel Myers in the leading role.

"He is above your station in life," said her father and he is only toying witb you. Did she believe what her father said or did she remain true to her sweetheart? Let Carmel Myers solve this question for you in her latest feature "The Kiss."

See Carmel Myers in her latest Universal feature, "The Kiss." It is a picture with plenty of romance and action.

"LIVE WIRES"
(Fox)

New Stars Appear in Orthodox Story

THE new Fox co-stars, Johnnie Walker and Edna Murphy, are introduced to the screen public in a convenient melodrama entitled, "Live Wires," which is crammed with stock incident, hut which manages to please after a fashion due to its rapid action and a rather thrilling climax. It is a story which relies heavily upon a note of heart interest—a note introduced at frequent places in the action to stress the sympathy and pathos. The authors have not used any imagination with the idea which seems to have heen written in a hurry so lacking is it in continuity. In fact the element of speed is behind the story and production which eliminates any regard for truth.

The stock figures are a young college fellow, his proud and honest parents, the sweetheart, who is the telegraph operator at the railroad station, and a typical stage villain, whose object is to steal the papers or get an option on the old man's property, as well as hribing the youth to throw the football game. The story is as simple as a h c and it does not take any ingenuity upon the part of the spectator to know just how the scenes will develop. The stars appear over-anxious to make an impression in the early scenes. When the action hecomes hectic they seem more at ease. Both play with a deal of enthusiasm and are certain to he heard from if given stories which emphasize the human touch like "Over the Hill."

The picture did not cost a great deal of money and certainly cannot he called anything else hut an average program offering. In fact it does not possess enough stamina, enough character to carry a program by itself. One may say that it is a series of hokum incidents strung together with a slight thread of romance and the notes of heart interest and sentiment. The old man is killed in an accident which necessitates the hoy coming home to cheer up his brokenhearted mother. The villain is introduced arbitrarily and induces the woman to sign away the property. But the heroine's father comes to the rescue and steals the option. With the story nearing the finish, the hero is kidnapped hy the villain's hired thugs, hut is rescued hy the girl in time to reach the football field via areoplane and save the game. The title finds its meaning in the active figures and the ahility of the hero to tap the wires at an opportune moment and warn his sweetheart of his plight. No one will take the picture too seriously, but it will prohahly get hy in the neighhorhood houses hecause of its rapid action. There is one glaring error—the sponsors have presented a scene of pitch darkness outside the station window when it is hroad daylight.—Length, 5,200 feet.—*Laurence Reid.*

THE CAST

Bob Harding ..... Johnnie Walker
Rena Austin ..... Edna Murphy
Mrs. Harding ..... Alberta Lee
James Harding ..... Frank Clarke
Slade ..... Bob Klein
James Flanders ..... Hayward Mack
Austin ..... Wilbur Higby
The Coach ..... Lefty James

By Edward Sedgwick and Charles Emerson Cook.
Scenario by Jack Strumwasser.
Directed by Edward Sedgwick.
Photographed by Victor Milner.

PRESS NOTICE—STORY

A new pair of stars will be seen at the ———— theatre next ———— in a photoplay entitled "Live Wires." They are Edna Murphy, blue-eyed and fair-haired, and Johnnie Walker. These Fox luminaries gave such convincing performances in "Over the Hill," that they were elevated to stardom by William Fox. Both stars have had plenty of screen experience and in "Live Wires" they carry out the fine things said about them in previous productions. The picture permits these two lively young people to romp and play to their hearts' content.

The picture written by Edward Sedgwick and Charles Cook, presents a college story with a football game as the big finale. It is a story with an emphatic heart interest since the hero loses his father and has to save his mother from being victimized by a scoundrel. The latter endeavors to involve the Hardings in a frenzied finance deal as well as involve the boy in throwing the football game in favor of the opposing eleven. However virtue has its reward. The picture is flavored with rural touches and offers clever action and incident.

PROGRAM READER

Two new stars have appeared over the film horizon in the latest Fox picture, "Live Wires," which will be the feature attraction at the ———— theatre next ————. The players in question are Johnnie Walker and Edna Murphy, who have been elevated to stardom through their fine performances in "Over the Hill," the Fox masterpiece. Both give clever portrayals here and indicate that their work in the above-mentioned production was no flash in the pan. The picture is an appealing study in young romance and offers moments of heart interest, pathos, thrills, and charming sentiment. We feel sure that these stars will win a way into your affections. Come and be convinced.

SUGGESTIONS

You can advertise this picture as featuring a couple of new screen stars. Since the public is ever desirous of seeing new faces, you can go the limit in exploiting Johnnie Walker and Edna Murphy. You can state that they were elevated to stardom because of their clever performances in the Fox masterpiece, "Over the Hill." Tell that the players are welcomed to the screen and that they are clever enough to establish a fine popularity. You can exploit the picture as featuring a heart interest story—one punctuated with flashes of college life and offering a pretty romance. Bill the stars as Live Wires in picture called "Live Wires." Exploit it as a picture offering several thrills. A male quartette can be used for a prologue.

CATCH LINES

The new Fox stars, Johnnie Walker and Edna Murphy, will appear in their first attraction, "Live Wires," a picture offering heart interest and a pretty romance.

"SUCH A LITTLE QUEEN"
(Realart)

Hardly Substantial Enough for the Grown-Ups

THERE is so much naive incident of a juvenile character incorporated in this newest edition of an oft-told tale, that patrons who have reached maturity are likely to dismiss it as lacking in substance. When the play was first produced on the stage it carried such a wealth of amusing high lights in the quaint characterization and plot that its appeal was certain. But since 1909 it has heen served up to the public in so many guises that its power to conquer is lost. It once did service for Mary Pickford and was highly appreciated at the time. But this comic opera plot and characterization have heen taken to the well too often—the well has hecome dry.

Constance Binney is the latest star to tackle it and the star uses the original manuscript and title. There is no denying that she is ideally suited for the demands of the naive role. She is petite and wistful enough to make the sketch thoroughly appealing. The action is so mild and obvious, however, that the opportunity never arrives to appreciate some particularly hright high light. The queen of some Graustarkian kingdom with an unpronounceable name hecomes the victim of a revolutionary uprising and flees to America accompanied hy her minister of state. And the subsequent action presents her holding court among the pots and pans of a tenement kitchen.

The director could not make anything of this incident because of its time-worn detail. The prince of a neighhoring principality arrives incognito to renew his courtship. It was the impending ceremony which led to the revolution. And between presenting this mild hy-play in the queen's kitchen together with the efforts of the prince to acclimate himself to American customs, the director hrings it to an end with the ohvious finale —the royal couple heing requested to return to the throne. The queen finds occupation in an office, and there is a counter conflict which has its source in the mercenary scheme to win the prince away from his fiancee —the scheming heing done hy an amhitious father who is desirous of seeing his daughter married into royalty. There is great effort made to holster up the weak action with gag suhtitles, hut it does not succeed to any extent. There are only a few scenes and they vary between the kitchen, the parlor and the office. Vincent Coleman plays the prince in a heavy manner with nary a trace of humor. The most consistent performance is furnished hy J. H. Gilmour as the minister. If you have not heen presenting a dozen similar pictures the past year, this one will prohably please.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Anne Victoria ..... Constance Binney
Stephen of Hetland ..... Vincent Coleman
Baron Cosaca ..... J. H. Gilmour
Bob Trainor ..... Roy Fernandez
Adolph Lawton ..... Frank Losee
Elizabeth Lawton ..... Betty Carpenter
Mary ..... Jessie Ralph
Boris ..... Henry Leone
Sherman ..... J. R. O. Perkins

By Channing Pollock.
Scenario by J. Clarkson Miller and Lawrence McCloskey.
Directed by George Fawcett.
Photographed by Ernest Haller.

PRESS NOTICE—STORY

The winsome Realart star, Constance Binney, is coming to the ———— theatre next ———— in an adaptation of Channing Pollock's famous play, "Such a Little Queen," a play which raised Elsie Ferguson from obscurity to stardom. The star is the little queen who has to flee her country when a revolutionary uprising overthrows her gilded throne. She is equally appealing in the gorgeous atmosphere of her court or in the sordid surroundings of a New York flat, where, as a penniless but courageous and sensible little exile, she manages to maintain her quaint dignity even while struggling to cook her own meals, wash her clothes and earn her living.

There are several princes in the play, some of them plain American. One, however, is Stephen of Hetland, to whom she is betrothed. He follows her to America and is instrumental in winning her for a bride. The picture is filled with quaint touches of sentiment and humor and is splendidly acted. George Fawcett directed.

PROGRAM READER

She was a royal exile in America. Little did she realize that while reviewing her royal bodyguard that in a few days a revolution would deprive her of a throne and that she would have to find refuge in America. She became a real queen of the kitchen. She used her crown and scepter to concoct palatable dishes. It was a game struggle which tbis dainty little sovereign made when she suddenly found herself without a throne. As the proud, regal queen, and as the wistful, unknown stenographer in an American business office, Constance Binney achieves the triumph of her career. The popular star appears in "Such a Little Queen" next ————.

SUGGESTIONS

A good angle to exploit here would be to concentrate upon catch lines and teasers—these to be written up in a satirical fashion to catch the eye. You can state that the original play was mighty successful and that it lifted Elsie Ferguson from obscurity to stardom. You can put a lot of interesting material in your copy. Play up that the exiled queen remained a queen, although she worked in a business office as well as in the kitchen. Constance Binney has won a big following and you can state that this picture offers her the triumph of her career. A prologue can feature a tabloid comic opera or a quartette or a single number. Any act would do which carried some singing or dancing. Bill it as a fascinating comedy-romance.

CATCH LINES

Come to the ———— theatre next ———— and be entertained by a queen.

"THE SHERIFF OF ETERNAL HOPE"
(Federated Exchanges)

Conventional Western, But Will Get Over in Right Houses

AS a program release this should get by very well with the sort of audiences that like 'em orthodox. It has all the sure fire stuff that goes to make the Western acceptable: handsome hero, big Jack Hoxie, wearing an eighteen dollar Stetson; had, bad villain, James Gerard, frockcoated and with a stovepipe hat; dance hall and saloon stuff, the stagecoach, pretty heroine, etc. There are a few thrills, considerable action, pretty fair atmosphere and a plot that, while conventional and convenient, carries considerable interest. The star as an actor registers as a first class cowboy, but he has a likeable personality and plenty of Western togs and good looks. Joseph Girard as the "Jack Rance" plays the part well and the rest of the roles are well taken.

The story is about the old timer of a western mining town, whose adopted daughter returns from the effete east about the time he is cashing in, so he appoints Jack, who is sheriff and stage driver, her guardian. Subsequently there is a wedding, with maritial happiness threatened for a time hy the fact that the girl's hrother, who has been sent to prison for a killing that the villain committed, shows up, and Jack thinks he is his wife's lover. More trouble comes when Girard trys to pull some more dirty work and gets shot hy the dance hall girl, with Jack and his wife both trying to accept responsibility for the crime, each thinking the other did the shooting. The dance hall dame finally confesses, clears the boy and then the picture is over. Nothing very wonderful, but compared to many a picture that cost ten times as much, good enough to get the preference in hooking, if they like Westerns.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Drew Halliday ..... Jack Hoxie
Hela Marcale ..... Marin Sais
"Silk" Lowry ..... Joseph Girard
Judge Clayton ..... William Dyer
Marybelle Sawyer ..... Lee Monson
Her father ..... Theodore Brown
Her brother ..... Wilbur McGough

Directed by Ben Wilson. Released as a Ben Wilson production.

PRESS NOTICE—STORY

Those who like the good old fashioned Western picture, with its picturesque cowboys, good horseback riding, a little gun play and plenty of atmosphere will find "The Sheriff of Hope Eternal," a five-reel Ben Wilson production with big Jack Hoxie starred, splendid entertainment. The picture is booked for the ———— theatre for a ———— days' engagement beginning ————.

Prominent in the cast in support of the star is Joseph Girard, as the frock-coated villain; Bee Monson as the pretty heroine; William Dyer in the role of a Western justice of the peace; Marin Sais as the lady villainess and others whose names are well known to picture fans.

The production has been photographed amid fine scenic settings and has action, atmosphere and thrills in plenty. The star plays the role of a stage driver and sheriff in a Western mining town and is given plenty opportunity for the display of his talents as a horseman and actor in "blue shirt" parts. The feature is released by Arrow Film Corp. and is announced as one of their best productions.

PROGRAM READER

"The Sheriff of Hope Eternal" is the title of a new Western picture coming to the ———— theatre for a ———— days' engagement beginning ————.

Starred is big Jack Hoxie, playing the title role and supported by a cast of well known players that includes Marin Sais, Joseph Girard, William Dyer, Bee Monson and others of equal rank.

"The Sheriff of Golden Hope" is an old time rip-roaring melodrama of the Golden West, and has plenty of action and thrills, lots of horseback riding, picturesque cowboys and atmosphere.

The story told concerns the sheriff of the town of Eternal Hope, his wooing of the pretty miner's daughter, with complications in the way of the machinations of Mr. Girard as the villain that threaten his domestic happiness. There is a good plot to the story and it has been developed logically and with an occasional bit of comedy relief put over by William Dyer as the town Justice of the Peace.

Those who like Westerns will find it especially enjoyable. The picture is in five reels and was written and directed by Ben Wilson. The releasing corporation is Arrow Film Corporation.

SUGGESTIONS

Bill the star as a "he" type of man, promising action and rough riding and a pleasing story. Give Marin Sais and Joseph Girard some of the billing calling attention to other parts they have played. Both have good careers that will help you establish the fact that the picture is well done. Use stills and 24-sheet stands, all Western pictures being especially adapted for this form of exploitation.

CATCH LINES

A story of the old West with a new twist and enacted by a fine cast headed by big Jack Hoxie, a real cowboy as well as a competent actor.

Just good entertainment, with the old West in characters and atmosphere brought to life on the screen. Jack Hoxie is the hero, James Girard the villain and Bee Monson the pretty heroine. A pleasing picture with action and heart interest, nicely mixed and clean as a hound's tooth.

"DESPERATE TRAILS"
(Universal)

Good Story, Well Worked Out, Gives Harry Carey Many Opportunities

"DESPERATE TRAILS" is a "well rounded" western which looks as though it might have heen written to suit the personality of Harry Carey. This does not mean that the star does any better work than he has in past productions, but that he has heen given a story with highly colored incident cropping out here and there which allows him to "get in" that mixture of pathetic and dramatic action for which he is famous.

The plot shifts about hither and thither hut always keeps within the bounds of logic, the locale giving impetus to the story which jumps from the wild and rugged scenery of the west in the season of the year when nature is in full hloom, to the prison with its usual surroundings, the railroad stations, the freight cars and Pullman cars, where the star does very good work in well thought out dramatic situations. The director and cameraman have co-operated in taking many rather thrilling scenes of the trains, as they move to and from the small town stations, with their enormous headlights protruding out of the darkness. For contrast the closing reels show the change of seasons. Winter has come and the actors are shown in the trackless forests and about the log cahin where the big scenes are played—another nice piece of camera work and direction.

The story concerns a man who goes to prison voluntarily to save another man whom he believes to he the brother of the woman he loves; and then to discover that the man is her lover.

The opening scenes are played quietly with incident breaking out here and there until the hero learns in jail that he has been duped and decides to make his escape. From here on until the closing scenes the plot develops rapidly, contains a few good thrills and has plenty of action.

The cast is up to standard with George Seigman playing the sheriff and Irene Rich and Barbara LaMar in contrasting roles.—Length, 4,577 feet.—*Frank Leonard.*

THE CAST

Bart Carson ..... Harry Carey
Mrs. Walker ..... Irene Rich
Dannie Boy ..... Georgie Stone
Carrie ..... Helen Field
Walter A. Walker ..... Ed. Coxen
Lady Lou ..... Barbara LaMar
Sheriff Price ..... George Seigman
Doc Higgins ..... Chas. Insley

Story by Courtney Ryley Cooper.
Scenario by E. J. Clawson.
Directed by Jack Ford.

PRESS NOTICE—STORY

Harry Carey, Universal's star actor of western roles, will again be seen at the ———— theatre in his latest feature "Desperate Trails."

The story varies from the usual run of Carey attractions, having a strong note of pathos running through it with the star doing his usual good work in the role of a rugged son of the great outdoors.

Bart Carson is desperately in love with a ravishing beauty whose only weakness is that she loves a number of men, most of them lacking the sincerity of Bart.

The young fellow has just completed a cabin in which to house the belle of Rawlins and is on his way to the latter town when he stops at another cabin where lives Mrs. Walker and her two children. Mrs. Walker has been the best influence in Bart's life and when his sweetheart fails him and he goes to jail in order to protect her supposed brother he learns that he has been led into a trap and that he has been betrayed.

Bart breaks jail and makes his way to the cabin of Mrs. Walker where on Christmas Eve he gives the little ones a wonderful present. And what a present it was.

See "Desperate Trails" and let Harry Carey give you a pleasant evening's entertainment.

PROGRAM READER

It was Christmas Eve and Bart had promised the children a wonderful present. A reward of $10,000 had been offered for his capture and when the little boy snaps the handcuffs on his wrists as the sheriff enters and the latter hears the child exclaim, "I captured him and I claim the reward," it is evident who is to receive the mony.

What was it that led the man to do this desperate thing? Was it love for the children or their mother or was it a debt he was trying to pay? Maybe it was and maybe it wasn't, but if you care to see an interesting story, strong in dramatic moments and pathos with the great outdoors as its locale, don't fail to see Harry Carey in his latest Universal feature, "Desperate Trails."

It is one of those stories that grips you and holds you throughout and gives you something to think about.

CATCH LINES

He thought he loved her—so did many other men—and then he discovered something. What was it? See Harry Carey in his latest Universal production, "Desperate Trails."

Bart Carson went to prison an innocent man, for a man he believed to be the brother of the woman he loved. Did he suffer as a result or was he rewarded? See Harry Carey in "Desperate Trails." It's a Universal.

Nine Pages of Plan Book and Advance Reviews in this issue. Just one example of many of the News' Departmental Aid to Exhibitors

"THE JOURNEY'S END"
(Ballin-Hodkinson)

Remarkable Picture, Especially Since It Is Titleless

EVERYTHING considered, this is a most remarkable picture; one which establishes the fact that Hugo Ballin is not only an expert in lightings, artistic sets and all the other branches of the technique of making pictures, for which he is already famous, but is as well a director of intelligence, imagination and skill.

Mr. Ballin has taken a story that is fundamentally the oft told tale of the girl who through force of circumstances marries a man totally unfitted to be her life mate, with the right man coming along later, and developed it in a way that makes it fine entertainment. He not only avoids the usual conveniences and stereotyped ways of the average director, but he tells the story in every detail without the use of a single title. This has been done previously, but never, so far as we have observed, with a dramatic story that, viewed from an abstract angle, was difficult of expression in picture form no matter how many titles were used. But Mr. Ballin has accomplished the apparently impossible without any great amount of excess footage—say five hundred feet—and his continuity is flawless.

"The Journey's End" is also splendidly acted. Mabel Ballin is a pretty and appealing heroine. George Bancroft, a newcomer to the screen, gives a performance as an uneducated mill hand that stamps him as an actor of rare ability and great promise. Wyndham Standing is a satisfactory hero. The supporting cast is small but competent.

"The Journey's End" is adapted from a story, "Ave Maria," and relates principal events in the lives of three people: a young girl educated in a convent at Rome who comes to America only to find herself homeless and friendless, a rough, uncouth miner, an escaped convict whom the girl marries and the owner of a steel mill and employer of the miner. The mill owner and the girl fall in love with each other presenting the complications to the plot with the husband eliminating himself as its solution.

The picture has been made exceedingly human and characterized as it is by fine acting, direction that gets the most from each scene, with its unbroken continuity through the elimination of titles, it will stand as a model for what the picture producer should strive for. Especially is this true of the title proposition. It demonstrates that pictures can be made without inserting a book of explanations and any step in this direction needs encouragement.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

The Girl ..... Mabel Ballin
The Ironworker ..... George Bancroft
The Mill Owner ..... Wyndham Standing
The Child ..... Georgette Bancroft
The Uncle ..... Jack Dillon

Adapted from the story "Ave Maria," by Hugo Ballin. Directed by Hugo Ballin. Photographed by J. Diamond.

PRESS NOTICE—STORY

One of the most remarkable pictures ever filmed, especially since it nas absolutely no subtitles and still tells its strong dramatic story faultlessly, comes to the ———— theatre ———— for a ———— days' showing, in "The Journey's End," an adaptation of the magazine story, "Ave Maria." Hugo Ballin, producer and director, has brought forth a masterpiece, in its combination of effective well acted drama, fine artistic lightings and pleasing atmosphere—a picture that should please every person, young or old, rich or poor. In the leading role is Mabel Ballin and in her support are such well known players as Wyndham Standing and Jack Dillon. George Bancroft, a newcomer, and hailed as the find of the year, also has a principal role, that of a rough and uncouth mill hand who marries a refined educated girl, only to learn that he can not make her happy. The picture which is in seven reels is released by the Hodkinson organization. The story told is one of domestic relations and the problem that confronted a young girl who was mismated.

PROGRAM READER

"The Journey's End," an adaptation of the story "Ave Maria," produced by Hugo Ballin with Mabel Ballin in the leading role, will be presented at the ———— theatre for ———— days' engagement, beginning ————.

In the production the management of the ———— is able to announce one of the most remarkable motion pictures ever presented in that a strong dramatic story is perfectly told without the use of a title and also without the use of excessive footage of film. This picture is hailed by reviewers and critics as a masterpiece, and also as a fine human interest drama, beautifully acted and wonderfully produced.

In Mabel Ballin, the production has a pretty and appealing star who also demonstrates that she is an actress of rare ability. In her support are such players as Wyndham Standing, Jack Dillon and others. A newcomer, George Bancroft, demonstrates that he is one of the great screen finds of all times, in the role of the steel worker, an escaped convict who has married the heroine.

SUGGESTIONS

The biggest exploitation possibilities of this picture lie in the fact that it has no titles and still tells its dramatic story without loss of action or incident. Play up Miss Ballin as a beauty, with many promises for a remarkable acting performance by George Bancroft. Give Wyndham Standing the least of your billing, since he has the least important of the three roles and does nothing out of the ordinary. The story from which the picture was adapted will have an appeal to many. Be sure and make it plain, however, that the production is not a religious picture. For a prologue the recent presentation of "Scrap Iron," by the New York Mark Strand theatre, will fit this picture exceptionally well.

CATCH LINES

The most remarkable picture of all time telling its strongly dramatic story without a subtitle and marking a new epoch in the history of picture production.

The story of the refined girl who married a rough uncouth, although kindly jail bird, when in the deptbs of despair only to bave the man with whom she could live happily come into her life, when it was too late. A new angle of the eternal triangle, told in absorbing, heart interest way, without the use of a single title.

"CHILDREN OF NIGHT"
(Fox)

Dream Formula Furnishes Hectic Melodrama for Russell

BY utilizing the dream formula for William Russell's latest picture, "Children of Night," the sponsors have taken the sting off the improbabilities of the plot. What occurs in the hectic action will be accepted as unadulterated fiction. The dream formula has seen yeoman service upon the screen, but because of its adaptability as a medium of expression it still manages to furnish fair entertainment. In this case however, the element of suspense is missing because the hero is allowed to fall asleep in the introductory reel, thus doing away with the surprise twist. The more successful treatment of the idea is to permit the character to fall asleep unbeknown to the spectator.

William Russell is hardly the ideal type for the part since it is represented as a spineless, colorless nonentity, and the star possesses a rugged personality which he asserts in all his screen appearances. As the wage slave who dreams of conquest, power, adventure, and romance, but who is too meek to take advantage of his opportunities, Russell seems out of place. He enters into deep sleep at his desk in the shipping room of a factory and the dream takes on the form of a wild melodrama—a melodrama closely akin to a serial. He is lifted out of his environment, becomes the man of wealth who oppresses those less fortunate. Realizing, however, that he is missing adventure and romance, he takes advantage of them when they appear.

The title finds its meaning when he is escorted by a charming girl to the bizarre quarters of a secret society. The action would be ridiculous if it had not been colored hy the dream. And even as it is the spectator might remark—"what's all the shootin' for?" There is a little group of members seated in the lodge room and they accept the hero as their leader without being acquainted with him. There is much hokum here which has to do with much salaaming and scraping in the style of college fraternity initiation. The real leader enters the scene and the hero risks his life in making his escape. The subsequent scenes find him protecting the girl whose life is in danger for introducing a stranger to the lodge. Which of course furnishes the melo-dramatic incident.

The picture is without rhyme or reason, and after a vivid fight in which the hero knocks his rival for a goal—a fight which involves husky bodyguards, et cetera, the girl is rescued and the wage slave comes out of his coma. The dream has had its effect in giving him courage. And the moral is planted that one should always take advantages of one's opportunities. Ruth Renick makes a charming heroine and flashes real talent. One thing in its favor—it moves quickly.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jerrold Jarvis Jones ..... William Russell
Sylvia Ensor ..... Ruth Renick
Alexis Trouvaine ..... Maurice (Lefty) Flynn
Barry Dunbar ..... Ed Burns
Vance ..... Arthur Tholasso
Tankerton ..... Wilson Hummell
Anne Mannister ..... Helen McGinnis
Mannister, her father ..... Edwin Booth Tilton
Carver ..... Frederick Kirby
Zenia ..... Herbert Fortier

By Max Brand.
Scenario by John Montague.
Directed by Jack Dillon.
Photographed by George Schneiderman.

PRESS NOTICE—STORY

William Russell, noted as a star in western dramas, has left the plains and ranch life temporarily for life in the big city—that is on the screen. The popular Fox star makes his appearance in an adaptation of Max Brand's story of high finance and intrigue, "Children of Night," at the ———— theatre next ————. While the star appears as a Wall Street magnate, his host of admirers will be delighted to know that the picture admits of no let-down in the display of nerve and muscular power with which his name has been associated.

The story is one which sweeps from high finance and high society into the secret places of the underworld. It moves with dramatic action, revealing hair-breadth escapes, death-plotting, flight, pursuit, terrific battles with desperate criminals and the ultimate triumph of law and love. It is a love story steeped in heroics of the appealing sort and in its central character the star has a role which fits him admirably.

PROGRAM READER

High finance—high society—a secret criminal society—plots and counter-plots—battles in underworld dens—romance which defies death threats—the triumph of right and a strong right arm—these are all found in William Russell's newest picture, "Children of Night," adapted from Max Brand's vivid story of intrigue and romance, which comes to the ———— theatre next ————. It is a play of big city life and furnishes a full quota of thrills which are revealed in scenes which move with startling action. The star is admirably fitted to the demands of the vigorous role. In his support is Ruth Renick. Remember, next ————. A treat is in store for you.

SUGGESTIONS

Advance notices should be played prominently in the exploitation of this feature. You can state that the star has left the plains and ranch life temporarily for the environment of big city life and society. Make mention that the picture is an absorbing drama which pulsates with tense action—a drama which furnishes thrill after thrill. Bill it as a drama of intrigue and the underworld. You can stage a prologue after the fashion of a tabloid play—with a well dressed figure falling asleep in a cozy chair—the scene to be followed by a melodramatic one. Get out your posters and paper and put over your mailing list.

"The Haunted House"

(Buster Keaton Comedy-Metro—Two Reels)

BUSTER KEATON certainly brings down the house with his latest concoction. This newest comedy is a slap-bang—slapstick—crazy quilt which has no thread of story whatsoever. It comprises a series of episodic high jinks which are so ridiculously fashioned—so filled with rare stunts and snappy hokum that the spectator is kept busy following them. He will find time to laugh long and heartily when Buster, as the cashier of a bank, makes the error of putting his fingers in the glue-pot instead of the watered sponge while counting bills. The money sticks and Buster cannot get rid of it. The customers at the little window are also stuck up with the currency.

The idea plays out after a fashion and the next jump shows a barnstorming Faust company being "vegetable-ed" off the stage. What follows caps the climax in rousing the risibilities of the audience.—*LAURENCE REID.*

"The Twice Born Woman"

(Produced by Malcolm Strauss—Distributed on State Right Basis by Sonora Films Corp.)

MALCOLM STRAUSS, after fourteen months of labor, has given to the screen a biblical photoplay based upon the life of Mary Magdalen as drawn from scripture, legend and tradition.

The picture as shown at the New York Hippodrome has some points to recommend it.

It appears to be a most sincere effort on the part of the producer to offer an artistic photoplay along higher lines than the average feature. The photography is excellent and there are a number of well executed sets, but artistic beauty is not combined with well constructed drama. Pictorial beauty, effective mob scenes, the picture has; and this can be said with emphases.

The story does not follow the Bible in every detail. Mary of Magdala is taken from the streets into the house of Simon of Cyrene and loaded with luxuries. She plays with her admirers and then, ever eager for novelty, visits the Man from Nazareth. She is converted and goes into seclusion in her sister's house. Mary's washing of the feet of Christ is shown, as is the crucifixion, which is not, however, dwelt upon in detail. Mr. Strauss does not often show the face of Christ, and then not in a close-up. He will thus avoid much criticism.

The picture is not, we understand, offered as a piece of biblical history, but it would make an excellent subject for the churches simply because of its scriptural theme and religious tone. The part of Mary is played by Deyha Loti, whose chief attraction is a beautiful pair of eyes. Properly exploited—along lines peculiar to the subject—it has theatre possibilities that must be reckoned with. Length 7 reels—*MATTHEW A. TAYLOR.*

"Ready to Serve"

(Chester-Educational—Two Reels)

THIS two-reeler was written and directed by W. S. Campbell, who has a very clear idea of what "Snooky the Humanzee" can do. But this is not all, for Campbell has introduced all kinds of situations in which various animal actors appear and do their bit.

To the casual observer the cleverness with which these scenes are handled and the tremendous amount of energy expended in developing them is lost, but it must not be forgotten when the comedy is reviewed and analyzed.

It would be almost impossible to remember the tricks which "Snooky" and the other animals and humans do, but when the playlet is finished its a sure thing that the patrons will be satisfied.

One of the important tricks which the monkey does is to swing on a rope, one end of which is attached to a tree and the other to a window and rescue a little girl. It is thrilling and amusing to see the animal perform this stunt, especially when the child climbs upon his back and hangs there while the monkey swings back to the tree.—*FRANK LEONARD.*

"Judge Her Not"

(Merit)

EXCEPT that Pauline Curley and Jack Livingston appear in the leading roles, one might believe that "Judge Her Not" was a resurrection from the old shelf where films made when features were first introduced, are stored. For it is "old timey" in every way, including an ancient plot, old time tricks and photography without regard for detail.

The story is one we would call "a western." It is all about a poor chorus lady, with a traveling burlesque show. The manager wears diamonds and the actors go hungry. They decide to quit, but are in fear of being stranded, when the soubrette gets a letter back-stage, informing her that she has fallen heir to a ranch further west. Immediately she invites the company to go with her to the ranch, which is the reason for the show girls being transported to the wild and woolly.

The foreman, and his accomplice, a villain, whose wife is also of a vicious nature, have reasons to believe that there is "gold" in the old creek and plan to drive the newcomers away, with the hope that the owner will sell out "cheap." But country life is a change and appeals to the intruders, who refuse to be "ousted." Then, the woman plans to start a gossip fest, and make life so miserable the attractive young ladies will be obliged to "clear out." Things start happening, and while circumstances are against "her," "Judge her Not," is the lesson derived from the inability of the scandal mongers to win out. Gold is discovered, the rescuing cowboy is accepted, the villain rejected and "fade out" into "The End." For low priced houses only. Unknown direction. Faint suspicion of suspense. Artificial love interest. Length five reels.—*LILLIAN GALE.*

Correspondence

(Continued from page 386)

A new theatre has been opened at Oak Cliff, Texas, which will receive admissions from colored people only.

The Pathe Film Corporation has opened a cleaning establishment at Dallas, Texas, which office will take care of Oklahoma City, Memphis and New Orleans. The new plant will be used for cleaning films, keepiug same in perfect condition, and free from grease and streaks.

The New Queen theatre was opened at Victoria, Texas, last week with D. W. Griffith's "Love Flower" as the initial feature picture. T. P. Peters, the manager and owner, announces that the Queen at Yorktown, Texas, will be opened in the near future.

C. O. Fulgham, formerly with the R. D. Lewis office, is the new booker for Educational, and John Miles, shipping clerk, at Dallas, Texas.

The Tucker Brothers Amusement Company's business and assets were sold under the hammer May 16 to C. W. Griffin, of Bristow, Okla., for a consideration of $11,000. Approximately 1,500 reels, tons of advertising matter, a full compliment of exchange equipment, and a Ford car were included in the assets. Mr. Griffin stated that the business would be continued as soon as the details have been worked out.

The Independent Film Service Company of Dallas, Texas, has established an Oklahoma City exchange at 106 South Hudson street and has started distribution with H. W. Ferguson as manager.

The Princess Airdome was opened at Eldorado, Ark., last week to a large business.

R. M. Avery and C. S. Tucker of Gatesvills, Texas, have purchased the movie theatres at Hamilton and Gustine, Texas.

W. M. Smith and Associates will make movie films in Tulsa, Okla., in the near future. A studio is now being built at that place.

The Saenger Amusement Co., of New Orleans, has purchased the Jewel theatre at Helena, Ark., and will enlarge same.

MINNEAPOLIS

Manager Jack Prescott left the New Lyric theatre here a few days ago—and returned shortly, a full-fledged Benedict. His partner in the booking for life was a non-professional, Miss Mona Cooley, of Flint, Michigan. It was while he was managing a theatre at Flint that Jack met Miss Cooley. Miss Cooley, who is a graduate of Smith College, was head of the Michigan State School for the Deaf and Dumb at Flint. Her father is perhaps the oldest jeweler in Michigan and is now the Tiffany of Flint.

DETROIT

Practically all the neighborhood motion picture theares here are dispensing with their orchestras for the summer months. The large first run houses downtown have also chopped the size of their orchestras. When the present contract with the musicians' union expires on Sept. 1st, it is very probable that a lower rate will take effect.

J. Cosco has leased the Stratford theatre, which with the Jefferson gives him two houses here.

The William Fox Washington theatre has reduced its prices from 50 to 40 cents at night for the main floor and from 30 to 25 cents in the afternoon. Commencing Sunday, May 29, the Broadway Strand will put its usual summer scale into effect, main floor seats being 50 instead of 60 cents.

Frank Drew and W. J. Mozealous have formed a partnership and taken over Masterpiece and World features.

The Majestic theatre will close on Saturday, June 4, for the summer.

Vaudeville agents furnishing attractions for the motion picture theatres in Detroit and the state have formed the Theatrical Brokers" Protective Association.

J. M. Leasia has leased the Tuxedo theatre, now building at Hamilton and Tuxedo avenues.

Bryant Washburn appeared for a week at the Adams theatre in person and was feted and entertained all week.

SAN DIEGO

William White Stammler, formerly house manager at the Broadway theatre here and for a time with the Superba theatre in Los Angeles, was a victim of sunstroke on June 6.

The Bush theatres, combining the Superba, Broadway, Silver Strand and Vista, have decided to discontlnue the publication of their house organ, The Chain of Blue, which has been issued weekly for the past two years.

G. A. Bush, head of the Bush theatres, was named as the San Diego representative on the general committee of the Actors' Fund of America in connection with the festival given in Los Angeles on June 4 for the benefit of the fund.

In connection with the presentation of George Beban's latest picture, "One Man in a Million," the management of the Superba theatre furnished a special treat for its patrons by having Mr. Beban present for three performances each day for the week, Mr. Beban giving a talk on cleaner motion pictures and presenting his act, "The Sign of the Rose." When Mr. Beban arrived in San Diego from the north he was met by a committee of citizens, headed by Mayor John L. Bacon, who presented him a handsome floral key to the city.

Author Endorses Screen Version of His Story

Here is what William Allen White, the well-known author, wrote to Benjamin B. Hampton, after witnessing Mr. Hampton's screen version of his story "A Certain Rich Man:

"I have seen 'A Certain Rich Man.' It is a great picture and it carries the spirit of my story fairly. I most earnestly hope that it will be a success. You have done an artistic job and have departed in no serious way from the spirit and intention of my story and I am greatly pleased with the results."

THE WILLIAMS PRINTING COMPANY, NEW YORK

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JULY 16, 1921

Motion Picture News

Reg. U. S. Patent Office

Trade Paper Independence

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¶ Independence—as Motion Picture News sees it—is clearly stated in this issue.

¶ Read this straight-forward message—it is on the fifth editorial page of this issue.

The News Alone Covers The Field

VOL. XXIV No. 4

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A THRILLING DRAMA OF THE WEST AS IT IS
FEATURING
AL. HART AND JACK MOWER
Supported by AN ALL STAR WESTERN CAST

WESTART PICTURES, Inc.
PRESENTS
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A Thrilling Drama of the West as it is
FEATURING
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Acted by a star who typifies American manhood at its highest and best.

Saturated with drama and heart-interest, and the romance that leaves a warm feeling around the heart and a smile on the lips.

By Booth Tarkington
Scenario by Frank Tuttle
Directed by R. William Neill

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Jesse L. Lasky presents

ROSCOE (FATTY) ARBUCKLE

(by arrangement with Joseph M. Schenck)

in "CRAZY TO MARRY"

IF you think marriage is no laughing matter, see this and you'll change your mind.

Before "Fatty" succeeds in getting married, more things happen than you ever dreamed could be crowded into ten reels, let alone five.

Funny things—ridiculous things—uproarious things. Indescribable stunts in "Fatty's" best vein, amazing gags by the dozen, surprises by the hundred.

Was "Brewster's Millions" funny? Was "The Life of the Party" funny? Forget 'em! Everything "Fatty" ever made is slow compared to this.

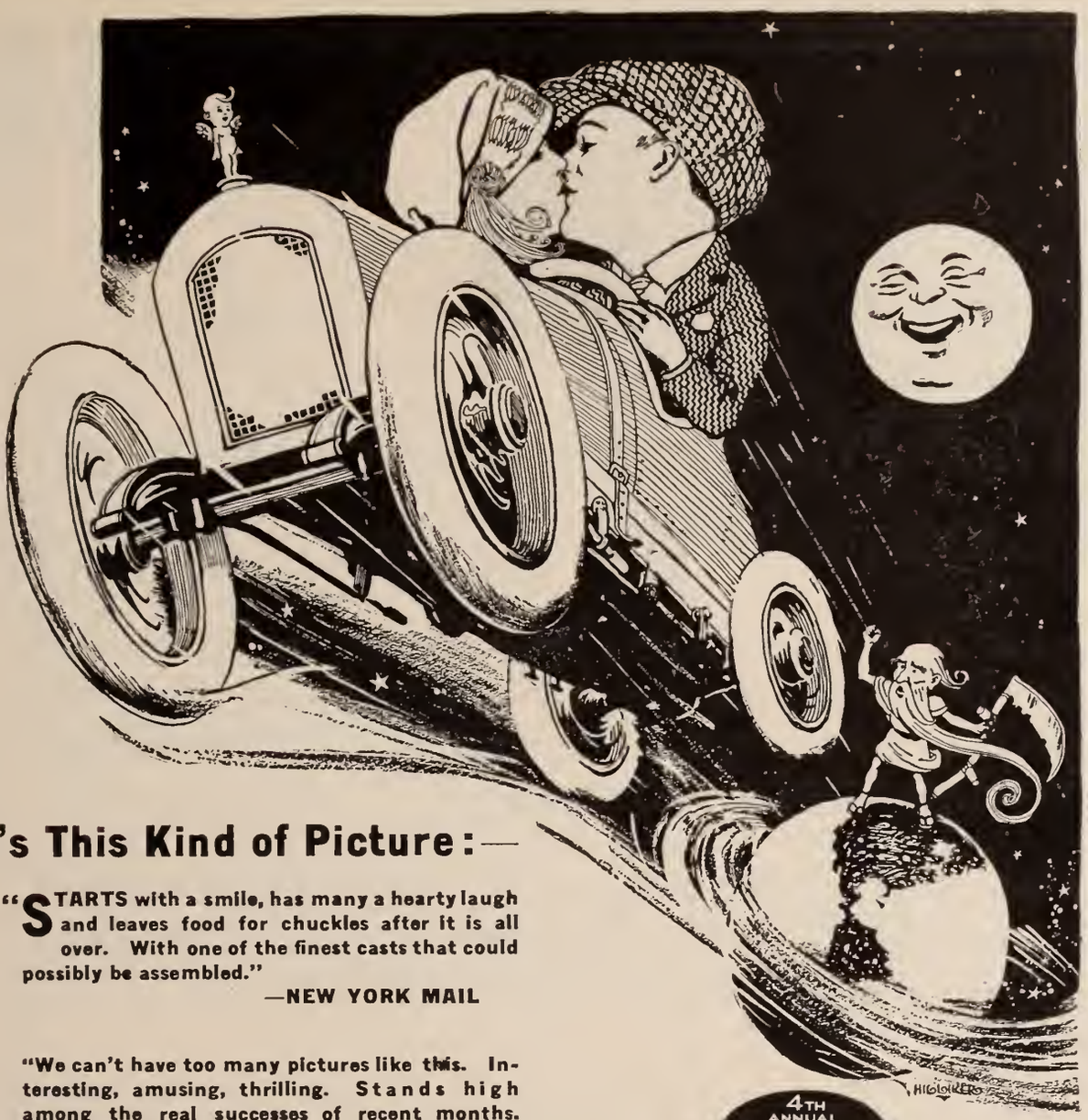
Cast includes LILA LEE

A Paramount Picture

By Frank Condon
Scenario by Walter Woods

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Directed by James Cruze



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"STARTS with a smile, has many a hearty laugh and leaves food for chuckles after it is all over. With one of the finest casts that could possibly be assembled."
—NEW YORK MAIL

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—NEW YORK TELEGRAPH

4TH ANNUAL Paramount WEEK
SEPTEMBER 1921

Cast includes
Agnes Ayres and Theodore Roberts

Story and Scenario by Byron Morgan
Directed by Frank Urson

Jesse L. Lasky presents

Wallace Reid

in

"Too Much Speed"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

The Minneapolis Convention Accomplished Great Things

—but of all that happened nothing was of greater significance to the industry as a whole than the absolute determination of exhibitors to rent their future pictures upon their merit!

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ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Majestic Theatre
R. A. Falkinburg, Mgr.,
Lexington, Nebr.

Nov. 27, 1920.

Dear Mr. Peavey:- Wish to advise you that I have juet had to put one of your Educational Comedies to the severe test of putting over a whole program, and--that it made good. I had booked for my Thankegiving Day attraction and had featured it in heavy exploitation, but am eorry to eay it did not eatiefy. It was not what my patrone expected from 'e story of Alaeka. Detail was lacking in making the etory realietic of Alaska eo what happened? Why, my Educational Comedy saved the Show.

If I had not been protected with a eure fire comedy on my program I know I would have felt the diseatisfaction from my weak "feature" more than I did because it wae the comedy that removed all the bad taete and eent my patrone home feeling that after all the program wae okeh eimply becauee they had enjoyed a comedy that had Story, Plot, Detail and Laughter that wae Genuine.

Am mighty glad to advise you of thie for although Educationel Subjecte eeem coetly to the small town exhibitor, here ie concrete evidence which provee they are worth the money.

Thanks,

Signed R.A. Falkinburg.

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R. A. Falkinburg, Manager.

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To make the week the success in a money way that it can be, Universal will give you, ABSOLUTELY FREE, all advertising accessories on every picture booked for that week. It will also give you, ABSOLUTELY FREE, a beautiful array of advertising accessories on GALA WEEK itself.

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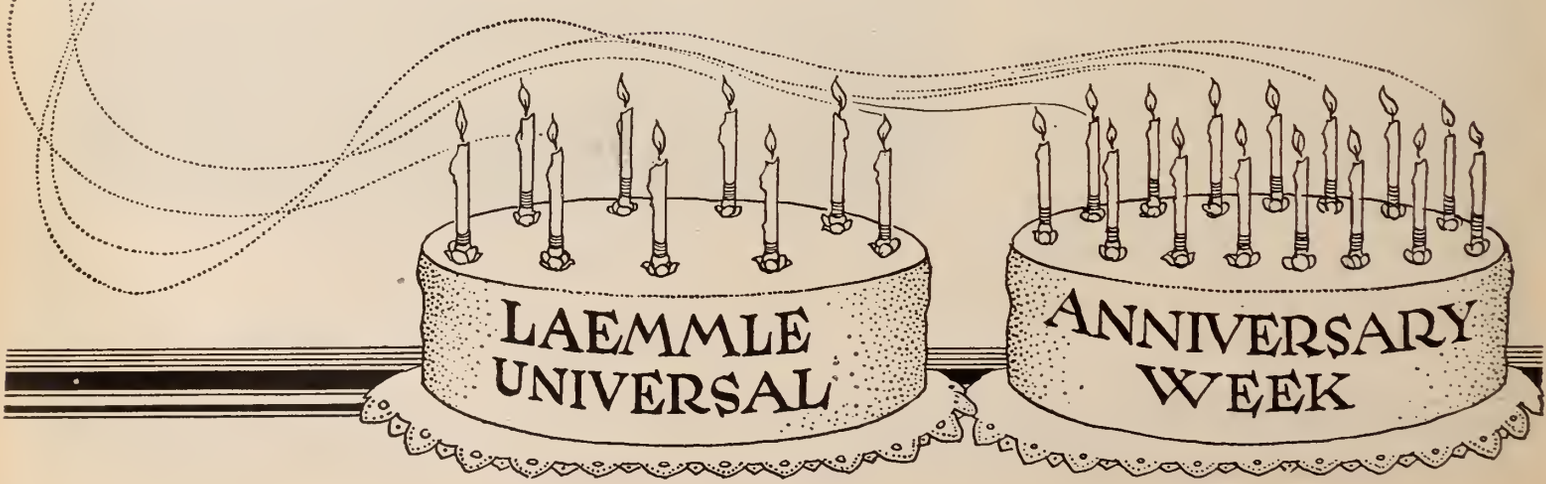
Full details at all Universal Exchanges—don't wait! Get in touch with the nearest Universal Exchange TODAY!



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"A Dollar's Worth."
"For Sale."

Ask your Universal Exchange to screen his latest release, "The Smart Alex."

18 With Brownie

"SIMPLY MARVELOUS" is the only way to describe this wonderful dog, lately become the national animal pet. Play him sure in every CENTURY COMEDY in which he stars. See "SOCIETY DOGS" at your Universal Exchange without a moment's delay. Says M. P. WORLD: "SOCIETY DOGS" is one of the finest comedies of the year. An exhibitor showing this comedy will be performing a service to his patrons." And WID's: "Get this if you want your people to laugh."

16 With Charles Dorety

AS to CENTURY COMEDIES, Manager Mayer of the Roebling, Brooklyn, says: "My problem is solved. I have tried every other brand of comedies on the market, but the fault with them all is that for every one that is good they ring in half a dozen bloomers. With CENTURIES, however, I am glad to say that they are all good."

Released by
UNIVERSAL

The Old Nest Opens

RUPERT HUGHES' heart-gripping drama of Home, directed by Reginald Barker, starts a limited engagement at the Astor, N. Y.

THE OLD NEST is a Goldwyn Picture which will be offered to you for playing, beginning Sept. 11.

It will receive, prior to that date, the widest national publicity.

You will make a great deal of money with this picture.

It is one of those rare triumphs that every once in a while darts across the film horizon—

—as in the case of "The Birth of a Nation" and "The Miracle Man."

THE OLD NEST has just opened for a limited engagement at the Astor Theatre, N. Y.

The prices are top. The crowds are there in the hottest weather of the year.

We do not quote a sentence from each critical review.

This would not do full justice to the picture.

Besides it is a simple thing to find a sentence of praise even if a review slams a picture.

The reviews on THE OLD NEST have been unprecedented in the matter of praise.

A partial list of the publications which have printed enthusiastic comment on this picture follows:

The N. Y. Times, Herald, World, Tribune, Telegraph, Mail, Sun, Globe, Evening World, Journal of Commerce, Telegram, Journal.

Wid's, Zit's, M. P. News, M. P. World, Daily News, Variety.

The Verdict of the Press Is the Proof of the Pudding

NEW YORK MAIL

Tibet, the mystery land of Asia, is the scene of "Tradition," the new feature which was added to the motion picture programme at the Hippodrome yesterday. The theme of the film deals with the ruling power of ancient traditions in the country of which the outside world knows so little, and a graphic, thrilling tale is told of the consequences when the tradition of the Far East clashes with the practical civilization of the Occident.

"Tradition" adds another to the list of German made pictures which have recently been imported and introduces a new director to the American public in the person of Paul Otto, who also plays the leading role in the film and is co-author with George Jacoby of "Death and Love," the story upon which the picture is based.

As in the other German films which have been shown here, the production has been made with a lavish hand, striking exteriors as well as gorgeous interior sets for the portrayal of royal Tibetan splendor furnishing the background for the picturesque costumes with which the film abounds.

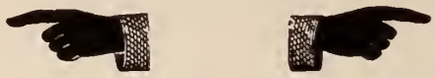
The story is, briefly, that of a Prince's efforts to avenge the murder of his sister. Suspicion is cast upon a young white man. The Prince follows him to his European home and in revenge takes the suspect's fiancee back to Tibet with him, where he is about to make her his bride when the true culprit is revealed and the lovers are reunited. The traditions of Tibet enter importantly into the development of the story and gave the picture its name.

Wire Now for Territory

TRADITION

HAS FULFILLED ITS PROMISE

Read What the Critics of Four of New York's Leading Dailies Have to Say



NOW PLAYING AT THE

New York Hippodrome

AN INDEPENDENT PRODUCTION

SONORA FILMS CORPORATION

HOME OFFICE

729 7th Ave., New York City

NEW YORK JOURNAL

"Tradition" added to the Hippodrome programme of films yesterday, proved to be a picture of melodramatic color, a story that holds interest, some elaborate costuming, and a big production. It is a foreign made affair, and was directed by Paul Otto, who also plays the role of Tantara Bagha. He proved an effective actor.

NEW YORK AMERICAN

"Tradition," a foreign-made film, based on "Der Tod Und Die Liebe," was added yesterday to the screen programme at the Hippodrome. There is a great deal of good background in the picture, an elaborate production, and the story has certain twists that hold the attention. Of the cast, Carl Wagner is successful as Ras. Paul Otto gives a certain pathos to the brother in his devotion to a sister's memory.

MORNING TELEGRAPH

An European film version of a novel by Paul Otto and George Jacoby, under the title "Tradition," was added to the program at the Hippodrome yesterday.

In many ways "Tradition" will appeal to the public. It is melodrama of the gruesome, thrilling kind, picturing a story that is a series of highly dramatic scenes enacted in Oriental settings. The story concerns the manner in which an Indian prince seeks to be revenged for the murder of his sister. He believes the crime to have been the work of a young marine engineer whose fiancee he seeks to destroy. The cunning and mystery of the Orient enter into his plans, thus providing a photo-dramatic plot that bids fair to keep an audience on the edge of their seats and provide them with enough harrowing episodes to last for some time.

Write Now for Territory

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

FIVE AT THE CAPITOL THEATRE

URBAN POPULAR CLASSICS

Mr. Rothafel's fine venture to make an all-short-subject program deserves its rich success. Everybody says it is the best show on Broadway this week.

We are proud to have had him select five *URBAN POPULAR CLASSICS* for his all-short-subject program; proud, too, to merit such an estimate as was in *The New York Times,* which said:

> After a ballet . . . there comes what many persons will probably consider the most interesting number on the program, a set of Charles Urban's Kineto subjects, "Ancient Customs of Egypt," "Science of a Soap Bubble," "From Egg to Chick," "Rare Animals" and "The Tortoise and the Hare," all as entertaining as informative," which is what the so-called educational pictures should be."

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. C. Urban PRESIDENT New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

FBW CORPORATION

Announcing Our First 18 Productions

While 1,500 delegates in convention and several thousand exhibitors at home have been fighting the battle of screen independence, the F. B. Warren Corporation has organized itself into the largest independent distributing company in the industry and procured for exhibitors the powerful producers and productions that make independent theatres possible.

We take pride in announcing the first highly successful producers who have chosen our distribution as their agency of contact with the exhibitors of the world.

We now announce:

REGINALD BARKER PRODUCTIONS: *Four of them.* One of the industry's ablest and greatest directors. A man of vision, power, refinement and dramatic intelligence. His power and skill are freshly demonstrated in "The Old Nest," just launched by Goldwyn as its greatest picture of the year. A wonderful picture! Mr. Barker will make even bigger productions to be released through our company, with his first release in October.

LOIS WEBER PRODUCTIONS: *Four of them.* This brilliant, able woman was making pictures that grossed upwards of $500,000 each four years ago when no pictures except "The Birth of a Nation," "Quo Vadis" and "Cabiria" were grossing half of that amount. She has now set out to excel everything she has done before. Her production, "The Blot" is our first release on September 4.

VICTOR SCHERTZINGER PRODUCTIONS: *Four of them.* Remember "His Mother's Boy," "String Beans," "Nine O'clock Town," "Mr. Barnes of New York," "The Hired Man" and a score of other human pictures? He made them and in addition wrote several of the stories. It was pictures like these added to the splendid Charles Ray personality that established Ray's deserved success. Our first Schertzinger release, "Prosperity?" is set for September 25.

INTERNATIONAL BIG 4: One great production from each of four European countries —Norway, France, Italy and perhaps England. Each a production that will gross upwards of $300,000. Our first release is Charles Dickens' "Our Mutual Friend," in early October. Produced by Nordisk Films of Copenhagen.

QUO VADIS. We have been selected by George Kleine and associates to distribute the revival of this tremendous Cines production, completely re-edited by one of the greatest of American screen dramatists. This production was the first picture ever played in America at advanced prices, and in 1914 ran twenty-two weeks at the Astor Theatre, New York.

GOOD AND EVIL. A magnificent panorama-drama starring *beautiful Lucy Doraine.* Produced by Sascha Films in Prague, Bohemia. A cast of 10,000 persons in a picture greater in magnitude than "Passion" or "Deception"; a modern society drama; rich, opulent, colorful and *clean.* Released in September.

MOONGOLD. The most successful short-length feature ever made in America. A Will Bradley production that is just finishing a five weeks run in the three Famous Players-Lasky Theatres in New York.

This one announcement embraces eighteen smashing big, feature-length productions and one established short-subject success. We have closed other producers who will be announced in a few days at the expiration of their present contracts.

We will release a minimum of 30 big productions in our first year; one release each week from September to June, starting Sunday, September 4. We also will release other short-reel attractions on regular weekly schedule.

500 big theatres in the United States are playing our attractions September 4 for INDEPENDENCE WEEK.

F. B. WARREN
CORPORATION
1540 Broadway New York City

HAWORTH Presents

"THE GREATER PROFIT"

A TALE OF THE CROOKED PATH THAT STRAIGHTENED

with EDITH STOREY

Distributed by

R-C PICTURES CORPORATION

(ROBERTSON-COLE)

THE CAST

Mel	**Edith Storey**
Capt. Ward Ransom	**Pell Trenton**
Nunc	**Willis Marks**
Crawkins	**Lloyd Bacon**
"Gimp"	**Bobbie Roberts**
Creighton Hardage	**Ogden Crane**
Mrs. Hardage	**Lillian Rambeau**
Rhoda Hardage	**Dorothy Wood**

THE STORY

MEL BRADY was a shrewd and resourceful girl, living in New York's lower East Side with her lovable old uncle, "Nunc" Brady, who made his living by the gentle art of cracking safes. In the gang of which he was the brains were Jim Crawkins, gunman and yegg, and Gimp, a hunchback who played "lookout." Mel was a clever "combination reader," expert in opening safes. Sometimes she played at shoplifting.

Mel goes "shopping" and is arrested by the store detective. Mrs. Creighton Hardage, wife of a millionaire, becomes interested and saves her from the police, giving her employment on her "fair price committee."

Nunc and Jim are arrested on suspicion, but are released. Gimp, who has followed Mel, is mystified when she drives away. Mel makes her home with Mrs. Hardage.

Capt. Ward Ransom, home from overseas, visits the Hardages. Rhoda Hardage is deeply interested in him. She is piqued by the attention Ransom shows Mel. Crawkins learns from Gimp of Mel's new home, and manages to get into the house. Mel hears him, thinking him a burglar. She has a revolver. They meet and she tells him of certain jewels in the house that she can get later. Crawkins leaves. Mel takes up her work on the "fair price committee." Capt. Ransom likes her and accompanies her to dangerous quarters of the city. Under new influences Mel decides to go straight and lead an honest life.

While Mrs. Hardage was working to uncover profiteering, she did not know her husband had got control of food supplies and was the greatest profiteering crook in the country. Hardage kept his correspondence and papers in his safe at home. Hardage tried to force his attentions on Mel. Mel repulsed him with her finger-nails. She realized she was at a crisis—that she loved Capt. Ransom, but must tell him of her dishonest career. She told the story and Ransom forgave the past, saying he loved her. Crawkins, mad with jealousy, went to Ransom's home and told him Mel was a thief, and was laughed at. Crawkins then lied to Ransom, saying she had been too friendly with other men. Ransom sent word to her he would not see her again. Mel decided to return to her old life —to rob the Hardages. She was surprised while rummaging the safe. She got the wallet, however, which contained Hardage's papers, connecting him with the profiteering ring. Ransom had been invited to become Hardage's partner. Mel loved him and determined to save him from an unholy business alliance. She went to Ransom's home and told him the contents of the papers. Crawkins had followed her and in jealous rage tried to shoot Ransom. In the struggle "Gimp" was shot and mortally wounded. Crawkins confessed to Ransom that he had lied about Mel.

With the papers in her possession, Mel forced Hardage to reduce food prices through his own organization. Mel and Capt. Ransom were married and Ransom established "Nunc" in a cottage near the sea where he spent the remainder of his days fishing.

R-C PICTURES

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Cartoonist PAUL TERRY

The funniest, quaintest, wisest short length films you ever saw

AESOP'S FABLES are quoted more than any literature the world has ever seen, with the one exception of the Bible.

They are a part of everyday speech. They have been advertised for 2600 years.

"Look before you leap"; "a rolling stone gathers no moss"; "a wolf in sheep's clothing," and a thousand other like sayings date back to wise and funny old Aesop.

Paul Terry has brought them down to date. He has made them into really extraordinary animated cartoons.

The person who won't laugh at them, learn from them and be fascinated by them is hopeless.

Try them on **any** audience. They'll go **big.**

Pathé Distributors

Splendid English Production In Romantic Setting

"CARNIVAL"

Knoles Production—United Artists

DIRECTOR ..... Harley Knoles
AUTHORS ..Matheson Lang and H. C. M. Harding
SCENARIO BY.....Adrian Johnson and Rosina Henley
CAMERAMAN ..... Philip Hatkin
AS A WHOLE.....Well balanced drama in old world setting. A satisfying entertainment
STORY ..... Adapted from the play "Carnival"
DIRECTION ..... Splendid
PHOTOGRAPHY ..... Excellent throughout
LIGHTINGS ..... Very good in parts
CAMERA WORK ..... Good
PLAYERS.....Matheson Lang does fine work. Support very good
EXTERIORS ..... Real Venice
INTERIORS ..... Good. Some big sets
DETAIL ..... Lot of money spent
CHARACTER OF STORY.....Modern Othello with tragedy avoided
LENGTH OF PRODUCTION ..... 7,300 feet

"Carnival" is a well balanced and very satisfying production, by far the very best that has come over from England since the war. First it was German films but now it threatens to be British.

The success of this production is due to a variety of attractive combinations. The acting stands out as excellent work and the support is very good. The story is quite plausible and is given a very attractive setting in the tragic city of Venice with its many gondolas, that do the work of our trolley cars in a more romantic manner. Besides this there are several very spectacular scenes employing hundreds of extas that are well registered and beautifully photographed. The picture has also a good balance between love, sex, jealousy and incident. There is also a relation between plot-development and characterization.

The story deals with an Italian Shakesparian actor in Venice, his attractive wife and her lover. Silvio Steno, the actor, has been neglecting his wife for his work and she has been accepting the attentions of his best friend. He soon finds out that something has been going on behind his back and the poison of jealousy gnaws at his nature. The climax comes during a performance of Othello. Just before the bedchamber scene Steno discovers that his best friend has been paying attention to his wife and they had been to the Carnival the evening before. His wife plays the part of Desdemona and from this moment on the play is taken out of Shakespeare's hands and becomes a reality. The curtain is rung down and in the blue room of the theater the wife explains the circumstances, and it all ends with a very satisfying clinch.

There are many very beautiful scenes and unusual effects in this production. Some of the photography is excellent and the night effects all well done. Especially beautiful lightings were given to the scenes in the nursery at night and big carnival shots where the light is played among the dancers. In some of the early scenes, however, the lighting was too diffused and uninteresting, and also in the stage-upon-the-stage the bed chamber of Desdemona should certainly have received a more dramatic lighting effect.

Matheson Lang plays the part of the Italian actor with a good deal of thought and care. His facial expressions are well registered and get over his thoughts, thus reducing the number of titles. Hilda Bailey plays his wife in a satisfactory manner though she does not build up the character in as convincing a manner as accomplished by the star. The supporting cast all do good work and include Ivor Novelle, Clifford Gray, Duchess D'Ansola, and Twinkles Hunter.

This production as a whole makes a very satisfactory feature and stands up well alongside of some of the season's best.

Don't Hesitate—It Will Please Them

Box Office Analysis for the Exhibitor

Judging from the applause that followed the showing of this at the Capitol Theater, New York, it don't seem that you can go wrong in placing it before your people. It is not very often that an audience in New York applaud a picture, especially in hot weather, and when they do it is significient.

Lay stress on the foreign settings, and the theme. Use the lines "A Modern Othello." "A story laid in Venice" or "See the Power of Jealousy."

Stage life is always attractive and the romantic settings will be well appreciated by your women patrons. You can safely talk about the star for his acting is sure to satisfy and there will certainly be more pictures featuring him.

Anything gay like streamers, toy balloons, and flags hung around the entrance will attract and at the same time symbolize the "Carnival." This feature presents many exploiting angles and is the kind of a picture your people want and will enjoy.

Adv.

To General Public and Independent Exchanges

Iris Pictures Company

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June Keith

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Direction, Walter Steiner

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BRYANT WASHBURN
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The Road to London

By David Skaats Foster
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You heard about it for months. You heard that it was the newest thing in pictures. You heard that it was a veritable sensation.

Right now in the biggest theatres it is making good on everything predicted for it. It is the fastest, snappiest comedy drama ever filmed and it is going over BIG.

Are you in on it?

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in The ROAD TO LONDON

The Why Of It

Bryant Washburn in a better role than he ever had before.—

Scenes taken on the actual locations of the story with a superb cast under an American director—

American Dash, Laughter, Romance set in Buckingham Palace grounds, Windsor Castle, Westminster Abbey, Trafalgar Square, and all of dear old London—

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Presents

A

THOMAS H. INCE Production

THOMAS H. INCE

ORRIN JOHNSON

Of

THE THREE MUSKETEERS

By

ALEXANDRE DUMAS

With

DOROTHY DALTON

LOUISE GLAUM

ORRIN JOHNSON
DOROTHY DALTON - LOUISE GLAUM

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A play that has been seen }

Adaptation of D'Artagnan

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Milwaukee, Wis.

HUGO

"The Jou

HUGO BALLIN

UNIQUE is the position of Hugo Ballin in the directorial world today. Far and above all the rest he stands; a distinction that is his only after years of study and application. Renowned in the field of Art, he has brought to the screen that beauty of feeling and form which only a true artist can create.

"The Journey's End" is his masterpiece. Surpassing even his two recent achievements, "Pagan Love" and "East Lynne," it stamps him indelibly as a directorial genius. In it he has dared to do what has never been done in dramatic pictures before, and the great reward is his.

A HODKINSON RELEASE

THE YEAR'S MOST

ALLIN'S MASTERPIECE

RNEY'S END"

with

WYNDHAM STANDING
MABEL BALLIN
GEORGE BANCROFT

The first dramatic photoplay ever made without a single subtitle

"THE JOURNEY'S END" is the first dramatic picture ever produced without a single subtitle. Yet, withal, a perfect continuity, direction of the highest calibre, and superb acting have made the action crystal-clear.

The eloquent reviews of the trade press are lavish in their praise of it, and as one they acclaim Hugo Ballin, the producer, a genius for having made such progress in the art of motion picture construction.

"The Journey's End" is the most unusual picture produced in many months;—it has a box-office appeal that is unparalleled. The wide-awake exhibitor will book it immediately.

UNUSUAL PHOTOPLAY

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.
WILLIAM M. VOGEL FOREIGN DISTRIBUTOR 1476 BROADWAY NEW YORK

HUGO

"The JOU

What the Critics Say

Is an Undoubted Success

HUGO BALLIN chose to produce a picture that entirely omitted the customary subtitles, with the result that unless the onlooker was acquainted with the fact previously it would be some time before he realized the lack of printed matter, so clearly and completely is the tale narrated. *"The Journey's End" is an undoubted success.* The story is simple, direct and of a type that has a wide appeal, and the telling is interesting. Ballin is to be congratulated for giving the screen a novelty that is not merely a curiosity.

There is a tremendous audience for the kind of story "The Journey's End" relates. MOVING PICTURE WORLD, *July 2, 1921*

Action—Not Words—A Beautiful Film

HUGO BALLIN is the first producer to dare make a picture any complication of story entirely without titles. Mr. Bal has shown that it can be done provided there are artistic imaginati and inventive resource to start with. The clarity of the fi is remarkable.

Suffice it to say that Mr. Ballin's effects are those of a genuine arti that his picture has *more imagination to a reel than the usual program feature has in six.* Mabel Ballin has the leading part. For cle transcendent beauty, for perfection of feature that epitomizes all W. T. Benda's work, she surpasses the whole galaxy of the so-call film stars about whom is raging the press-agented ballyhoo. *If Broc way does not see her and Mr. Ballin's "The Journey's End" it will a shrewd loss to Broadway.* NEW YORK EVENING POST, *June 17, 1*

A Remarkable Picture

EVERYTHING considered, this is a most remarkable picture; o which establishes the fact that Hugo Ballin is not only an expe in making pictures, for which he is already famous, but is as well director of intelligence, imagination and skill.

Mr. Ballin has taken a story and developed it in a way that mak it fine entertainment. He not only avoids the usual conveniences a stereotyped ways of the average director, but he tells the story every detail without the use of a single title. This has been do previously, but never, so far as we have observed, with a dramat story that was difficult of expression in picture form no matter hc many titles were used. But Mr. Ballin has accomplished the apparent impossible—and his continuity is flawless.

"The Journey's End" is also splendidly acted. Mabel Ballin is pretty and appealing heroine. George Bancroft, a newcomer to t screen, gives a performance as an uneducated mill hand that stam him as an actor of rare ability and great promise.

The picture has been made exceedingly human and characterize as it is by fine acting, direction that gets the most from each scen with its unbroken continuity through the elimination of titles, it w stand as a model for what the picture producer should strive fo Especially is this true of the title proposition. It demonstrates th pictures can be made without inserting a book of explanations and ar step in this direction needs encouragement.

MOTION PICTURE NEWS, *July 9, 19*

THE YEAR'S MOST

(ALLIN'S MASTERPIECE

RNEY'S END"

Is a Masterpiece

F any one should have made a prediction that the day would come when dramatic pictures would be made without a single ıbtitle, he would undoubtedly be considered either a theorist or a ılamer, and yet such a dream has been accomplished in "The ırney's End." *There is not a single subtitle in it, . . . and yet the ion is crystal-clear.* This feat has been accomplished by intelli- ıt construction, more intelligent direction, and skilful acting.

"The Journey's End" is a masterpiece, no matter from which angle ı's viewed. The interest of the spectator is so aroused that he omes a participant in the unfolded drama; he feels the sorrows the characters as intensely as the characters themselves feel m; and when the trials of these characters are over, he rejoices ıally as well. The story is so different that it should prove a relief he picture-goer who has been bored by so much sameness.

Director Hugo Ballin should be congratulated for this accom- shment. Mabel Ballin does excellent work; so does all the sup- ting cast. *Pictures of this type add class and distinction to a theatre.*

HARRISON'S REPORTS, *June 25, 1921*

We Have Seen Nothing to Surpass This Picture

HIS is the first screen drama shown without one subtitle or a single word of explanation. For exquisite artistry, flawless oduction and acting of the highest calibre *we have seen nothing to pass this picture.* It is an achievement for Mabel and Hugo llin. Their efforts inaugurate a new development in picture ıstruction.

Nothing more eloquent, more enthralling or satisfying has been oduced in films . . . the scenes are a mere trifle compared to the npelling values of the story.

Mabel Ballin has never contributed finer work to the screen. better selection of the wealthy mill owner than Wyndham unding could have been thought of. The part of the uncouth nworker was taken by George Bancroft, and at moments he ost ran away with the acting honors. The atmosphere is perfect d the photography exceedingly fine, especially of the gardens Rome.

Exhibitors will make no mistake in booking this picture, which will ase the highest class audience and also supply interest for the sses.

THE BILLBOARD, *June 25, 1921*

A Photo-Dramatic Triumph for All Concerned

THERE *hasn't been such an unusual production in months.* There are so many unusual things about "The Journey's End" that one can hardly mention them all, but the biggest thing of this kind is the fact that just when the story seems to develop into the ordinary plot an original turn is taken and things happen that you least expect. This element of surprise and suspense holds the attention of the spectator and places this feature on a high plane.

The acting is by far the best we have seen in a long time. Mabel Ballin, beautiful and talented, makes a truly wonderful character of the girl, playing it to perfection. As to George Bancroft we heartily agree with Mr. Ballin that he is a "find." His work in the role of the ironworker places him in the front rank of character actors. Others worthy of real praise are Wyndham Standing, J. Webb Dillion, and the child, Georgette Bancroft. A screen story that can be listed as *a photo-dramatic triumph* for all concerned . . . *a genuine success from every angle.* THE MORNING TELEGRAPH, *June 19, 1921*

Is a Big Picture

THE story is well told, the continuity being well established at all times without a slip-up on the part of the director in planting his points.

Although short in numbers the cast has been well selected.

"The Journey's End" is a big picture. . . It is a new departure in film making and for the initial production along these lines is commendable.

VARIETY, *June 24, 1921*

Class AA—Exquisitely Staged Drama Presented Without Subtitles

IT is needless to draw attention to the fact that when a moving picture, and especially a serious drama, can be presented on the screen intelligibly without the aid of subtitles, its technique must be well-nigh perfect. "The Journey's End" is just such a picture. The story as presented stands out with cameo-like clearness. It is exquisitely staged and contains a rare degree of spirituality, which is due partly to Hugo Ballin's conception and development of an absorbing theme, and partly to the delicately beautiful outline of the character of the girl by Mabel Ballin. . . . The moral standard is kept always on a high plane, causing the picture to bear *a very marked contrast to other productions.* . . George Bancroft and Wyndham Standing both do excellent work, . . and the child, Georgette Bancroft is unusually clever.

SCREEN OPINIONS, *June 27, 1921*

UNUSUAL PHOTOPLAY

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.
WILLIAM M. VOGEL FOREIGN DISTRIBUTOR 469 BROADWAY NEW YORK

For the new theatrical

William Fox makes the important announcement that for those theatres which can give these productions the extended run at advance admission prices which they deserve, he will release direct to the exhibitors of the United States and Canada

OVER THE HILL,

the most wonderful picture of all time, which has played one solid year in New York,

A CONNECTICUT YANKEE

IN KING ARTHUR'S COURT,

the screen presentation of Mark Twain's greatest work, the sensation of New York, London and Los Angeles

and other great special productions now finished and ready for exhibition each of which will have a special engagement in New York at a Broadway theatre prior to its release.

These attractions, together with others to be announced, twelve in all, will furnish an entire years program at First-Run Theatres in the larger cities, for extended runs at advance prices.

season of 1921~1922

The first six of the series of twelve special super features to be released by Fox Film Corporation during 1921-1922:

OVER THE HILL

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

SHAME

PERJURY

FOOTFALLS

ZANE GREY'S *The* LAST TRAIL

These special productions will be sold individually. Exhibitors' applications will be considered in the order of their receipt.

Address

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City ~ ~ Telephone, Circle 6800

Progressive Progression—

To excel a competitor for one week, or one month, or one year, is one thing.

To continually lead *all* competitors *every year* is another thing.

It is *significant.*

Year after year the NEWS has carried advertising mounting into the hundreds of pages, in excess of any competitor in the field. (Figures will be found on page 453).

To date this year, the NEWS has carried 339¾ pages more advertising than its nearest competitor; 501 more pages than the next; 574¾ more pages than the third.

Significant?

The News Alone Covers the Field

W. Harmon Reed, Alexandria Amusement Co., Alexandria, Va.—Time will prove that the man who wants to be an independent exhibitor and does not own a franchise will find himself no longer the boss of his theatre. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Even Critics Agree It's a Big Show! And That Makes It Unanimous!

We haven't seen an adverse criticism yet! Have you? We haven't heard of an exhibitor playing it who didn't make a barrel of money! Have you? For once, so far as we know, they're all agreed it's a riotous comedy and a regular clean-up. Here's just a few more reviews. Look 'em over!

LAUGH—THRILL—WEEP

"Jackie Coogan makes you laugh and thrill and weep. The crowds at the Kinema were hilariously enthusiastic. The boy is marvelous. He never misses a tick either in comedy or drama. He holds you in the hollow of his hand. You are amused and highly entertained from the first minute to the last foot."—*Los Angeles Daily Times.*

THEY'LL EAT IT UP

"The kind of entertainment that everyone dotes on. The audience 'eats it up.' Rattling good popular stuff." — *Los Angeles Express.*

WILL DELIGHT ALL

"The world is reveling in the escapades of this irresistible small boy. Little Jackie's spontaneity kept the house applauding merrily. The film will delight both the young in body and spirit."—*Los Angeles Examiner.*

LAUGHS FOR OLD AND YOUNG

"There are laughs for both young and old. The audiences were sent into convulsive laughter."—*Los Angeles Record.*

ROCK WITH LAUGHTER

"Jackie Coogan's pranks provide the fun in this hilarious comedy. The crowds at the Madison theatre rocked with laughter. As a hot weather picture this is hard to beat. The titles, the work of Irvin S. Cobb, the well known humorist, add greatly to the enjoyment."—*Detroit Free Press.*

MOST REFRESHING

"I assert flatly that Jackie Coogan in 'Peck's Bad Boy' is the most refreshing young person I have ever encountered. Aged 6, he puts to shame some 15 comedians whose combined ages total 600. His artlessness is art—his mischievousness is masterly. If you have youth, celebrate it now. If you had youth, wander back through the years for an hour or so and prank with Jackie."—*Detroit Journal.*

WORLD OF MERRIMENT

"It adds to the merriment of the world. The offering is undeniably amusing and made so by the unconscious artistry of Jackie. He just naturally reaches across the screen and claims the affections of the spectators. He is so good natured, so unaffected, and so earnest that he does not for a moment convey the impression that he is acting. The story is full of action and amusing. There is an excellent supporting cast."—*Detroit News.*

Irving Lesser's presentation of

JACKIE COOGAN

"The Kid" in

"PECK'S BAD BOY"

(1921 model)

Subtitles by Irvin S. Cobb

By Arrangement with Warner Bros.

Written and Directed by Sam Wood

A First National Attraction

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

Her pretty little pink feet,

bare feet, bold feet,
feet that carry her into mischief.

Watch her charms unfold on this page weekly. She is the amazing heroine of what we believe will prove **THE SENSATION** *of the year.*

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIV JULY 16, 1921 No. IV

For the Record Book

A Record of Happenings at the Minneapolis Convention of the M. P. T. O. A.

Speeches

Sydney S. Cohen, opening the convention, urged forceful appeal to public in interests of screen, reviewed music tax, and urged a department of public service be established by picture men. Made report of activities and accomplishments of M. P. T. O. A. during past year.

Lewis J. Selznick. Recommended centralized distribution.

Joseph L. Friedman. Presented plan for independent distribution.

Dr. Francis Holley, Bureau of Commercial Economics, Washington, D. C. Reviewed work of the motion picture, and the work of his department.

Benjamin B. Hampton. Presented his views on Famous Players-Lasky, discoursed at length on the important factor, the independent producer is in the industry, urged elimination of distribution waste, and standardization of film prices.

Senator James J. Walker. Talked of banking situation; decried "monopolization" and "trustification"; pointed necessity of constructive labor toward solution of problems of the exhibitor.

Marcus Loew. Discussed "play dates," stating he would cut price of films by one-third if able to get proper play dates. Praised work of Sydney Cohen. Paid tribute to Mr. Zukor, stating he believed he would do all he could for exhibitor. Advocated the proposed distribution plan.

Resolutions (Passed)

September designated "Independence Month." As many independent productions to be booked in that period as possible.

Independent producers called upon to support the independent laboratories.

Officers of M. P. T. O. A. to secure an equitable, standard contract. To eliminate advance deposit and establish credit system.

Organization pledge to support producers of clean, entertaining pictures. Vice versa, to fight producers who offer indecent productions.

A committee to be appointed to confer with distributors and producers and sound them out on the matter of a distributing company, aligned with the organization, to the end of cutting down overhead and waste in distribution.

Adoption of Sydney Cohen's report.

Awarding President Cohen a salary of $25,000 a year.

That every exhibitor get in touch with Representatives at Washington urging passage of amendment to Music Tax law, removing license fee for use of music in theatre.

To continue the Americanization movement by way of the screen, and improve and extend this work.

Vote of thanks to Sydney S. Cohen and other officials of M. P. T. O. A.

Condemning blue law legislation.

Condemning censorship.

Election

Alabama and Arizona not represented. Motion for New York to nominate passed unanimously. Chas. O'Reilly placed Sydney S. Cohen's name in nomination.

Mr. Hayes of Minnesota seconded. Unanimous ballot of convention was cast for Mr. Cohen.

The following officers were then nominated and unanimously elected: Vice-Presidents: C. C. Griffin of California, Joseph Mogler of Missouri, C. A. Lick of Arkansas and C. W. Gates of South Dakota; Treasurer, J. C. Ritter of Michigan; Recording Secretary, M. Van Praag, Kansas; Executive Secretary, Sam Bullock of Ohio.

The Executive Committee, also unanimously elected, consists of John Manheimer, N. Y.; W. H. Linton, Utica, N. Y.; A. C. Hayman, Niagara Falls, N. Y.; W. A. True, Hartford, Conn.; Jacob Lourie, Boston, Mass.; Joseph Stern, Newark, N. J.; John S. Evans, Phila., Pa.; D. A. Harris, Pittsburg, Pa.; Claude Cady, Lansing, Mich.; E. H. Bingham, Indianapolis, Ind.; I. W. McMahan, Cincinnati, O.; H. B. Varner, Lexington, N. C.; A. J. Bethancourt, Houma, La.; W. W. Watts, Springfield, Ill.; H. P. Green, Minneapolis, Minn.; C. H. Burkey, Kansas City, Mo.; Ralph Talbot, Tulsa, Okla.; J. C. Quinn, El Paso, Tex.; Glenn Harper, Los Angeles, Cal.; Aaron Goldberg, San Fran., Cal.; C. T. Sears, Brookfield, Mo.; C. E. Whitehurst, Baltimore, Md.; A. Julian Brylawsky, Wash., D. C.; Fred Seegert, Milwaukee, Wis.; R. G. Liggett, Kansas City, Kan.; J. E. Kirk, Omaha, Neb.

The following were elected to the Board of Directors: W. D. Burford, Aurora, Ill.; J. T. Collins, Rutherford, N. J.; E. M. Fay, Providence, R. I.; H. H. Lustig, Cleveland, O.; C. L. O'Reilly, N. Y.; E. T. Peter, Cuero, Tex.; A. R. Pramer, Omaha, Neb.; G. G. Schmidt, Indianapolis, Ind.; W. A. Steffes, Minneapolis, Minn.

Following elections Marcus Loew moved Mr. Cohen should serve no longer without salary. Board of Directors determined upon $25,000 annually.

As William A. Johnston Saw the

An Editorial Summing Up That Hits the High Lights and Makes You Feel "On the Spot"

There are distinctly two sides to the Exhibitors convention held last week in Minneapolis.

* * *

One is the surface side.

A large and representative gathering of exhibitors was held. The proceedings were exceptionally well-managed, well organized and entirely business-like. The committees and general sessions worked fast, earnestly, even fiercely, in a hot spell scarcely bearable. It was fully evidenced—and perhaps this is the largest result of the convention—that the theatre owners of this country, representing the largest branch in this industry with by far the greatest investment of capital, can organize, have at last organized and do now present a solid and respect-compelling backbone of strength.

If this present organization is held and extended, if it continues to be led by men of sincere and broad and, above all, unselfish motives, then—and there is no argument whatever about this—the industry from now on will have under it a foundation that will not only make for the best interests of the *deserving* exhibitor but also for the *enduring* best interests of every other branch of the business.

* * *

We want—all of us want—the best interests of the industry wants—*this business market kept open.*

We want each of the three branches of this industry to be and remain *neutral*—entirely *independent of any overlapping control of any other branch, or branches.*

Industrial growth and prosperity demand this economic platform;—so does the freedom of expression of this new medium, which after all is a matter deeply and broadly concerned with public welfare and public opinion.

* * *

An Exhibitors League rightly conducted can, eventually, build this platform.

The Convention made evident this important fact.

Producer ownership of theatres was attacked.

Unfair practices were denounced.

Unmistakably it was made known that unfair competition will not be tolerated—*that exhibitor organization has the power to stop it.*

We say unmistakably and mean it; and the lesson ought to carry far and wide in this industry. It rings loud.

A number of important resolutions were adopted:

To designate September as a month in which exhibitor members shall book as many independent productions as possible.

For uniform and equitable contracts.

For a law to modify the copyright law so as to remove the music license fee.

In favor of foreign pictures.

Against improper films, Blue Laws, Censorship, Distribution waste.

For the independent laboratories.

For screen propaganda to the end of a public understanding of the picture, its industry, its enemies.

These resolutions are in the hands of active committees.

* * *

The keynote of this convention was Independence.

Independence, we take it, means the neutrality of producer, distributor, exhibitor, toward each other; the specialization of each in their particular fields, with hands off the other fellow's interests and specialty.

And this is right—right as right itself—from every angle business sense and history.

In an effort to *construct* independence, to do something definite, the convention devoted much of its time to the consideration of a project to create an exhibitor owned distributing corporation, a single channel for all pictures—this to the end, it was advanced, of eliminating distribution waste and of encouraging independent production.

The project is now in the hands of a committee who will report back to the Executive Committee of the Association.

* * *

This matter of an exhibitor owned distributing corporation is an extremely serious proposition.

We suggest to the committee that it proceed only with a lot of figures not now in the possession of this industry, and even then with a far look ahead for the biggest possible breakers the industry has yet faced.

We are compelled to regard the project as unnecessary, inconsistent and dangerous.

* * *

It is inconsistent in token of its very name. An exhibitor-owned distributing corporation signifies the union of two branches of this industry, which the key-

Convention of the M. P. T. O. A.

"Live and Let Live" Is Suggested as a New Slogan—Other Lessons of a Big Week in Industry's History

note of the convention declares must be kept utterly distinct.

It is dangerous because it throws a hat, a big hat, into the ring. It is a declaration of renewed warfare not of independence. It brings about a theatre coalition which will by its very existence induce other theatre chains of whatever nature of ownership or coalition to go ahead and extend their holdings to the very limit.

* * *

But it is unnecessary.

And now we come to what we regard as the other side of the convention—the after thought of it, the serious, sit-by-the box-office-side contemplation of what the convention did and what will come out of it.

* * *

The primary aim of the convention was the encouragement of the independent producer.

Well, just what is it that discourages right now the independent producer?

Not a thing in the world except the profitable sale of his pictures.

Profitable sale means a sufficient number of bookings at a sufficient price.

And who will settle this problem?

No one in the world except the exhibitor. Not necessarily the organized exhibitor; not the formation of an exhibitor-owned distributing corporation. But simply the individual exhibitor everywhere.

And he'll settle it, not with sentimentality, not with resolutions for independence, but simply with hard, cold, business sense.

* * *

The independent producer says he can't get first-runs or if he does he can't get a fair price; and failing to get first-runs and first-run prices his distribution is difficult, inadequate and expensive.

The first-run theatre and most every other house goes after volume of good product. Naturally. That is its big business problem.

Quality counts a lot: but so does volume.

Every exhibitor knows that; so he signs up for volume. Consequently when the good independent picture comes along he generally has to put a contract picture on the shelf in order to book it. But—also—he generally makes the independent picture pay for the loss. Which doesn't encourage independent production.

We are not theorizing now. We are citing facts given up by exhibitors broad enough and frank enough to admit them.

* * *

Obviously the encouragement of the independent producer is up to the exhibitor. It's his problem—his *business* problem.

He must first sit down and figure volume of product—from all sources, independent and otherwise. Then, in fairness to all sources of supply, he must give the independent producer all the show his product deserves, taking into consideration what volume means, what quality means and what it means to secure variety of product through the fair encouragement of the independent producer.

* * *

This, it seems to us, is the practical answer to the problem.

And it's right up to the exhibitor—up to his good business sense and foresight.

* * *

In closing may we suggest to the M. P. T. O. A. the consideration of a new slogan:

"Live and Let Live."

There's a lot to say for it.

We don't mean to do away with the present one: "An injury to one is an injury to all."

It is a good one. It has brought about a spirited and salutary fight for a principle.

Let it continue to stand for principle.

But something has to be done now besides fighting; and we don't believe much fighting will be necessary from now on.

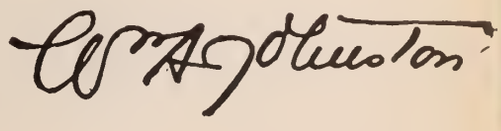
We do need construction—coolheaded, liberal-minded, specification-planned construction.

And construction, in any industry, means giving due consideration to all the important and inter-dependant factors that make up an industry.

The producer needs theatres; the theatre needs product; the distributor must deliver the goods in the best interests of each.

It can all be worked out with business facts, figures and *service*.

Construction is the keynote now. And that means: "Live and Let Live."



Sydney Cohen Makes Post-Convention Speech

Has Not Decided About Accepting Salary Offer, He Tells Jersey Exhibitors

RE-ECHOING the enthusiasm of the national convention at Minneapolis, the second annual convention of the Motion Picture Theatre Owners of New Jersey opened on Wednesday, July 6, at Atlantic City, N. J.

Effective measures are expected to result from this important meeting, which is now in progress on the Jersey coast. One of the most important measures to be discussed was the consolidation of the Northern and Southern New Jersey organizations into a united body. Censorship, Sunday openings and other matters pertinent to the welfare of the New Jersey exhibitors, are also before the convention.

Sydney Cohen, president of the Motion Picture Theatre Owners of America, addressed the exhibitors, and announced that as yet he could not state that he would accept the salary of $25,000 per annum which was voted to him at the national convention in Minneapolis.

"I had made up my mind," stated Mr. Cohen, "to retire as president of the Motion Picture Theatre Owners of America, and would have done so if it were not for the urgent pleading of the delegates and representatives to the convention from all parts of the country.

"I read in the trade papers that there is some talk about a salary being voted to me by the organization. I don't know of same and, undoubtedly, it was discussed while I was requested to leave the room. While I appreciate the thought of the sponsors of this move, I cannot say at this time that I will accept same, as the most important thing to me is not compensation for whatever little services I can render. What matters most is the upbuilding and development of our national organization so we can really function to protect the interests of every theatre owner, particularly the so-called 'small man.' Whatever moneys will be subscribed by the motion picture theatre owners, will be used to develop our organization to such a basis that we can adequately compensate those whom we employ to do the work necessary and so we can increase the number of workers in order that more and better service can be given to the exhibitors. We must enlarge our offices, create new departments and increase the scope of our work, and the moneys received will be used in furtherance of this plan.

"We are now passing through very troublous hours and trying times owing to business depression and the tremendous losses being suffered everywhere. We are passing through a period of reconstruction where the concerted action of every one in this industry must be used most intelligently and sanely.

"I am particularly interested at this time in the appointment of a committee of five to meet with Mr. Adolph Zukor and the Famous Players-Lasky Corp., for the drawing up of an agreement, as per the mandate of the Minneapolis convention, for the permanent settlement, I hope, of the producer-exhibitor problem and for the reparation of all damage done to every exhibitor.

"I am interested in the adoption and use of a uniform and more equitable contract by all film exchanges with the commencement of the new season. A copy of the contract recommended by the Committee on Business Relations of the Motion Picture Theatre Owners of America, has been sent to every film manufacturer, distributor and producing company. We insist that a copy of the application or contract be left with the exhibitor at the time of signing same.

"We must organize the few states still unorganized and strengthen our organization in every part of the country by sending organizers through the territory bringing the organization to the exhibitor, aiding him in his problems and enlisting his cooperation for the great work before us."

Independent Laboratories Further Cause

M.P.T.O. and Federated Members Pledge Support in Fight Against Alleged Monopoly

THE Allied Film Laboratories Association, composed of several independent laboratory companies, reports a successful campaign at the recent exhibitors' convention in furthering the cause of the independent laboratory. Not only did the Motion Picture Theatre Owners of America pass a resolution pledging their support to the Allied Film Laboratories Association, but the members of Federated Film Exchanges of America, assembled at Minneapolis, promised to support and co-operate with the Allied in whatsoever manner that organization requested.

Major Tom Evans and H. E. Yates, of the Allied Laboratories, presented a brief to the Executive Committee of the M. P. T. O., in which their case against the Eastman Kodak Co., was stated. After showing that the Eastman Company controls the raw stock market, the brief characterizes Jules E. Brulatour, as "the real czar in the motion picture industry," and charges him with attempting to control the laboratory business.

The brief then states that three laboratories, which, it is claimed, are under the control of Mr. Brulatour, have a capacity of 40 per cent greater than the total volume of prints required. "Undoubtably," reads the petition of the independents, in analyzing Mr. Brulatour's motives, "you are wondering why Brulatour is attempting to monopolize the laboratory business. Certainly he does not miss the small profit the independent laboratory earns. It is the independent producer and distributor that he is attempting to reach. First, however, he must put the independent laboratory out of existence. This will be a sorry day for the independent producer and exhibitor. Just think of it, one man in control of the raw stock supply and the same man in control of the developing and printing, and the same man actively identified with the Famous Players and a member of their Board of Directors.

"Gentlemen, if you know the man Brulatour, you are not going to trust him with such great power. Remember, Brulatour is Treasurer of the N. A. M. P. I., a business partner of Wm. A. Brady, who is interested with him in the laboratory business, besides being a director of Famous Players."

The result of this brief was that the convention passed a resolution stating that "evidence has been furnished that unless the independent laboratory is assured of support from the independent exhibitor, our mutual enemies will be in control of both the exhibition and the laboratory branches of our industry." The resolution was concluded with a pledge to support the independent laboratory in every way possible.

At the request of Joseph Friedman, president of Federated Film Exchanges, the laboratories placed their plea before that body in the form of a letter. In this letter Mr. Brulatour is accused of compelling the independent laboratory to pay him cash in advance for raw stock, and then going to the distributor, often customers of the independent laboratory, and quoting them a lower price, as well as offering extended credit.

"The independent laboratories are organized and are becoming stronger every day," concludes the letter, "you cannot continue to maintain your independence and allow our appeal to go unheeded. This is not, as Brulatour says, 'Silly drivil.' We are fighting for our very existence, and will continue to fight until every independent distributor and exchange recognizes we are fighting for a principle, and regardless of cost, we are going through."

Independence

For a Trade Paper

IT is only fair to MOTION PICTURE NEWS to state that we have never, in our eight years' history, asked for a single resolution of official exhibitor recognition.

Nor for a single resolution of producer or distributor recognition.

We haven't needed this kind of support.

On the other hand we have no criticism of either the asking or receiving of such official recognition.

It is purely a business matter.

That is one way of doing business.

Our's is another.

We sell subscriptions in return for business service, impartiality of reviews and editorial opinions and all that goes to make a comprehensive service paper.*

We sell advertising in return for a comprehensive and preferred circulation.**

And these facts are simply matters of unanswerable record.

This is our idea of trade paper independence: and a trade paper must be as independent as any other business factor—as exhibitor, producer, distributor.

We preach independence—and practise it.

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* Exhibitor circulation, 8012 (by last audit; more than twice that of any other publication in the field).

** Paid advertising in excess of any other publication.

1918	**-**	**352 pages**
1919	**-**	**657½ pages**
1920	**-**	**607¼ pages**
1921 (thus far)	**-**	**339¾ pages**
Total	**-**	**1956½ pages**

Fox Film Announces Release of Specials

WILLIAM FOX announces the release direct to the exhiibtors of the United States and Canada of a number of special attractions, the first of which is, "Over the Hill."

"A Connecticut Yankee in King Arthur's Court" is also named in the first group of super-specials to be released by Fox during the new theatrical season of 1921-1922. This list will comprise twelve pictures in all. These attractions will be available to those exhibitors who can give them extended runs at admission prices in keeping with their value, declares the statement from the Fox headquarters.

Coupled with the announcement comes the news that Ralph Proctor, formerly assistant general manager of United Artists and prior to that division manager for Pathe, has been placed in charge of the newly created special feature department of Fox Film Corp., which department will deal directly with exhibitors on the booking of the super-special attractions to be released by Fox during the coming season.

These super-attractions, which will be released by the new Fox special feature department, will be sold individually to the exhiibtors, each picture being marketed on its own merits. The entire group, however, has been so designed as to furnish a complete year's program for the first-run theatre of any important city.

New York engagements at a Broadway theatre will be enjoyed by each of these special attractions prior to its release to the exhibitors, it is announced.

"Over the Hill" has remained one solid year in New York, having opened at the first of last season at the Astor theatre, and having moved from one theatre to another until it settled down for its spring and summer engagement at the Park theatre, Broadway and 59th Street. "A Connecticut Yankee in King Arthur's Court" has experienced not only a successful run in New York, where it opened last March, but has been well received in London, where it is being exhibited at the Alhambra theatre, and in Los Angeles where it was given a twelve weeks' run at Miller's theatre. "Shame" is now being advertised in New York City for early opening at a Broadway theatre, the exact date and place to be announced later.

The first six pictures to be released under the new Fox plan have been determined and are as follows: "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "Shame," "Perjury," "Footfalls," and Zane Gray's "The Last Trail."

"Perjury" is a strongly dramatic story of American life in which William Farnum plays the leading role. The picture was directed by Harry Millarde. The cast surrounding William Farnum includes Sally Crute, Wallace Erskine, Alice Mann and John Webb Dillon.

Ralph Proctor

The motive of "Footfalls" depends entirely upon conveying via the screen a sense of hearing on the part of the chief character, who is a blind man. This role is played by Tyrone Power. Estelle Taylor has the leading feminine role in "Footfalls."

Director Emmett J. Flynn had charge of the direction of Zane Grey's story, "The Last Trail." Maurice (Lefty) Flynn plays the male lead with Eva Novak opposite him. Wallace Beery, Rosemary Theby, Charles French and Francis McDonald also appear in important character roles.

In submitting proposals for the exhibition of these pictures exhibitors are asked to address their inquiries direct to the special feature department of Fox Film Corp. This department has been created for the particular purpose of contracting with theatres for the exhibition of these productions, and the Fox exchanges throughout the United States will not conclude such contracts. Mr. Proctor states that applications for the special productions will be considered in the order of their receipt, and he asks that important exhibitors who are desirous of obtaining these pictures communicate directly with him by wire or by long distance telephone.

"Sheriff of Eternal Hope" Released by Arrow Film

Due to an error, "The Sheriff of Eternal Hope" which was reviewed last week in the Motion Picture News, was listed as being released by the Federated Film Exchanges of America. The feature is released by Arrow Film Corp., on the independent market.

Synchronized Music Score Corp. Elects Officers

The Synchronized Scenario Music Score Corporation of Chicago has elected the following officers:

President, Arthur J. Abrams; vice-president and general-manager, M. J. Mintz; sales-manager, George F. Meyers; director of publicity and advertising, Charles Donald Fox; general field supervisor, Paul H. Bush; and division supervisors, H. S. Buck, Lesley B. Mace, W. A. Haynes and Hy Smith.

Twenty-two branch-offices have now been established in various parts of the country for the distribution of the music scores. The New York branch is the Music Score Service Corporation located at 1600 Broadway.

Rochester Exhibs. at First Annual Outing

July 12 will see the first annual outing of the Rochester Motion Pictures Exhibitors Association. The outing will be in charge of Messrs. Kock, Farren and Howell, with Mr. Weible as master chef.

Washington Exchangeman Dies

LIEUTENANT JAMES P. ANDERSON, manager of the Associated First National Exchange at Washington, D. C., and one of the best known and most popular exchange men in the United States died suddenly of heart failure at his home in the nation's capital early on the morning of July 5th. The funeral was held in Washington, July 7th, and Lieut. Anderson was buried beside his mother, herself a familiar figure in the capital for thirty-five years until her death four years ago.

For ten years Lieut. Anderson had been identified with the motion picture industry. He had been with First National from the moment of its organization, serving it in various capacities and in all with equal success and brilliancy. Among his most successful performances was his personal handling of the tour of the Armenian refugee, Aurora Mardiganian, in connection with the presentation of "Auction of Souls" in the principal cities of the United States.

"Jim" Anderson, as he was universally known, was born forty-six years ago in a little town in Indiana. His father had been a captain in the United States Army, and, upholding the family tradition, Jim went to the Military Academy at West Point. After leaving West Point, however, he chose to follow a civil rather than a military career. He entered the newspaper field, but abandoned it for the more fascinating work of the amusement business.

New Independent Ass'n Perfects Its Organization

To Begin Activities at Once with Joe Brandt as President

THE Independent Producers and Distributors' Association, whose membership is made up of a substantial percentage of the independent producers and distributors of motion pictures, completed its organization and commenced active operations at a meeting held Thursday, June 30th, at the Hotel Astor in New York.

The officers of the corporation for the first year elected at that time are, President, Joe Brandt, of the C. B. C. Film Corporation; First Vice-President, Mr. Joseph Schnitzer of the Equity Pictures Corporation; Second Vice-President, Mr. David Horsely, of the David Horsely Enterprises and Treasurer; Mr. Lee A. Ochs, of Screenplays Productions.

The By-Laws as adopted, provides for a total of twelve directors, six of whom shall be in the class of producers and six in the class of distributors. Eight directors were elected at this first meeting and the vacancy of four will be filled from the representative of new members, who might join within the next thirty days. The present directors are, in addition to the officers of the association, William Alexander of the Alexander Film Corporation; J. Joseph Sameth of the Forward Film Distributing Corporation; S. J. Stebbins of the Rialto Pictures Corporation, and Jesse J. Goldburg of Imperial Productions.

The practical control of the association will be in the hands of the Board of Directors of which the President is chairman. The rules of operation and those governing the membership will be prescribed by the Board at a meeting called for July 6th at the office of the first Vice-President.

The first plan as laid down by the membership embraces practical constructive work, and includes the immediate preparation of legislation for introduction before Congress making it a Federal offense for any person, firm or corporation to transport from one state to another positive or negative motion picture films, that title to which is not in the person so shipping or transporting, and making it a Federal Penal offense to advertise in any publication distributed through the United States mails matter concerning any motion picture, the title to which is not in the person so advertising, or to advertise in any such publication statements that are untrue or any matter dealing with obscene or immoral motion pictures.

A standard form of contract is now being prepared by the Committee on Standards, which form of contract will be used by every member of the association in leasing or selling productions. The same committee is now at work at an equitable adjustment of territorial percentages, as well as a division of States Right territories based upon geographical location, railroad transportation and accessability to main distributing centers.

In line with its policy to stabilize the independent production and distribution of motion pictures, the Committee on Grievances will immediately upon its formation take up the complaints of certain of the members against three State Right Exchanges, and it is predicted and hoped that the activities of this new association will go a long ways toward correcting one of the prevalent evils of State Right distribution, namely, the failure on the part of some exchanges to lift their shipments or in other respects to comply with their contracts.

It is the intention of the leaders of this association to bring into its fold every reputable producer and distributors of independent productions in the United States. Plans are now being made to make the month of September, 1921, which has been set aside by the National Theatre Owners Association as Independence month, as near a one hundred per cent success as is possible. A propaganda campaign through the medium of trade journals and newspapers, it is expected will be inaugurated, so as to not alone popularize independent productions, but as well to establish the permanency of that form of product and convince the exhibitors and prove to them and the public that the foundation of the entire industry and its permanency rests upon the independent producer and distributor.

Offices of the association have been engaged in the Gotham National Bank building, at Columbus Circle and Fifty-ninth Street, New York, and an office secretary will be appointed by the Board of Directors at its meeting, July 6th.

At the meeting of the association held June 30, a vote of appreciation and thanks was spread upon the minutes extended to Jesse J. Goldburg for his unselfish and untiring labors in inaugurating this national movement. Mr. Goldburg was tendered the office of president and first vice-president, but declined with the statement that in conceiving and organizing this movement he sought no personal honors by way of position or otherwise, and that he felt he could work more effectively as a member on the floor and on the Board of Directors.

The enthusiasm and whole-hearted co-operation displayed by the members augers well for a permanent institution which must have a deep impress and effect upon the future activities of the entire industry.

Mr. Brandt, president of the association stated: "This will be no milk and water organization. We mean to stamp our activities upon the industry nationally as a permanent proposition. The I. P. D. A. for it will for brevity be called such, recognizes that in unity there is life for the independent producer and distributor, without it there is extinction. It will not be a one man organization nor will it serve any particular group or faction. We intend to keep a sharp eye on every branch of the industry. Necessarily we can't accomplish everything over night. We will move fast but decisively yet with caution."

Mr. Brandt, in commenting upon the present membership of the organization stated that he realized that there are a few of the more prominent independent producers not represented, that he felt certain that after the merits of the Association and the good work it intended to do was brought to their attention, that every independent producer and distributor would be listed in the membership.

Paramount-Skouras Consolidation Is Rumored

A LATE wire from St. Louis, Mo., reports that a rumor is being circulated to the effect that the fourteen local Famous Players-Lasky theatres have been consolidated with the eight Skouras houses. The rumor is described as being "exceedingly persistent." Such a consolidation would mean that the control of all the first-run houses would be placed under one organization. The Skouras Brothers left St. Louis for New York on Tuesday, July 5th, according to the telegram.

Seek Permit to Employ Girl Ushers in Penn.

A petition from the Motion Picture Theatre Owners of Pennsylvania, affiliated with the Motion Picture Theatre Owners of America, was received on July 2 by Commissioner C. B. Connelley, Department of Labor and Industry, asking for permission to employ girls and women between the ages of 16 and 21 after 9 o'clock at night as ushers and musicians in motion picture theatres.

"The theatrical people feel they are being discriminated against from the fact that women and girls employed by telephone companies are exempt from complying with the Woman's Law as regards night work," said a statement by Commissioner Connelley. "The petition will be referred to the State Industrial Board for action at its July 12th meeting at Harrisburg."

Charles Urban Celebrates 25 Years in Filmdom

Pioneer Developer of the Educational That Entertains a Quarter of Century in Industry

TWENTY-FIVE years a steady builder in the motion picture industry is the record Charles Urban achieves in this month of July, 1921.

Not so long, perhaps, in any ordinary business, but in the case of the motion picture it is an all-inclusive history. Mr. Urban travelled post-haste to New York directly he heard there were such things as moving pictures actually in existence and then and there he became a figure in the industry. He has never left it.

Of all the many men who have been variously concerned with the development of the motion picture, Mr. Urban stands practically alone in having been continuously associated with that development from what was practically the beginning.

Few have remained with it as he has. The changes in the personnel of those who have had a part in building up this giant industry have been almost as rapid, as kaleidoscopic, as their achievements have been. Few have come through from the beginning as has Mr. Urban.

It is a point worth noting that his interest and attention has always been centered on the film of instruction. The dramatic films never interested him; the pure entertainment angle never attracted him.

It is on this account, in all likelihood, that he was able to remain in the field when so many of his colleagues gradually retired. He never was concerned purely with making money. In the gradual building up over these twenty-five years he has managed to make a great deal of it, but it never was his primary object. He was always looking ahead at least 20 years. He is in his fifties now and still has the same habit. It is probably that tendency of his which brought him the reputation of being a "visionary," but whenever he is reproached on account of it, he reminds one that the people who named him so have long since dropped out of the race. He does look far ahead, but he keeps both feet on the ground, just the same.

Most of Mr. Urban's working life up to 1921 was spent in England, though he commuted pretty regularly between London and New York. He made 79 round trips. He had gone there in 1896 on a three months' trial trip to handle the agency for Edison pictures. That three months' trial developed into a stay of 21 years during which time he rose to the top of the heap and was by all odds the biggest moving picture man in Europe.

Being a pioneer in London forced many developments. There were only two kinds of pictures in those days; French pictures made by Lumiere and American pictures made by Edison. The English wanted to see English pictures. So Mr. Urban developed the Urban camera, the forerunner of all the cameras used today. Lumiere and Edison would not sell their cameras.

In the same way he developed the Urban Bioscope, a projector that was largely used during the first eight years in Europe and the basis of all the projectors used today.

It was in 1898—two years after his arrival—that he took the first instructive picture ever made. The subject was an English training ship off Portsmouth. Since then he has made thousands of educational subjects, never taking one that did not have permanent value. He has accumulated a library of film that is not even approached by any other in the world. It is the basis of "The Living Book of Knowledge," which is the film encyclopedia of the world, now in process of editing. Every subject capable of being illustrated by photography is in that library.

Mr. Urban sums up the results that he considers of value of his long residence in London in two broad strokes. They are:

1. The accumulation of his great library of film which he is now editing into its final form.

2. The development of Kinemacolor.

That film library was gathered because of those qualities by which he became known as a "visionary." It would not be in existence today if he had been a diffrent kind of man. It took him more than a score of years—and it is still growing—and it took the combined efforts of scores of photographers in every country of the world. It value, both in money and use, is incalculable.

The story of Kinemacolor is a romance all by itself. There is no space available here to even begin to tell it. Mr. Urban says it would take volumes and some day, if he ever gets the time, he wants to tell it. It is a story of an epic fight; first the fight of the experimenters, then the fight against the vultures, for when after many years it became a great commercial success, the attacks on his patents began. He had then many expensive law suits on his hands, but withal, Kinemacolor netted him more than $1,400,000. It was shown all over the world and a sample of its success was a consecutive twenty-seven months' run at the Scala theatre in London at prices of $2.50.

Mr. Urban's pride in Kinemacolor is intense, though he realizes it had grave faults. The main fault was what was called "fringing," a shooting of color flashes all over the screen. So when it was still at the height of its commercial success just before the war, Mr. Urban decided to correct those faults of process and rid himself of all the suits at law. He did it by developing Kinekrom.

Neilan Denies Rumors of Contract Renewal

An announcement from Los Angeles to the effect that Marshall Neilan has signed a new contract for eight productions with the Associated First National Pictures, Inc., is untrue, states Mr. Neilan's representative. Mr. Neilan has four more productions to deliver to First National under his present contract and no additional contract is being considered at this time.

Memorial Tribute for George Loane Tucker

THE memorial service held on Sunday of last week at the Brunton Studio for the late George Loane Tucker proved to be a memorable tribute to the name and achievements of the departed master-director. The services were conducted in accordance with the wishes of the late producer, in the interior of the castle set built for Mary Pickford's "Little Lord Fauntleroy." The Grauman's theatre orchestra rendered appropriate numbers, and James Young and Frederick Wards eulogized the life and character of the director in simple and brief memorial addresses. A number of the sequences from "The Miracle Man" were shown, and several passages from the works of Mary Baker Eddy were read. A large number of film celebrities were present for the ceremonies, including a number of the cast members of "The Miracle Man" company. Many beautiful offerings of cut flowers were received and sent to the local hospitals.

George Loane Tucker, who succumbed at his Hollywood home following a protracted period of illness, is survived by his wife, Elizabeth, his son, George Loane Tucker, and his mother, Mrs. Ethel Tucker, of Chicago.

George Loane Tucker was born in Chicago, Ill. When but a young man, he selected the stage as a career, and was first recognized as an artist in connection with the Cohan and Harris productions. He will be remembered for his clever characterization of the country grocery habituate, his quiet and subtle humor always apparent.

Eventually, he turned his attention to the direction of motion pictures, and was awarded only meager recognition until "The Miracle Man" brought him into national prominence, and at the same time laid a milestone in the history of the art. Frequently is his photoplay used as a criterion, but without the interpretative genius, an integral part of George Loane Tucker, few directors have come near the goal he reached when his production scattered a welcome message, broadcast.

The loss of George Loane Tucker, the man, the citizen, the director, will come as sad news to all within the sphere he claimed as his own.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Paul Rorig, of the Orpheum theatre, Elgin, when in Chicago this week, denied reports that had been circulated to the effect that the Orpheum, Ralph Crocker's Star and the Thielan Circuit house, the Rialto, were to close for the Summer. Mr. Rorig states that all three theatres will continue to do business as usual.

Chicago Sales Manager Milton Kusel, of Famous Players-Lasky, is back at his desk after a vacation spent in New York with his family, who reside in that city.

L. H. Hollis has purchased the Princess theatre at Winslow, Ill., from Emil Levin, and will continue to operate it as a high-class motion picture house. The Princess is one of the finest and best equipped small houses in the state and has been putting on first-class programs.

Sales Manager Kent, of Paramount, spent Wednesday and Thursday in Chicago after attending the Motion Picture Theatre Owners' Convention in Minneapolis. From Chicago he left for the West Coast. Mr. Kent brought District Manager Gilday, who was forced to take to his bed with a broken arch while attending the Minneapolis convention, to Chicago. Mr. Gilday was able to be at the office this week, although still suffering with his foot and under the care of physicians.

P. L. Quinlan, formerly connected with Pathe, has joined Manager Bob Lucas' staff of salesmen, and will cover the Illinois territory for Robertson-Cole.

The Holmes Theatre Company, of Danville, which operates the Terrace and Palace theatres of that city, has taken over the Fisher from Manager Heller, of Anderson, Ind., giving the Holmes Theatre Company control of the town.

The Dreamland moving picture theatre has been sold to H. I. Roberts and John L. Beidler, owners of the Beidler theatre, by Mr. and Mrs. Gottlieb and C. Zah, who have operated the Dreamland for several years.

Two of the happiest men who left Chicago on the Century Thursday to attend the Dempsey-Carpentier fight were H. R. Phillips and E. B. Ishmael, of Robertson-Cole's Chicago sales staff and winners of that company's "Wonder Man" selling contest. These two live-wire salesmen had won out in a contest in which they were pitted against every Robertson-Cole salesmen in the United States and the reward was a trip to the big fistic contest with all expenses paid. Chicago Manager Bob Lucas was as pleased and proud over their success as were Messrs. Phillips and Ishmael and the entire Chicago film colony was elated over the fact that the prizes were earned by two Windy City men.

Charles Lindau, whose resignation as assistant manager of Vitagraph's Chicago Exchange was announced sometime ago, is now associated with Reelcraft in a similar capacity.

Si Griever, of Griever Productions, is one of the optimists on Fall business and is preparing to reap the harvest by purchasing a number of feature pictures for release in this territory. In addition to the list published recently he has secured a number of other pictures, in regard to which, an announcement will appear in a few days.

Manager Carl Harthill, of Reelcraft, reports that three new series of comedies being released by his company, the Mirth series of two reelers, the Sunlight two reelers and the Aladdin two reelers are going over well in this territory.

Ex-service men, who have been employed by the Herald-Examiner and Chicago Evening American to work as subscription solicitors and thereby tide themselves over the period of unemployment, reaped a harvest at Universal Exchange this week when they called there at the invitation of District Manager Stern and Manager Lesserman. They are also going to canvass other exchanges in the film district, and in addition Maurice Hellman has volunteered the use of his car to take the ex-service men around to various theatres where he has promised to introduce them.

Construction is being pushed on the beautiful nine hundred seat house being erected at Kewanee by William Peatle. The theatre, when opened, will be managed by H. E. Grampp, of Rockford, and will be one of the handsomest structures devoted to the movies in that part of the state.

Condon & Reynolds of De Kalb, have completed arrangements whereby they will show motion pictures every Wednesday and Saturday in the Opera House at Hinckley.

Arthur Lowy, of the Illinois and Indiana Film Exchange, has purchased "Reckless Wives," from Pinnacle Production, Inc., and will release this feature in the Illinois and Indiana territory.

Vice-president Sid Goldman, of F. B. Warren Company, will put salesmen to work July 11th in anticipation of the release date for Warren releases which is September 4th. J. L. Campbell will cover the city territory and M. Whitmore has been assigned to outside territory.

M. Feldstein, of Wholesome Film Corporation, will leave in a few days for Montreal and other eastern Canadian states on company business.

Gollos & Gollos have purchased extensive territory on "The Wandering Jew," the All Art Pictures Corporation super feature, including Illinois, Indiana, Wisconsin, Missouri and Kansas. The first Chicago showing of this feature will be at Barbee's theatre, opening September 3rd for an indefinite run. Gollos states that arrangements already have been made for an elaborate prologue and use of opera singers during the presentation at Barbee's. Another Gollos & Gollos picture being shown in Chicago this week is "Your Daughter and Mine" which is going over well at the new Adams theatre.

I. Maynard Schwartz, Chicago manager of Educational, is busy taking care of the details in anticipation of the Educational convention to be held in Chicago on July 18th, 19th and 20th, one of the features of which will be a dinner tendered by President Hammons to the branch managers, producers of pictures released by Educational, and a number of stars which appear in these pictures. Mr. Schwartz reports business holding up well despite the oppressive heat and looks for a marked revival of theatre attendance during August. Messrs. Hammons and Ginsberg stopped off in Chicago Sunday for a conference with Manager Schwartz and will return for the convention.

Manager Ben Beadell, of Associated Producers, reports extensive bookings on "Mother O' Mine," the widely advertised Ince feature. It will open for a week's run at the Roosevelt on July 10th and also is going into Balaban & Katz and Lubliner and Trinz houses.

Charles Miller, well known in Chicago motion pictures circles as a successful manager, has purchased the Monarch theatre on West Division street, from Louis Bloom and it is reported will personally take charge of the house.

Herman Stern, district manager of Universal, was the host at a dinner given on the La Salle Roof Saturday, at which Chicago Manager Lesserman and department heads, with their wives were guests. The occasion marked the twenty-fifth wedding anniversary of Mr. and Mrs. Stern, and a pleasing feature was the presentation of a magnificent bouquet of twenty-five American beauty roses by the dinner guests to their chief and his wife.

John Silha, president of the Chicago branch of the Illinois Exhibitors Alliance is taking a week's vacation in Michigan. Before returning to Chicago he will visit Detroit and other cities.

Chicago Office of Universal Has New Aid

A new service stunt has been put into effect in Universal's Chicago Exchange, which is declared to be of especial service for the small town exhibitor. It is the preparation of expertly written advertising appeals for small town mailing lists. These appeals are prepared individually for each theatre requesting them and are mineographed and forwarded to the theatre from Universal's Chicago office, ready for mailing, it is announced. The bulletins are made up exactly according to the specifications of the theatre manager and there is nothing on them to indicate that they were not prepared in his own office, declares a statement from Universal's home office.

Paramount Will Add to Exploitation Staff

ON the eve of the second anniversary of the Paramount Exploitation Department, Claud Saunders, director, announces that the present force of twenty-five exploiteers will be increased to sixty. The Division of Exploitation of the Famous Players-Lasky Corp. has so justified itself in its two years of existence that S. R. Kent, general manager of distribution, authorized the expansion which will take place next fall.

The department was launched July 10, 1919, when nine men under the direction of Mr. Saunders went into the field to help the smaller exhibitors put over "The Miracle Man." An increase in the staff followed immediately for the exploitation of "Male and Female." The exploiteers now number twenty-five, averaging one man to each exchange.

Music and The Picture

The Fool-Proof Picture

By Charles D. Isaacson

FOR the idea of this article I am indebted principally to my friend, Mr. Lee Roberts, a well known song writer and thinker. Mr. Roberts, I believe has written many popular songs, including "Smiles" and is as well, one of the principal executives of the Q. R. S. Music Roll Company. He says of himself that he is only a business man dabbling with music, but this is not so. For I know that recently Schirmers accepted a set of his Piano Etudes . . . . Besides, who said that "Smiles" is not music?

Said Roberts to me the other day over the luncheon table:

"What makes a thing the biggest money maker? What's most essential to secure the largest success?"

I suggested the universality of a thing, its appeal to all.

Roberts shook his head negatively.

"No sir. A thing must be fool-proof. It must be made so that it can't go wrong . . . Take the phonograph. Any dub can turn the crank and set the needle. You can't go wrong. Compare the player-piano. You had to pump, and make expression marks. The result? The dubs and lazy ones gave up. Not fool-proof! Suppose you had to pump the phonograph to make Caruso sing! That you had to try to make expression marks. It would be no go with the phonograph. Take the kodak. Stop, look, press—picture taken. You can't go wrong. Take the automobile. Most drivers don't know the difference between a differential and a spark plug. But they know you simply pull this, press that, put your foot and—off to the White Mountains.

"Best of all take the motion picture. The greatest actors, scenery, direction, all locked up securely and made ready for projection. No matter where you go or how stupid the opera star the picture is right. It is utterly fool-proof.

"But when you come to the music—where are you? There's the greatest fault of the producer of pictures. He is at the mercy of every jerk-water founder of the ivories. The great star, the great scenes can be pounded to destruction by a wrong set of chords on a piano . . . Not fool-proof. This to my mind concluded Lee Roberts is the most important need of the picture field . . . Fool-proof music."

The point of Mr. Robert's plea is well taken. And every sensible film man must agree that there is a matter for genuine consideration. How can a picture be sent forth in all its regalia, fool-proof? The wise picture company doesn't leave it to the theatre manager to sell the entertainment. It doesn't seem to be the policy any longer to sit on one's dignity and say: "I made the picture. It's good—now it's up to the theatre to take care of their end of it." There are fine examples of lithography for twenty-four sheets down to one sheet. There are window cards, newspaper advertisements and stories—a complete selling and advertising campaign.

But the chain is not complete unless the musical link is forged strongly. What if the crowd does pack the auditorium, drawn by your clever publicity and advertising, Mr. Promotion Manager? What if the picture itself is admirably made, Mr. Director and members of the cast?

Down in the musician's pit, the wrong sort of musical accompaniment is being used, to the detriment of the film. And who's being blamed? Principally the picture manufacturer. I know because I have been a film fan, and I have listened to film fans. The theatre manager and the musician are looked upon with disdain, but not equally with the producer. It is considered to be *his* fault. And in a way, it is absolutely his own funeral.

For irrespective of the fact that the audience does or does not analyze the matter, this does apply: The picture is being made to seem less than what it is, by the musical massacre. Do you for one moment imagine that the same degree of enjoyment can be had out of a picture with or without music, with or without *good* music or with or without bad music?

Suppose that while the producing director was making the big scene, somebody had run in front of the camera doing antics which were farcical and disastrous to the situation? Of course the intruder would be "murdered," the scene would be taken over. Yet the way that the interrupted scene looked on the screen would be no worse than the proper "take" of it with improper music. We see not only with the eye but the ear. We translate our hearing into pictures, and when the wrong pictures are created they conflict with the action of the drama.

I should like to compare the film producers who are willing to allow their master pictures to go out without the music problem being settled—to builders who erect a magnificent and luxurious palace and then refuse to pay the fire insurance premium.

The picture calls for a Music Insurance Policy, too—it must be insured against the boob and the incompetent musician. How can the musical situation be made fool-proof? There's the problem to enlist the mental cooperation of the best thinkers in the country.

Of course there are many so-called solutions, some of them possibly the way out.

Heretofore the manufacturers of film have been perfectly content to leave it pretty nearly all up to the theatre men.

Now it seems to the writer that the problem is one for the producers of America. The musical matter is one which should bring them together for a genuinely serious discussion. Together, they can settle upon a plan which will settle everything. Together they can make a central Musical Committee and spend some money in investigating and experimenting. Together they can define a policy and create a uniform procedure.

Then and only then will we arrive at a musical device or plan which will be utterly foolproof.

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS
Accepted
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Temporary Headquarters
Suite 402, 729 7th Avenue, New York City

I,.....

Address .....

herewith desire to apply for membership in this association, Class.....

Dues.....

CLASSES
A—Those of the motion picture industry seeking to broaden their appeal thru music.
B—Those of the music industry and musical profession seeking to widen their scope thru the film.
C—Those seeking to give the public a greater opportunity to hear good music.
Dues are paid in advance.
$2.00 for individuals $10.00 for corporations and companies.

Review of Musical Offerings

The editor of the Musical Department offers this service to the musical artists and their managers. Throughout the summer, he will conduct a series of Reviews of Musical Numbers, and invites all who are interested to send at once their notification to him at the News offices.

In unprejudiced manner, the editor then purposes to write his impressions, good, bad and indifferent in these columns.

This service is in reality not for the musical artists *but for the theatres* and will bring them an accurate account in advance of the acts they are about to engage. Reputation of the artists will have no weight at all. The newest comer whose ability is unquestioned will be hearlded, and the poor material will be assigned to its appropriate place and labelled for the discerning theatrical manager.

Who's Who in the Musico-Picture Field?

The Motion Picture News Music Department plans to introduce the personages in the field—the conductors, organists, etc., to each other. North, South, East and West will get acquainted in these pages from week to week.

The stars of music, who are seeking engagements as soloists and novelty numbers will be pictured, described and given a standing with the managers through these pages.

This new development of the Music Department has been urged from many quarters, not least of which has been a demand from musical conductors who want to know "who is open for engagement?"

PROGRAMS FOR THE WEEK OF JULY 9 TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol—
Overture — "Pomp and Circumstance"—Elgar.
Current Events — Composite of news reels.
Specialty—Tableau titled The Spirit of Independence Day.
Novelty—Ghost of John Barleycorn—Prizma.
Dance — Ballet divertisement by Mlle. Gambarelli, Thalia Zanou and Leon Leonidow. Silhouette by Mlle. Gambarelli, Alexander Oumansky and Jessie York.
Novelty—Charles Urban subjects.
Musical—Selections from "The Firefly," by Capitol Orchestra with Capitol Ballet Corps in interpretative dance and Capitol Mixed Quartette in song numbers.
Drama—The Northern Trail—Educational.
Comedy—Among Those Present—Harold Lloyd.
Organ—Selections played by Dr. Alfred Robyn, George C. Cook assisting.

Criterion—
Feature—The Golem (Paramount) now in third week of engagement.

Rialto—
Overture — "Independence Overture."
Vocal—"Maria, Mari"—sung by Edoardo Albano—Baritone.
Current Events—Composite of news reels.
Instrumental — Trumpet virtuoso, Joseph Alessi—Song from "The Blue Paradise."
Comedy—School Days—Larry Semon.
Vocal—"The Sunshine of Your Smile, sung by Gladys Rice—Soprano.
Feature—Behind Masks—Dorothy Dalton.
Organ—Magic Harp played by John Priest.

Rivoli—
Overture — "American Fantasie"—Victor Herbert.
Current Events — Composite of news reels.
Dance—Danse Orientale by eDsha.
Feature—The Conquering Power—Rex Ingram.
Specialty—Scene from "Herodiade" produced under direction of Josiah Zuro; dances arranged by Paul Oscard.
Novelty—The Tooth Carpenter"—Tony Sarg's Almanac.
Organ—Selections from "Faust," played by Prof. Firmin Swinnen.

Mark-Strand—
Prelude—Strand Symphony Orchestra.
Current Events—Composite of news reels.

The California theatre, in Los Angeles, used this wide ad. to make known their double feature bill.

Prologue—consisting of songs by Amanda Brown (soprano) and Judson House (Tenor).
Feature — Cabiria — Harry Raver presentation.
Organ—Organ solo, Rossini's Cujus Animam.

SAN FRANCISCO

Strand—
Cartoon—A Jitney Romance—Mutt and Jeff.
Orchestra—Najo and I'm Going Back to Dreamland.
Feature—Worlds Apart—Selznick.
Next Week—Mother of Mine.

California—
Comedy—The Fall Guy.
Curent Events—International, Pathe News, Kinograms.
Orchestra—The Evolution of Dixie.
Vocal—Selection from Pagliacci, sung by Frederick de Bruin.
Feature—Billions.
Next Week—Salvage.

Imperial—
Novelty—Screen Snapshots.
Specialty—Song and Review Act with twelve people.
Orchestra—Bohemian Moonlight.
Feature—The Ten Dollar Raise.
Next Week—The Woman God Changed.

Tivoli—
Comedy—Southern Exposure.
Vocal—Trio sings "Believe Me" and "Cherie."
Orchestra — The Evolution of Yankee Doodle.
Feature—The Old Swimmin' Hole—Charles Ray.

Rialto—
Current Events — Composite of News reels.
Comedy—You're Next — Gumps Comedy.
Orchestra—Selections.
Prologue — Yendis Chinese Impersonator in a Chinese Atmosphere Prologue.
Feature—A Tale of Two Worlds.
Next Week—The Mother Heart.

The Frolic—
Comedy—On Account—Century.
Feature—The Girl in the Saddle.
Current Events — International News.
Next Week—The Man Tamer.

KANSAS CITY

Liberty Theatre—
Overture—Selections by Liberty symphony orchestra, Frederick J. Curth, director.
News—Pathe.
Comedy—"The Haunted House," with Buster Keaton.
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"The Greater Claim," with Alice Lake.
Next week—"Home Talent," Mack Sennett's Comedians.

Doric Theatre—
Overture—Selections by Doric orchestra, Sandor Kish, director.
News—international.
Comedy—"The Haunted House," with Buster Keaton.
Organ selections—Phillip E. Stevens, organist.
Feature—"Home Stuff," with Viola Dana.
Next week—"The Guile of Women," with Will Rogers.

Newman Theatre
Overture — "American Fantasie" (Herbert), by Newman concert orchestra, Leo F. Forbstein, director.
Newman News and Views.
Organ selections—Gerald F. Baker and Q. Landwehr, organists.
Special number—"The Dance of the Lily," original atmospheric prelude, Thomas Faxon, baritone. Special stage settings in conjunction with the feature.
Feature—"The Gilded Lily," with Mae Murray.
Next week—To be selected.

New Royal Theatre—
Overture—Selections by New Royal orchestra, Lewis M. Forbstein, director.
News—Royal Screen Magazine.
Comedy — "Sneakers," Christie Comedy.
Organ selections—Milo T. Harte, organist.
Special numbers — "Baby Doll" Borden. Singing "Peck's Bad Boy," with special stage settings in conjunction with the feature.
Feature—"Peck's Bad Boy," with Jackie Coogan.
Next week—"Scrap Iron," with Charles Ray.

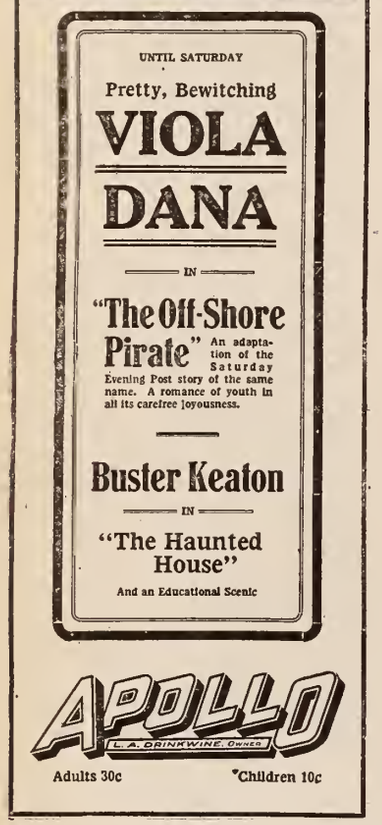
New Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
News—Screen Magazine.
Comedy—"Just in Time," Chester Comedy.
Feature—"Sham," with Ethel Clayton and Theodore Roberts.
Next week—"The Sky Pilot."

ATLANTA

Howard Theatre—
Overture—From George M. Cohan's "Mary," by Howard Concert Orchestra, conducted by Enrico Leide.
Current Events — Howard News and Views.
Violin Solo—(By Special Request) Drdla's "Souvenir," played by Rene Hemery, of the Howard Orchestra.
Novelty Film — "The Runaway Train."
Feature — "The Lost Romance" (Paramount) (first half week), "The Woman God Changed" (Cosmopolitan), (last half).

Metropolitan Theatre—
Overture—"Plantation Echoes," special arrangement of David Love; conducted by David Love, leader of the Metropolitan Orchestra.
Kinograms—News and events of interest.
Kineto Review — "Was Darwin Right?"
Feature—Charles Ray in "Scrap Iron" (First National).
Organ solo—by George Lee Hamrick.

Rialto Theatre—
Overture—Popular Dance medley.
Scenic — Burton Holmes Travelogue.



The Apollo, of Tacoma, Wash., used this long three column ad.

Current Events—Selznick News.
Comedy—Rolin.
Feature—Wanda Hawley in "A Kiss In Time." (Realart).

PHILADELPHIA

Stanley Theatre—

Overture—"Light Cavalry" (Suppe).
News—Compiled from all News Weeklies of the world.
Educational—Burton Holmes Travelogues.
Comedy—Society Dogs.
Feature—White and Unmarried—Thomas Meigham.
Next week—The Concert—Goldwyn.

Stanton Theatre—

Topical Review—Compilation of all weeklies together with local events snapped by Stanley Camera Man.
At the Bottom of the World.
Scenic—At the Bottom of the World—Sir Ernest Shackleton's "Trip To The South Pole."
Overture—"American Patrol" (Beacham).
Comedy—Touring (Mutt and Jeff).
Feature—Just Out of College—Jack Pickford.
Next week—My Lady's Latchkey—First National.

Arcadia Theatre—

Feature—The Little Fool—Milton Sills.
Current Events—Pathe News.
Scenic—Screen Snap Shots.
Comedy—Hero Pro Tem (Christy Comedy).
Next week—The March Hare—Realart.

Regent Theatre—

Feature—Guile of Women—Will Rogers.
Current Events—Selznick News.
Comedy—Snub Pollard—The Bike Bug.
Next week—Bucking the Tiger—Select Show.

Palace Theatre—

Feature—Peck's Bad Boy—Jackie Coogan.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—Society Dogs.
Cartoon—Why They Love Cave Men (Tony Sarg).
Next Week—Man of the Forest—Pathe.

Victoria Theatre—

Overture—Memories of '61.
Feature—Reputation—Priscilla Dean.
Comedy—Aesop's Fables.
Current Events—Pathe News.
Next week—The Big Town Round Up—Fox.

OMAHA

Sun Theatre—

Overture—"Barnyard Melodies"; orchestra conducted by Hugo Nordin.
Current Events—Kinograms.
Comedy—Larry Semon in "The Rent Collector."
Feature—"Boys Will Be Boys."
Next Week—"Blind Wives."

Moon Theatre—

Overture—"Wagner's March" under direction of Robert Cuscaden.
Current Events—International News.
Comedy—"Good Pals."
Feature—"The Big Town Round-up."
Next Week—"Wet Gold."

Strand Theatre—

Overture—Orchestral selection under direction of "Harry Silverman."
Current Events—Pathe News.
Comedy—"Torchy's Night Life."
Feature—"Too Much Speed."
Next Week—Not announced.

Rialto Theatre—

Overture—Orchestral selections under direction of Harry Brader.
News Events—Educational Weekly.
Comedy—Not announced.
Feature—"One a Minute."
Next Week—Not announced.

BALTIMORE

Rivoli—

Overture—Classic.
Current Events—Rivoli News of the World.
Feature—Scrap Iron—Charles Ray.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.

This one advertised "A Private Scandal" for the California theatre in Frisco.

Century—

Overture—Operatic Selections.
Current Events—Kinograms.
Added—Century Comedy News.
Special—Prizma.
Vocal—Justice Lawrie, tenor, and Fernando Guarneri, baritone, from the Chicago and Metropolitan Opera Houses.
Feature—Too Much Speed—Wallace Reid.

Parkway—

Overture—Selections from Various Operas.
Current Events—Parkway Review and Special News.
Feature—One a Minute—Douglas MacLean.
Comedy.

Wizard—

Overture—Popular and Classic Airs.
Current Events—Pathe News and Topics of the Day.
Feature—Don't Call Me Little Girl—Mary Miles Minter.

CHICAGO

Roosevelt Theatre—

Overture—"Stradella."
Pathe color.
Roosevelt News Review.
Comedy—"She Sighed by the Seaside."
Specialty—Elizabeth Hamilton Duggin, soprano, singing
(a) "A Birthday."
(b) "Will o' the Wisp."
Feature—"Wet Gold."
Specialty—Harry A. Kogen, concert violinist.
(a) "Hedji Kati."
(b) "Kiss Me Again."
Coming Feature—"Mother o' Mine."

Woodlawn Theatre—

Overture—"Pique Dame."
Burton Holmes Travelogue.
International News.
Comedy—"In and Out."
Feature—Ethel Clayton in "Sham."
Intermission—Selected.
Comedy Feature—May McAvoy in "A Private Scandal."

Ziegfeld Theatre—

Feature—"Dream Street."
Incidental music by orchestra.

Barbee's Theatre—

Feature—"Some Wild Oats." Eighth week.
Coming Feature—Babe Ruth in "Headin' Home."

Randolph Theatre—

Feature—"The Woman God Changed."
Comedy—"A Red Hot Love."
Organ selections.

INDIANAPOLIS

Circle Theatre—

Overture—"Selections from Apple Blossoms."
Novelty—Literary Digest Topics.
Novelty—"A Ride With a Runaway Train," with special effects—Lyman Hoover.
Comedy—"Toonerville Fire Brigade"—Toonerville Trolley.
Feature—"The Girl in the Taxi."
Next Week—

Ohio Theatre—

Current Events—International News.
Novelty—Literary Digest Topics.
Comedy—"On Account"—Century.
Feature—"One A Minute."
Next Week—"The Lost Romance."

Loew's State Theatre—

Overture—"Naughty Marietta."
Current Events—Pathe News.
Scenic—"Lone Trapper."
Comedy—"Bride and Broom"—Sunlight.
Feature—"Sacred and Profane Love."
Solo—Herman H. Tressle.
Next Week—"Carnival."

Colonial Theatre—

Current Events—Selznick News.
Comedy—"Janet of the Chorus" (revival of old Norma Talmadge-Vitagraph picture).
Feature—"A Divorce of Convenience."
Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"Godless Men."

This close-up of the star was used in Loew's Palace in Washington.

LOS ANGELES

Grauman's—
Overture—American Fantasy.
Novelty—Pathe Weekly.
Organ—Sweet Little Bon Bon.
Specialty—Columbia Park Boys' Band of fifty-five pieces.
Cartoon—Aesop's Fables Modernized—Pathe.
Vocal—Grand Opera selections by child singer.
Feature—Beau Revel—Ince-Paramount.
Next Week—The Bronze Bell.

California—
Overture—La Forza del Destino.
Current Events—Fox News.
Organ—Light opera selections.
Novelty—Kilauea Lakes of Fire—Prizma.
Specialty—Kathleen Clifford in song and dance numbers with bungalow and yard setting.
Feature—Cold Steel.
Comedy—Ninety Days or Life—Christie.
Next Week—Proxies.

Kinema—
Overture—American Patrol.
Vocal—Blue Moon.
Current Events — International News.
Novelty—Screen Snapshots.
Vocal—Ave Maria.
Comedy — The Bakery — Larry Semon.
Feature—The Sky Pilot.
Next Week—The Golden Snare.

Rialto—
Feature—The Woman God Changed (Now in its fourth week).

Miller's—
Feature—Pardon My French (Now in its second week).

Symphony—
Feature—Foolish Wives—(Second Week).

Mission—
Feature—Dream Street.

Superba—
Overture—National airs with slides.
Scenic—Crater Lake—Burrud.
Comedy—Wood Simps—Century.
Current Events — International News.
Prologue—Northern setting: soprano sings The Land of the Sky-Blue Water.

The Colonial, in Tacoma, Wash., a Jensen and Von Herberg house, used this to put over "Darling Mine."

Crandall's Metropolitan in Washington, D. C., used this three column ad for "Scrambled Wives."

Feature—The Wolves of the North—Universal.
Next Week—Desperate Trails.

Clune's Broadway—
Educational—Ford Weekly.
Organ—Sweet Summer Breeze.
Comedy—A Hero Pro Tem.—Christie.
Current Events—Kinograms and Selznick News.
Musical—Singing violinist renders Kiss Me Again.
Feature—A Kiss in Time—Realart.
Next Week—The March Hare.

Tally's Theatre—
Current Events—Fox News.
Novelty—A Runaway Train—Educational.
Feature—Sacred and Profane Love.
Vocal—Our Yesterdays.

BROOKLYN

Mark Strand Theatre—
Overture—America Forever — Tobani.
Specialty—Patriotic Tableau — a Columbia group against background of three ribbon drops with colored lights playing, while mixed quartette in military costume sang "Columbia, the Gem of the Ocean."
Educational—"Our Army and Navy in Action."
Vocal—"Oh, That We Were Maying"—Lillian Poli (Soprano) and Kathryn James (Contralto)
Dance—Danse Classique by Florence Rogge and Mlle. Sylvia.
Vocal—La Boheme—Mimi, False One—Sung by Georges Dufranne (Tenor) and Jackson Kinsey (Baritone).
Current Events — Composite of News Reels.
Prologue—Mixed quartette garbed in Salvation Army costume and equipped with typical Salvation Army musical instruments; including organ, appearing in night street corner scene against New York East Side background.
Feature—Salvation Nell.
Organ Solo—Concert Overture in E Flat—Edw. Napier and John Hammond at organ.
Next Week—Cabiria.

SEATTLE

Clemmer Theatre—
Overture—Bluebird.
Special—Xylophone.
Current Events — International News.
Comedy—Roman Romeo.
Feature—Man Tamer—Universal.
Next Week—Christmas Eve at Pilot Butte.

Wintergarden Theatre—
Overture—America.
Current Events—Pathe News and International.
Musical—Southern Fantasy.
Feature—Through the Back Door—United Artists.
Novelty—Topics of the Day.

Liberty Theatre—
Overture—Patriotic Pieces.
Scenic—South Sea Magic.
Comedy—Crowning Torchy.
Feature—Lessons in Love—Constance Talmadge.
Next Week—Too Much Speed—Paramount.

Blue Mouse Theatre—
Overture—Our American Flag.
Feature—Foolish Matrons — Associated Producers.
Next Week—A Private Scandal—Realart.

MONTREAL

Allen Theatre—
Overture—"It Happened in Nordland."
Scenic—"Lost, A Yodel."
Dance Number—Skaters' Waltz, Helene Wohlford.
Comedy—"Mr. Fatima," with Eddie Barry.
Current Events—Canadian Pictorial News.
Feaure—"Made in Heaven"—Tom Moore.
Personal appearance of Bryant Washburn.

Capitol Theatre—
Overture—Aria from "Lucia di Lammermoor."
Current Events—Selected views.
Comedy—"The High Sign," Buster Keaton.
Vocal Number—Excerpts from "Merry Wives of Windsor," Misses Leila Auger and Lenore Ivey.
Scenic—Pathe "Tours Through France."
Feature—"The Idol of the North," Dorothy Dalton.
Organ Solo—"I Hear You Calling Me"—D. Kenneth Widenor.

Imperial Theatre—
Overture—Selections from "H. M. S. Pinafore."
Current Events—British-Canadian Pathe News.

The Madison and Adams theatres in Detroit used this joint four-column ad.

This advertised a double bill at Fox's Terminal in Newark

Topics of the Day.
Xylophone Solo—Irish and Scotch Melodies by Jack Emerson.
Vocal Number—Selections by Miss Lariviere.
Features—"Heliotrope" and "The Rookie's Return"—Douglas MacLean and Doris May.

CINCINNATI

Walnut—
Current Events—Pathe 55.
Topics of the Day—Literary Digest.
Comedy—Southern Exposure—Christie.
Feature—Too Much Speed.
Next Week—Scrap Iron.

Gifts—
Current Events—Fox 42.
Comedy—Call a Cop—Sennett.
Feature—A Perfect Crime.
Next Week—The Barbarian.

Grand—
Current Events—Kinograms.
Comedy—Let Me Explain—Christie.
Feature—Too Wise Wives.
Next Week—Without Limit.

Capitol—
Overture—Cavalleria Rusticana—Buel B. Risinger, conducting.
Feature—His Own Law.
Capitol Summer Fashion Presentation:
Summer and sport styles on six living models.
Background—seashore, storm effect.
Two musical numbers: "I would weave a song for you." "Moonlight."
Added feature: What Happened to Rosa.
Finale—Ballet Russe—Capitol Symphony Orchestra.
Next Week—The Highest Bidder.

CLEVELAND

State—
Overture—Madam Butterfly, with solos, dances and chorus and special Japanese stage setting arranged by Managing Director George Dumont and Musical Director Hyman L. Spitalny.
Dance Specialty—By Serge Popeloff, former dancing partner of Mme. Pavlowa, offering "The Apache Dance of the Mill of Half-Gods," assisted by Miss Horan.

Current Events—Pathe News—Pathe Review.
Cartoon—Tony Sarg's Almanac, "The First Circus."
Comedy — "The Explorer" — an Edgar Comedy.
Feature—"White and Unmarried" —Thos. Meighan.
Next Week—"Too Much Speed" with Wallace Reid.

Allen—
Overture—"Triumphant America" —Vizualization of America's war history, as interpreted by Musical Director Philip Spitalny.
Setting—Four patriotic tableaux, arranged under the supervision of Managing Director S. Barrett McCormick, and Frank Zimmerer, art director.
Dance Specialty—"The Dance of the Hours" suggested by "La Giaconda," with chorus of ten, directed by Walter Cooke.
Vocal—George W. Kadel, tenor, in well known arias.
Current Events—Allenette, made up of interesting bits from many news reels, selected by S. Barrett McCormick.
Comedy—Aesop's Fables Modernized.
Feature—Zane Grey's "The Man of the Forest."
Next Week—"Snow bound."

Stillman—
Overture—Selection from Victor Herbert's "The Girl in the Spotlight," under direction of Henry Pfizenmeyer.
Current Events—Pathe News — Screen Snap Shots.
Comedy—"Society Dogs," starring Brownie the dog.
Next Week—"Over the Wire," featuring Alice Lake.
Feature—"Sham."

Park—
Overture—American Fantasie, arranged by Musical Director Homer Walters.
Theme—Arias from Mme. Butterfly.
Current Events—Pathe News—Topics of the Day.
Comedy—"Ninety Days or Life."
Feature—"Black Roses," with Mr. and Mrs. Sessue Hayakawa.
Next Week—Douglas MacLean in "One a Minute."

Strand—
Current Events—Ford Weekly.
Feature—Charles Ray in "The Hired Man."
Comedy—"Captain Kid."
Next Week—Closed if the intense heat keeps up.

Standard—
Current Events — International News.
Comedy—"Wood Simps," Century Comedy.
Feature—Frank Mayo in "The Fighting Lover."
Next Week—Carmel Myers in "The Kiss."

WASHINGTON, D. C.

Crandall's Metropolitan—
Overture—Sweethearts.
Current News—Pathe News—Topics of the Day.
Comedy—Toonerville Tactics.
Feature—Scrambled Wives—(First National).
Next Week—The Golden Snare (First National).

Loew's Palace—
Overture—Yankee Prince.
Current Events—Pathe News—Topics of the Day.
Educational—Runaway Train.
Feature—The Idol of the North (Paramount).
Next week—Too Much Speed (Paramount).

Loew's Columbia—
Dream Street (contd.).
Next week—The Wild Goose (Paramount).

Moore's Rialto—
Overture—Romantique-Encore, The Rosary.
Current Events—Fox News.
Comedy—The Night Before (Sunshine).
Educational—Kineto Review.
Feature—Beau Revel (Paramount).

DENVER

America—
Current Events—Composite.
Comedy—Ninety Days or Life—Educational—Christie.
Feature—Kazan—Jane Novak.
Next week—Wedding Bells.

Rialto—
Current Events—Pathe News.
Comedy—The Sneaker—Christie.
Novelty—Topics of the Day.
Feature—Too Much Speed—Wallace Reid.
Next week—Hold-over of Too Much Speed.

Rivoli—
Current Events—Fox News.
Cartoon—Touring—Mutt and Jeff.
Special—Motion-picture of Lakeside Carnival.
Comedy—Who's Who—Sunshine.
Feature—The Face at the Window —Fox.
Next week—Truant Husbands.

PITTSBURGH

Nixon Theatre—
Feature—Dream Street (Now in third and last week of engagement).

Grand Theatre—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—Courage—First National.
Comedy—Among Those Present—Harold Lloyd.
Next week—Scrap Iron—Charles Ray.

Minerva Theatre—
(Double Bill).
Feature—If Women Only Knew—Robertson-Cole.
Feature — Beach of Dreams — Robertson-Cole.
Special—A Day with Jack Dempsey.

Liberty Theatre—
Current Events — International News.
Special—Views of Consecration of Bishop Hugh Boyle and visit of Cardinal Dougherty to Pittsburgh.
Feature—Courage—First National.
Comedy—Astray from the Steerage.
Next week—Traveling Salesman.

Regent Theatre—
Current Events—Kinograms.
Feature—"Idol of the North"—(Paramount).
Comedy—"Just In Time."
Next week—"Scrap Iron"—First National).

Savoy Theatre—
Current Events — International News.
Feature — "Kazan" — (State Rights).
Comedy — "The Guide" — (Clyde Cook).
Next week—"Wet Gold"—Goldwyn).

Cameraphone—
Current Events—Selznick News.
Feature—"A Private Scandal"—(Realart).
Comedy—"Among Those Present" —(Lloyd).
Next week—"Reputation" — (Universal).

Lyric Theatre—
Current Events—Pathe News.
Feature—"The Kid" — (Chaplin-First National).
Next week—(not announced).

Blackstone Theatre—
Current Events—International.
Feature—"Sham"—(Paramount).
Comedy—"Edgar's Feast Day"—(Goldwyn).
Next week—"The Traveling Salesman" — (Arbuckle — Paramount).

Olympic Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—"Behind Masks"—(Dalton-Paramount).
Comedy—"The Sky Lark."
Next week — "Appearances" — (Paramount).

MINNEAPOLIS

State Theatre—
Overture—A l'Hongraise by Naver Scharwenka.
Novelty — The Eternal Miracle—Natural Color Production.
Current Events—International and Kinograms.
Special — The Victory Parade—Prizma.
Comedy—Who's Who—Sunshine.
Orchestra—The Glow Worm, with scenic and atmospheric interpretations.
Feature—Too Much Speed—Wallace Reid.
Organ — Humoresque—Arthur Depew at organ.
Next week—Wedding Bells—Constance Talmadge.

Ray Ready to Edit "Two Minutes to Go"

Charles Ray, who has been working night and day on "Two Minutes To Go," his ninth production for First National release, announces his latest comedy-drama will be ready for editing and cutting this week. It took Mr. Ray just five weeks to finish the picture.

It is understood that Charlotte Pierce will play the most important feminine role in Mr. Ray's next and tenth production for First National release, the title of which has not yet been decided upon.

"Two Minutes To Go," was directed by Mr. Ray himself from the scenario by Richard Andre. Prominent in the cast are Mary Anderson, Lionel Belmore, Tom Wilson, Lincoln Stedman, T. Van Dyke, Bert Woodruff, Adamae Vaughan, Phil Dunham, Francis Dumas and George W. Comm.

Synchronized Music Is Aided by Silverman

With the use of Synchronized Music Scores becoming an actual fact in many of New York's greatest motion picture theatres it is timely that attention is drawn to Jack Silverman, president of Music Score Service Corporation, the metropolitan distributors of Synchronized Music Scores.

To his energy in the early days of Synchronized music scores when a great deal of introductory work was necessary, a great deal of the headway that these scores have gained can be attributed. Mr. Silverman enjoys a wide acquaintance in the industry and this is true solely by right of the fact that, as actively interested in the Active Supply Co., he has, by the exhibitor service that company maintains, won the esteem of hundreds of New York and New Jersey motion picture men.

Always on the alert to render them any assistance calculated to make exhibiting motion pictures a pleasure, Mr. Silverman, exercising that breadth of vision, which has made his success possible early saw the possibilities of Synchronized Music.

John Stahl Starts His Second for Mayer

John M. Stahl this week began the filming of his second independent unit offering at the Louis B. Mayer studios. The story, as yet without a title, is from an original theme by the director. Bess Meredyth prepared the continuity. Like its predecessor, "Retribution," the second of the John M. Stahl productions will be presented by Mr. Mayer through Associated First National. Nanine Wright, Gaston Glass and Grace Darmond are among those already signed for the cast.

Forman and Meighan to Go West for Next

Upon the completion of the Paramount picture, "Cappy Ricks," in the Eastern studios, Tom Forman, director and Tom Meighan, star, will return to the West Coast studios in Hollywood.

Meighan's next vehicle will be "A Prince There Was," George M. Cohan's stage play. The adaptation is being done by Waldemar Young. Mr. Forman will direct the next Meighan production, which will be started about August 1st.

Turpin Well Received in "Love's Outcasts"

Mack Sennett's "Love's Outcasts," in which Ben Turpin is starred, has played a pre-release engagement of one week at the California Theatre, Los Angeles. According to word from Associated Producers, which is distributing this subject, the picture drew "unqualified praise from the patrons of the theatre and the newspaper critics." The reception accorded the comedian, says Associated Producers, is proof of Mack Sennett's foresight in starring Ben Turpin.

Associated Producers released "Love's Outcasts" on July 3rd.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Sacred and Profane Love—
An excellent attraction in every respect. (Middle West.)

Just fair, and somewhat disappointing to admirers of Miss Ferguson. Business just fair. (East.)

Fairly well liked, but nothing to rave about. Receipts poor. (East.)

The Woman God Changed—
Pleased very much. Really a good picture. But unequalled hot weather ruined business. (Middle West.)

Only pleasing, receipts fair. (East.)

The Bronze Bell—
Just a fair picture, and we did only average business. (Middle West.)

Pleasing, receipts average. (East.)

The Wild Goose—
An excellent picture. Something unusual. Drew fair-sized crowds. (Middle West.)

Just an ordinary picture which did an average week's business. (Middle West.)

The Lost Romance—
A fair business. The slender plot allowed only an average production. (East.)

This advertised "The Man Tamer" for the Superba in Los Angeles.

Too Much Speed—
Good picture. Average business. (East.)

City of Silent Men—
Best Meighan picture so far. Business good. (West.)

Traveling Salesman—
Fatty's poorest—and not doing business, either. (West.)

White and Unmarried—
Fine picture. Every one liked it. Business was very good considering the extreme heat. (Middle West.)

Sham
Nice little picture, but not strong enough to compete with the heat. (Middle West.)

One a Minute—
Breezy, light summer entertainment. Somewhat better than Douglas MacLean has done before. Business not so good. Too hot. (Middle West.)

UNITED ARTISTS

Dream Street—
As usual with a Griffith picture, opinions differed, but the box-office receipts were great, and the picture is being widely discussed. So we are satisfied. (East.)

Business picking up. Doing well for second week. Will hold same for third week. (West.)

Satisfies 90 per cent. of the patrons. Not a big Griffith but a satisfying one. (West.)

After a number of showings this is still making good. (East.)

Great picture. Went over big. Packed houses at all performances despite the terrific heat. (Middle West.)

ROBERTSON-COLE

Black Roses—
Fair business, but business not commensurate with value of picture. Too hot for any picture to do itself justice. (Middle West.)

Salvage—
The star attracted a fair amount of business, but it was not Pauline Frederick at her best. (East.)

Good Women—
An average picture, and only a fair box-office attraction. (Middle West.)

So Long Letty—
As good as the stage success. Went over big. (Middle West.)

FIRST NATIONAL

Peck's Bad Boy—
A real business getter.. You can't make a mistake in this one. (Middle West.)

Good hot weather stuff. Coogan is a big attraction. (Middle West.)

Old Dad—
No matter how hard I try, I can't put Mildred Harris over here. They just won't have her. Double this with a screaming comedy, and business just barely stayed away from the losing side of the ledger. (East.)

Scrap Iron—
Knock-out of a picture. psychological time for good attendance on account of the "fight" talk thruout the country. Did good business. (West.)

Gypsy Blood—
Disappointing. Lacking in originality. Played to good receipts. (East.)

Mamma's Affair—
Went over big and pleased my patrons greatly. (West.)

The Sky Pilot—
A great picture; went over big. Give us more like this. (West.)

Jim the Penman—
An average picture with the usual business. (West.)

Girl in the Taxi—
Fairly good picture which brought average box office receipts. (West.)

REALART

Such a Little Queen—
My patrons were well pleased with the production. A good business for the week. (Middle West.)

Private Scandal—
Fair amount of business but those who saw "Sentimental Tommy" were disappointed in the star's role in this production. (East.)

House That Jazz Built—
Good business and an unusually good domestic drama. (East.)

Ducks and Drakes—
Not as good as some of Bebe Daniels other pictures, but fair. Drew well, as she is very popular here. (Middle West.)

Two Weeks with Pay—
Excellent picture. Did good business despite torrid weather. (Middle West.)

Don't Call Me Little Girl—
One of Minter's best. Women and children patronized it heavily. (West.)

GOLDWYN

Tale of Two Worlds—
The attendance did not justify the merit of this production. A fair week's business. (Middle West.)

Made in Heaven—
Business excellent. Nice clean little picture that goes good on a hot day. (East.)

EQUITY

Charge It—
They liked this. Good type and excellent role for Miss Young. Has pronounced public appeal. (East.)

ASSOCIATED EXHIBITORS

Rider of the King Log—
The picture did a fair business despite bad weather conditions. (Middle West.)

SELZNICK

A Divorce of Convenience—
A very excellent box office attraction. Business very satisfactory in spite of extremely hot weather. (Middle West.)

UNIVERSAL

The Fighting Lover—
Picture is all right, but we can't pull any business in this heat no matter what the attraction. (Middle West.)

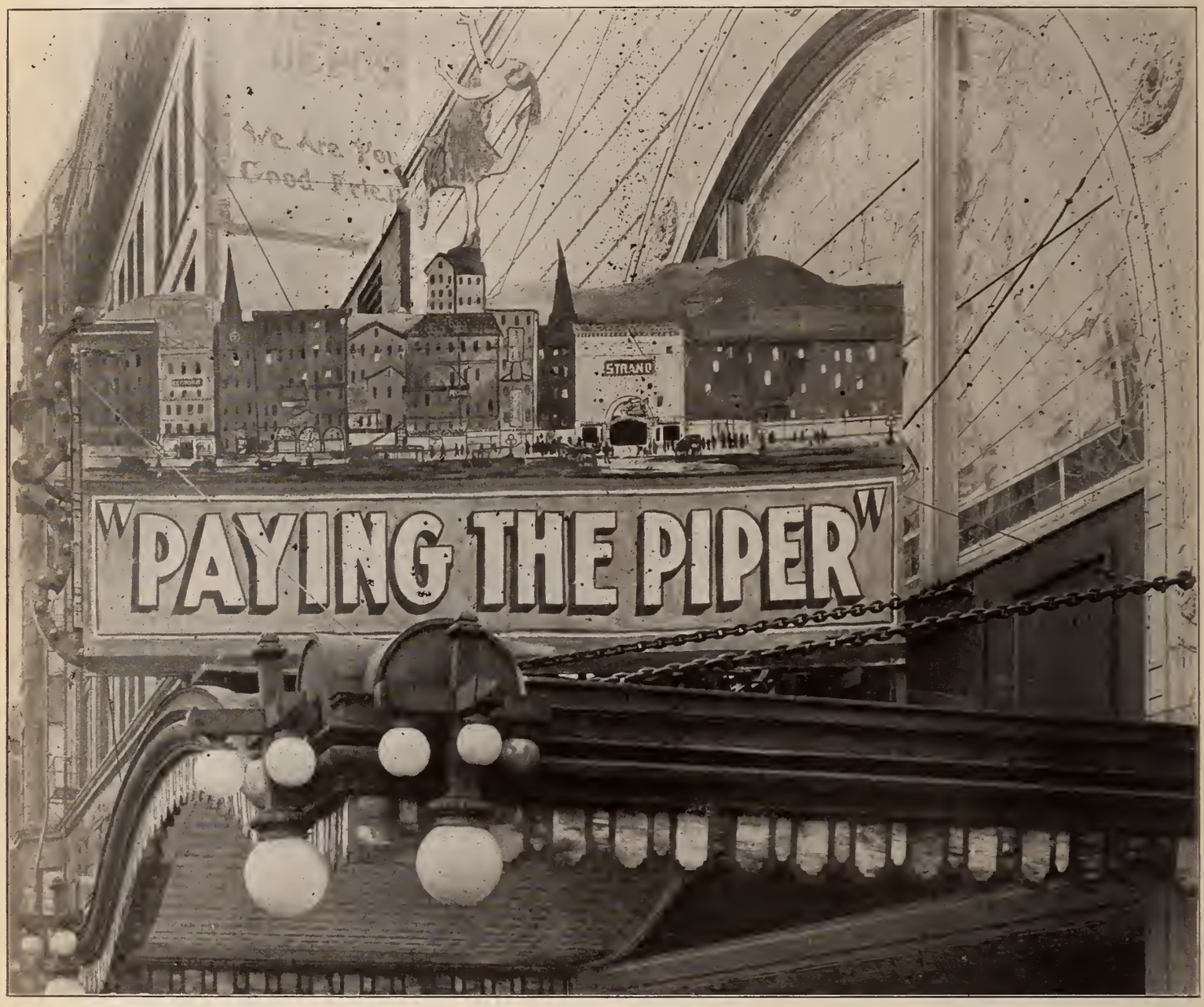
HODKINSON

Man of the Forest—
Strong, interesting tale well acted throughout. I was very well satisfied with the attendance, which was average, altho mercury reached 90 degrees in shade. (Middle West.)

An artistic ad. for "The Lost Romance," used by the California theatre of San Francisco.

Exhibitors' Service Bureau—Pages 464-470

Striking Cut-Out Used by Strand Theatre, Cedar Rapids



Here is a marquee decoration used for "Paying the Piper" by the Strand theatre, Cedar Rapids, Iowa

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

When a showman in a city the size of Chattanooga, Tenn., goes to the length which E. R. Rogers, manager of the Rialto theatre of the above named city, has in building a lobby display the least a trade paper can do as a compliment is to fill a page showing his achievements. The above is Mr. Rogers' advance lobby display for "The Idol of the North"

"Peck's Bad Boy" ballyhoo which I. E. Phelps, manager of the Tivoli theatre, San Francisco, paraded about the streets

Preacher Sermonizes on "The Inside of the Cup"

The Stratford Congregational Church advertised "The Inside of the Cup" in their printed weekly programs. A. S. Nathan, Paramount exploiter for the New Haven exchange, arranged the tie-up with Rev. Robert C. Whitehead, the pastor.

F. Feldman, manager of the Stratford theatre, gave a private showing to the ministers. Reverend Whitehead was so impressed with the picture he advertised the film as "A moving picture worth seeing," and asked his audience to hear his remarks about the film and its subject matter at the Thursday night prayer meeting.

Nelson Grabs Billboard Site on Hotel Walls

Two circuses had all the billboards in Lowel so John P. McConville, Paramount exploiteer out of Boston and Walter Nelson, manager of the Merrimack Square Theatre, copped the Arlington Hotel walls, which are located in one of the best corners in town. The sides of the building accommodated a six and a 24-sheet. "Deception" was the picture.

Seattle Has a "Dream Street" Now

The changing of the names of streets for the time being to "Dream Street," as exploitation for the picture, "Dream Street," began in New York and has been followed with success in Philadelphia, Chicago and Denver.

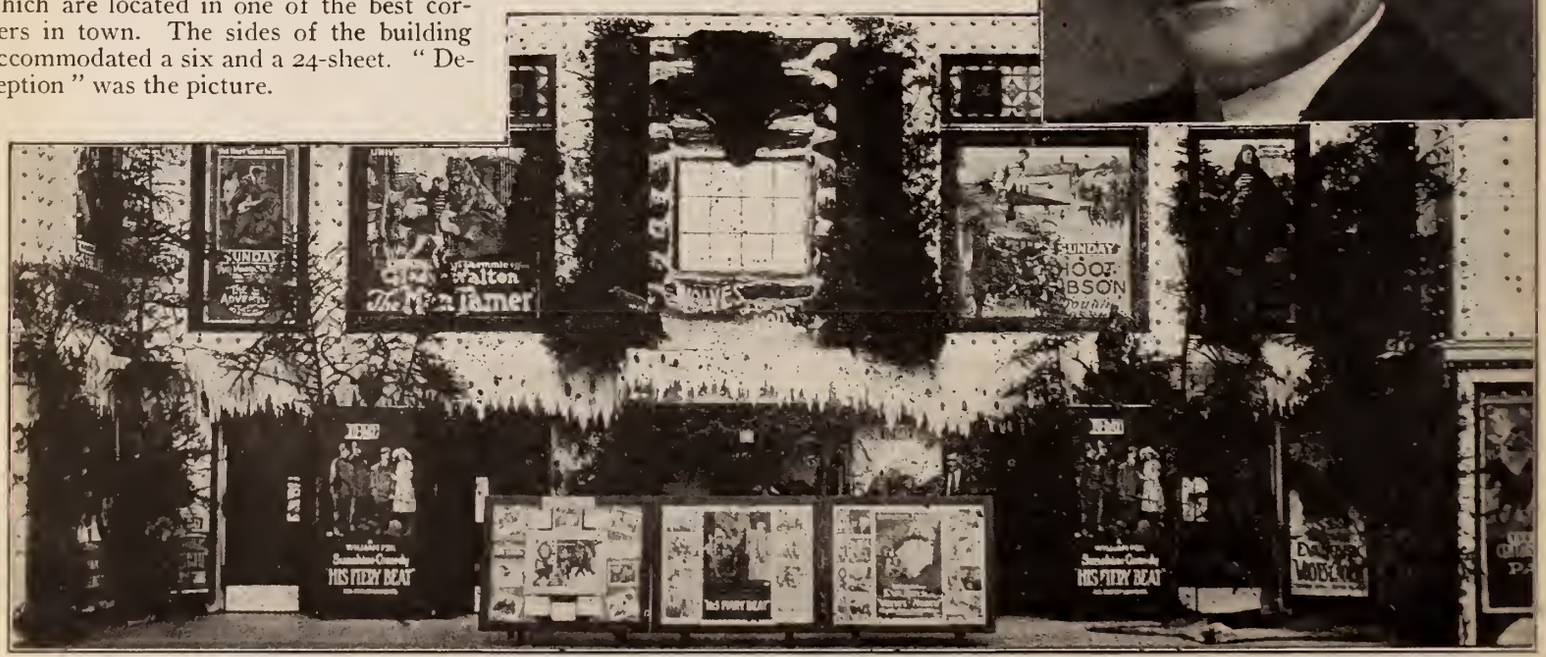
Now the stunt has been put over at Seattle, where "Dream Street" has been playing at the Winter Garden.

Besides having the city council pass resolutions allowing the name of Third Avenue to be changed to Dream Street during the period of the run, all of the merchants on the block, on which the Winter Garden is located, cooperated with the management and decorated their stores and the exterior of their buildings, strung lanterns along the sidewalks and streamers across the street, giving the entire place an appearance of gayety. The newspapers of Seattle devoted much front-page space to the occasion.

Unusual Denver Occurance Makes Great Publicity for "Reputation"

One of the most unusual coincidence of the moving picture business occured last week in Denver. "Reputation," the current Priscilla Dean Jewel production, was booked at William Fox's Rivoli theatre and already teaser ads had appeared two weeks prior to its booking. The cashier of the Rivoli, an exceptionally pretty young woman, was attacked on a lonely street on her way home from the theatre one night, and in self defense shot her assailant and killed him. Her husband is a policeman and after her sister had been killed under very similar circumstances a short time before he secured a permit for her to carry a revolver. At the inquest next day she insisted on telling her story to the coroner, and in bringing in the verdict, the jury absolved her from any blame on the ground of self defense and in "protection of her reputation."

This phrase was picked up by the theatre in which she worked for their exploitation and they came out with an advertisement carrying the picture of the cashier and opposite, this caption: "This plucky Denver girl shot and killed a man to save her reputation." Below that a picture of Priscilla Dean and opposite her picture, this: "See what Priscilla Dean does to save her Reputation."



C. L. Meister, manager of the White House theatre, Milwaukee and his lobby display for "Wolves of the North"

Lobby display for "Prisoners of Love" by the Pearce theatre of Port Ar thur, Texas

Cloakey Pulls New One for "The Nut"

Winnipeg, Manitoba, newspapers announced the escape of a "nut" on the day that "The Nut" opened at the Lyceum theatre, which is now under the management of Oral D. Cloakey, one of Canada's most renowned showmen. The reward offered for the capture of the "nut" was $1 and two complimentary tickets to the show. It was stated in the papers that the escaped person would visit certain places in the city at certain hours and could be identified by the fact that he would carry a bag of peanuts in his left hand. The captor was required to go through the ceremony of tapping the "nut" on the shoulder and saluting him with the question, "Are you a 'nut?'"

Incidentally, the "nut" was allowed to escape every day and the dollar prize was given each of the six days of the run.

Owensboro Theatre and Department Store Co-operate

"Nineteen and Phyllis" is a picture that just naturally makes it a great feature in which to interest the clothing merchant in a window tieup, since part of its story is how Ray managed to keep well dressed on $18.00 a week, and this is what started Manager A. E. Bamberger, of the Bleich theatre, Owensboro, Ky. to one of the most exclusive stores of the city with the request for a co-operative window display.

The result was the use of the most prominent window in the whole city all dolled up as is shown in the accompanying cut.

"Home Stretch" Ties Up with Latonia Races

Douglas MacLean's racing picture, "The Home Stretch," was tied up in an effective fashion with the Latonia races when the picture played at the Lyric theatre, Cincinnati. Norman Dixon, the Paramount exploiteer, printed each day two thousand cards with the entries for the day on one side and the advertisement of the picture on the reverse side. The thousands of automobiles crossing the river to the tracks are held up at the toll gate. Here a man distributed the cards. Dixon also used a street ballyhoo stunt with a race horse and boy dressed like a jockey.

Teaser Ads. Work Well for the Majestic

Teaser advertisements in the newspaper classified columns attracted considerable attention and comment during the run of "Good References," at the Majestic theatre in Streator, Ill. One specimen of the advertisements was:

"Wanted, a job as stenographer. You will need references. See 'Good References' at the Majestic tonight."

Another read: "What do you require to secure a position? See the answer at the Majestic Theatre tonight."

"These advertisements brought them in." Manager Bradford Brayton declared.

HOWDY FOLKS! ME AND TAR BABY ARE COMIN RIGHT ALONG. WILL BE WITH YOU SOON
Jackie Coogan
THE "KID" HIMSELF IN
"PECK'S BAD BOY"
FIVE REELS OF FURIOUS FUN

Ballyhoo for "Peck's Bad Boy" part of a circus parade which manager D. J. Smith of the A-Muse-U theatre, Clinton, Iowa, used to exploit the above named picture

Meister Scores in Milwaukee with Novel Lobby Display

O. L. Meister, manager of the Whitehouse Theatre in Milwaukee, recently attracted great attention in that city by the theatre front and lobby display he arranged for "The Man Tamer."

Stretching across his entire theatre front and extending for eight feet from front to rear, he put up a double marquee, with brightly colored and scolloped edges, closely resembling a circus tent. Under this tent he sprinkled saw-dust on the floor of the lobby. To the two tent poles which held up the marquee, he attached cut-outs of Gladys Walton in circus costume. Other cut-outs of the star were planted near the box-office. Toy balloons fluttered from the edge of the tent.

Meister also provided a bally-hoo—a clown in regulation garb, and a pretty girl in the costume of a wild animal tamer. An additional touch to the front was given by a huge buffalo skin mounted high above the entrance.

Meister also introduced a novel lobby stunt for his recent showing of "Wolves of the North." In addition to pine tree and snow effects for his lobby, Meister constructed a shadow-graph screen over his entrance so that it looked like the frost-covered window of a northern-woods log cabin. Behind this window he had figures moving, and casting strong shadows. The unique effect caused great crowds to collect and did much to swell the box-office receipts on the showing.

Breslin Takes Page from Medicine Show History

Manager John J. Breslin, of the Jefferson theatre, Auburn, N. Y., which abandoned vaudeville in favor of summer pictures, is a man willing to try anything once which stands a possible chance of improving his summer business. Here is an example of how he worked:

He booked "Peck's Bad Boy" for four days, starting with Sunday, and decided upon a "string" test as a good way to pep up receipts. On the final night of his showing of "Peck's Bad Boy," six boys, ranging from 10 to 15 years of age, appeared on the stage in their ordinary clothes. A plain deal table was set in the center of the floor and a large 10-penny nail driven firmly into the middle of it. On this nail was tied the ends of six pieces of string about 12 feet long each. Each boy was to take the free end of a piece of string between his teeth and see how quickly he could reach the end of it by collecting it gradually into his mouth.

The sight of half a dozen boys chewing away on long pieces of string and gradually getting closer to the table in the center of the stage was a funny one. The audience did just what it was supposed to do—laugh.

The boy that came to the "end of his rope" soonest got $3; the best second received $2, and best third $1. In all, the stunt took about fifteen minutes to pull, and it was a laugh from start to finish. Result: it relaxed the audience, gave them something to smile about, provided the little bit of variety so essential to keep them keen and alert for the picture to follow.

"19 and Phyllis" window display tie-up which the Bleich theatre of Owensboro, Ky., effected with a leading department store

Harwell's Ballyhoo Works at Ball Park

"Bill" Harwell, who manages the Empress Theatre, Wichita Falls, Texas, has been pulling some more original exploitation stunts, thereby getting his name, that of his showshop and the program he is presenting on the front pages of the newspapers, besides the word of mouth advertising he pulls down.

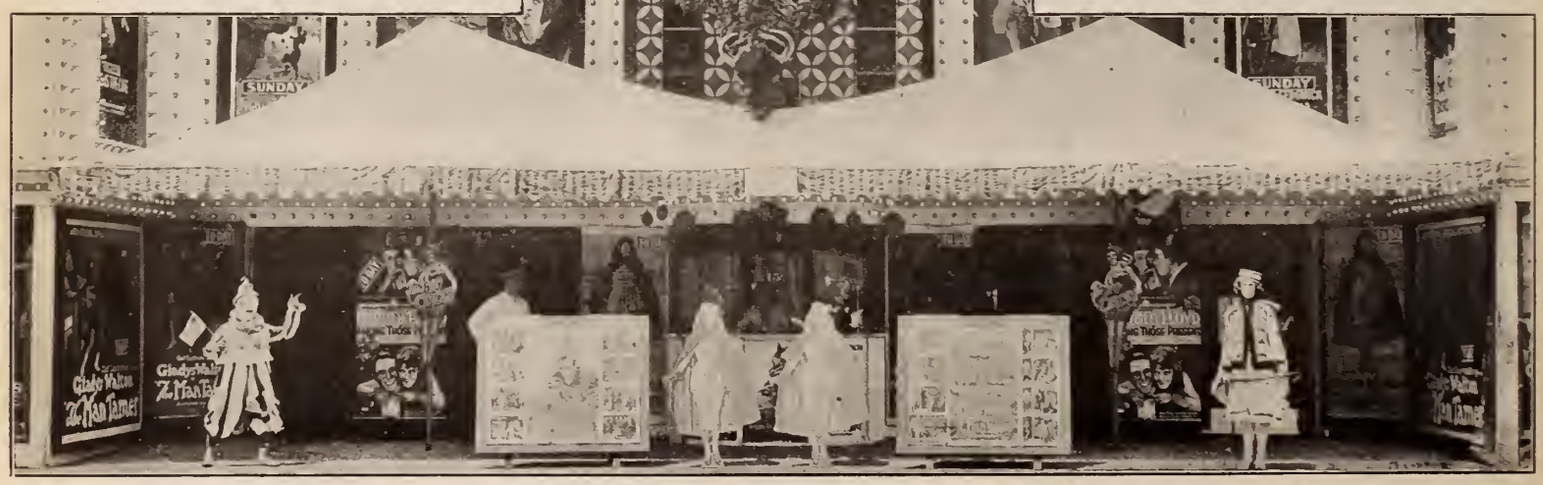
Mr. Harwell's latest stunt was for "Get Your Man." Wichita Falls' baseball club was playing a game at the local park so Mr. Harwell planted a rough looking customer in the grandstand.

Just before the game started, in walks a fellow in boots and spurs and army clothes, representing as nearly as possible a Canadian mounted police, and carrying a suit case. He walked up and down the aisle several times, casually looking over the crowd, stirring up quite a bit of curiosity. After he had spotted his man, he set down the suit case, and calmly started up into the grandstand. When he got to him, he suddenly slapped a pair of handcuffs on him, and then the fun started. Everybody rose to their feet to see what it was all about. They were still standing and curiously watching as he dragged the fellow down the aisle and back to the suit case, from which he took a card, bearing the inscription, "Buck Jones in Get Your Man, Empress, Tomorrow," and suspended it on the wire netting. When they realized it was a fake everybody laughed and a few applauded.

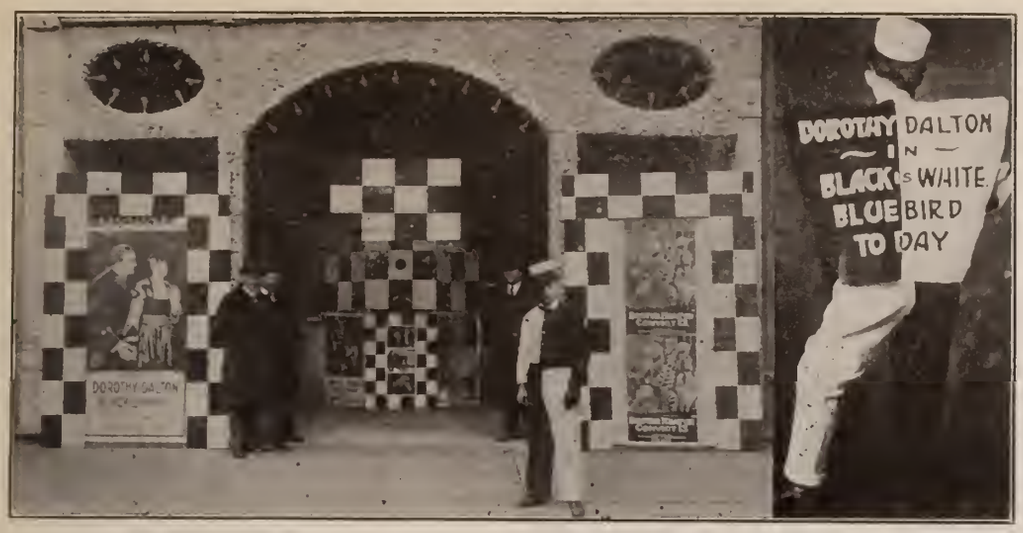
Wilkerson Stages Prologue for "Snow Blind"

I. P. Wilkerson production manager of the California theatre, Los Angeles, added a bit of contrasting color to the program prepared for the engagement of "Snow Blind" with a prologue in which the Sylvana Dancers introduced a pantomimic interpretation of the "William Tell Overture." The numbers included "At Dawn," "Storm Scene" and "Finale."

The stage setting provided is illustrated by the accompanying cut.



Novel lobby front for the showing of "The Man Tamer" which C. L. Meister, manager of the White House theatre, Milwaukee, Wis., originated



Some black and white exploitation for "Black is White" by the Bluebird theatre of Orangeburg, S. C.

Chicago "Reputation" Exploitation Goes Big

One of the most striking examples of merchant co-operation, in exploitation recently was successfully put over in Chicago when more than 3,000 merchants helped to exploit "Reputation." The exploitation was arranged by the management of Asher's Roosevelt theatre, where the picture was shown, and by W. L. Hill, Universal's exploitation expert in the Chicago territory.

The wholesale tie-up, perhaps the most complete ever made in any locality, was built around an attractive window card printed in two colors on special stock. There was nothing on this card to boost the picture except the word REPUTATION. The reading matter on the cards was as follows: "Our Reputation built on quality, excellence of Service, fairness of Prices," artistically displayed.

There were few merchants approached on the subject who did not gladly put one or more of these cards in their shop windows. The cards were distributed by five pretty girls, and, during the week before the showing, blossomed forth in more than 3,000 Chicago shop windows.

Other widespread methods were used to exploit "Reputation" for the Roosevelt theatre. Forty thousand automobile tags were distributed to car owners and drivers. This tag cautioned the driver to observe the city parking ordinance and "save his reputation." The following caption also was on the card:

"You are Summoned to Appear at Asher's Roosevelt Theatre.—P. D."

In addition to the usual billboard advertising, a drive was made through the Elevated Railway billboards. Every one of Chicago's "L" stations had at least one one-sheet concerning "Reputation", and at the important stations and intersecting points, special art three-sheets were used.

To put the finishing touches on the exploitation, a group of young women devoted several days to sending out hundreds of telephone calls.

"Witching Hour" Bargain Sales Win in Sioux City

A "Witching Hour" bargain sale was worked to great advantage for the picture of this title when it played at the Royal Theatre, Sioux City, Iowa. John J. Friedl, manager of the Royal, tied up an entire page of advertising. These stores advertised bargain sales on all their goods from 3 to 4 on Saturday. Friedl's representatives were on hand and passed out passes to the first twenty persons patronizing the bargain sales in all the stores.

The papers were sold on the idea through the unexpected whole page on a week-day. They gave the stunt good free publicity. The proprietors pronounced the sales a big success and Mr. Friedl's idea of the free passes lured the people even more than the low prices of the merchandise.

Essays Interest Many Atlantans

Miss and Mrs. Atlanta revealed a lot of secrets a week or two ago, when Frank Hammond, of the Forsyth and Rialto theatres, Atlanta, conducted an essay test on the intriguing subject of "What Every Woman Knows—About Men."

It was exploitation for the picture, "What Every Woman Knows."

Mr. Hammond tied up with the Atlanta Georgian, and gained two columns of free publicity for every evening for a week before the picture opened, and until Thursday night of the engagement, the winners being announced on Friday.

The publisher of the Georgian, James B. Nevin, and one of the most prominent of Atlanta's literary women, Mrs. Lollie Belle Wylie, consented to act as judges, and the essays flew thick and fast.

The essays were limited to two hundred words, and literally hundreds of essays were received. The first prize was twenty-five dollars, the second prize ten dollars, and the remaining prizes were tickets to see the picture.

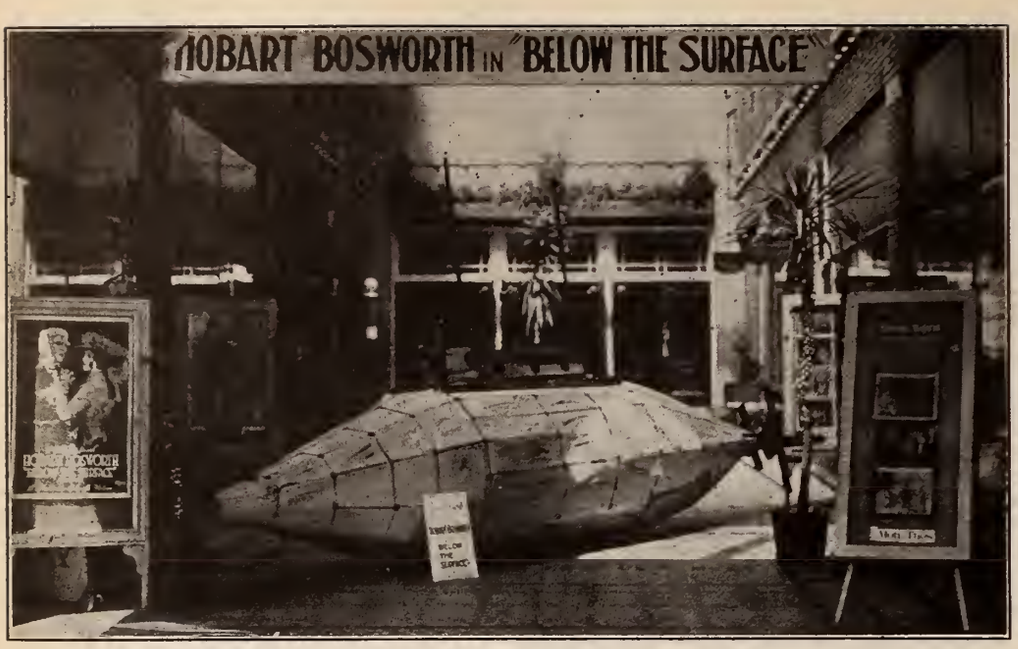
Cash's Exploitation Ties-Up with the Bakers

Lowell Cash, who exploited "Outside the Law" through the Middle West for Universal, believes that the surest way to get into the homes with your advertising is to get in by the back door—with the milk man, the grocery man, or baker's boy.

Recently he startled an Ohio town with dodgers under the milk bottle. His latest stunt was the appearance of dodgers with every loaf of bread on the kitchen tables of Emporia, Kan. He had tied up with bakeries in that town.

Harry Carey in The Freeze Out
Harry Carey in The Freeze Out
Back to 1914 PRICES
Carl Laemmle offers
Harry Carey in "The Freeze Out"
Universal Special Attraction
Harry Carey in The Freeze Out
BUBBLING OVER
Carl Laemmle offers
Harry Carey in "The Freeze Out"
Universal Special Attraction

Lobby display for "The Freeze Out" which Manager J. C. Belmont of the Empress theatre, Calgary, Alta., Canada, originated for the showing of this picture



"Submarine" built by Harry Swift, Albany Paramount exploiter, to advertise the showing of "Below the Surface" at the Regent theatre, Rome, N. Y.

Character Reading Stunts Aid Showing

W. A. Moore, manager of Poli's Theatre in Meriden, Conn., reports that he has great success with exploitation dealing with character-reading stunts. His latest achievement along this line was a novel competition inaugurated during the run of "Reputation."

In "Reputation," Priscilla Dean plays a variety of roles, so Moore obtained photographs showing Miss Dean in four different poses, depicting four entirely different character phases. These he caused to be published with a challenge to the reading public to characterize each pose with a single word.

The stunt was tied up with the local interest in the character reading experts employed by the Meriden factories. Hundreds of replies were received and much interest in the production aroused. To the patrons who showed the most ingenuity in characterizing the four poses of Priscilla, Moore presented complimentary tickets to his theatre.

Wesley Barry and Jack Coogan Exploited

During the past two weeks "Dinty" and "Peck's Bad Boy" were featured at the new Stanley theatre and at the same time several of Philadelphia's leading department stores participated in effective tie-ups. Strawbridge & Clothier had a window full of "Wes Barry" hats during the "Dinty" showing, with pictures of Barry and baseball bats, gloves, catchers' masks and other appurtenances of boyhood on the floor of the window.

Snellenburg's and Wanamaker's advertised Jackie Coogan dolls in their daily ads and in their windows by small window displays, and in every case the fact was mentioned that the picture was then being shown at a leading theatre.

Mystery Overture Is Hyman's Latest Stunt

The stereotyped overture number in which the symphony orchestra plays a recognized composition was avoided at the Brooklyn Mark Strand when Managing Director Edward L. Lyman presented "the mystery overture," in which a mechanical contrivance was utilized to close the opening offering. The electrical contrivance was a rapidly twirling ball apparently unsuspended in mid-air with a woman soloist in the middle of the varicolored sphere singing a Herbert popular hit.

While this electrical effect appeared costly it was an economical innovation according to Mr. Hyman. The ball was nothing more than two highly polished, circular tin bands mounted upon a frame made invisible by a black mask which black background created the illusion of the sphere being suspended.

The soloist concealed below the spherical device was hauled to the center of the ball on what amounted to an elevator or adjustable platform. The orchestra played Herbert's "The Only Girl." Then the curtains parted and in a dark stage disclosed the circular tin bands revolving rapidly with a color wheel also in operation creating the effect of a highly colored bubble. Slowly the soloist was raised to the center of the twirling bubble and suspended there he sang, "When You're Away," with the ribbons of light made by the color wheel encircling her.

This novelty was called "The Crystal Girl," and gave a distinct new note to the overture.

The mystery touch was that of the ball or sphere apparently twirling without axis or suspension and the sudden appearance of the soloist in the sphere. It almost seemed that she developed out of a wraith of color.

Here is the "circus" which the Strand theatre, Cedar Rapids, Iowa, used in the lobby as exploitation for "The Little Clown."

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Paramount Announces July 10 Releases

THE productions listed on Paramount's release schedule for July 10 are Wallace Reid in "Too Much Speed" and the first Paul Powell production from the London studios of Famous Players-Lasky British Producers, Ltd., titled "The Mystery Road."

The Wallace Reid picture is a continuation of the experiences of the characters in "What's Your Hurry?" Mr. Reid's previous automobile picture for Paramount, and the three principal characters of that story, Dusty Rhoades, played by Mr. Reid; Virginia MacMurran, played by Agnes Ayres, and Pat MacMurran, played by Theodore Roberts, are again brought to life. Frank Urson directed.

"The Mystery Road" features David Powell, the eminent Scotch actor. The story was written by E. Phillips Oppenheim, with scenario by Margaret Turnbull, and Paul Powell directed. In addition to David Powell, the cast includes Mary Glynne, Ruby Miller, Nadja Ostrovska, Pardoe Woodman, Percy Standing, Lewis Gilbert and Irene Tripod.

Rialto Presents Semon's "School Days" Again

The Rialto Theatre, New York City, has just presented the Larry Semon comedy, "School Days," although this subject was screened throughout the country several months ago. This was done, says the Vitagraph headquarters, as a result of the popular demand for a revival of this comedy production.

Several exhibitors, in addition to the management of the Rialto, have signified their desire and intention to revive a number of the Semon comedies, just as they were originally produced, declares a statement from Vitagraph's home-office. Meantime Semon has just completed a new comedy, "The Bell Hop," which is now being edited.

Norma Talmadge to Star in "Smilin' Through"

Norma Talmadge upon the completion of her vacation this month, will return to the studio and start work on "Smilin' Through," her next production for First National release. Miss Talmadge will be seen in the part played by Jane Cowl in the stage version, last year. Herbert Brenon will be the director.

Two Reel Drama at Capitol

First of Educational-Selig-Rork Short Features Given Premiere

THE world's biggest theater, the Capitol in New York, was the scene of the revival of short photoplays when the Educational-Selig-Rork Photoplay was given its world premier with one of the series as the only dramatic subject in an interesting programme of short pictures.

The photoplay which was presented was "The Northern Trail," from James Oliver Curwood's story "The Wilderness Mail." It is a well acted picture of the Far North, with Lewis Stone, Ethel Grey Terry, Wallace Beery, Walt Whitman and Margaret Landis playing the leading parts in a play as full of thrills and heart throbs as most long features.

"The Northern Trail" shared with Sam L. Rothapfel, manager of the Capitol, the approval of the New York newspaper critics of a summer programme devoid of any "padding."

"A revival of the screen drama in its original two-reel form," says the American, "is seen in 'The Northern Trail,' based on James Oliver Curwood's story 'The Wilderness Mail.' It has the Curwood flavor and is a fine story of the snow-covered country."

The Times speaks of the "excellent refreshing snow scenes and the sincere acting of Lewis Stone." The Morning Telegraph says: "Something unusual in drama is the short picture from the story by James Oliver Curwood called 'The Northern Trail.'"

"The Policeman and the Baby" is another of the Selig-Rorak series that has been completed and will be released soon by Educational.

Richard Tully to Film Plays

Completing Personnel for Production of His Noted Stage Successes

RICHARD WALTON TULLY, well known dramatist and stage producer, who has entertained the motion picture industry as an independent producer, releasing through Associated First National Pictures, Inc., is rapidly completing the personnel of his organization and making plans for the future. "Omar the Tentmaker," the first of the Tully Productions, is now being filmed at the Brunton Studios, in Hollywood, and will be followed by another of his famous stage successes, "The Masquerader."

Guy Bates Post, who starred in both plays on the stage, will likewise play the lead in the film versions. A carefully picked cast is being engaged by Mr. Tully in support of Mr. Post, including Lawson Butt, Virginia Fair and Otto Matiesen.

While the filming of the productions will be under the direction of James Young, Mr. Tully will personally supervise the work. Wilfred Buckland has been engaged as art director, and the chief cameraman will be Rene Guissart, who for the last three years has been photographing the Maurice Tourneur productions.

Praise "Foolish Matrons"

Los Angeles Critics Receive New Maurice Tourneur Film Favorably

IN a statement just issued from the New York headquarters of Associated producers it is stated that Maurice Tourneur's "The Foolish Matrons," distributed by Associated, was highly praised by the critics of the Los Angeles newspapers during the recent engagement of the production at the Symphony Theatre in that city. Excerpts from the leading Los Angeles newspapers, as quoted by the Associated's home-office, are submitted as follows:

Grace Kindsley in the Times: "Maurice Tourneur has set a new pace for the picture producers who would make great human dramas for the screen. 'The Foolish Matrons' indeed makes up for a long season of namby-pamby milk-and-water drama, with its puppet heroine and hero, its obvious stories, its tiresome twaddle. That real literature may actually be developed on the screen is revealed by the newest Tourneur picture."

Florence Lawrence in the Examiner: "For the moment Maurice Tourneur has turned from the pictorial and the frankly historic mood and gives us a chapter out of real life, 'The Foolish Matrons' is unquestionably one of the greatest pictures."

Frank Lloyd Company Busy on New Subject

DIRECTOR FRANK LLOYD, of the Goldwyn producing staff, took the members of "The Man from Lost River" company to Big Bear, Calif., recently, to shoot the final scenes of the Katherine Newlin Burt original scenario. House Peters and Fritzi Brunette have the leading roles.

Richard Dix, playing the male lead in "The Poverty of Riches," the Leroy Scott picture directed by Reginald Barker, is recovering nicely from the operation on his left eye, but will not be able to resume work for two weeks yet.

J. G. Hawks, Goldwyn's managing editor, is spending his vacation at Big Bear, Calif. He is also spending some of his time in writing the continuity for Henning Berger's drama, "Syndafloden," the screen rights to which were recently purchased by Goldwyn.

Tom Moore has finished the new Rupert Hughes picture written especially for him, "From the Ground Up," and will soon begin work on a new production.

Anita Stewart Finishes "Question of Honor"

The final scenes of Louis B. Mayer's latest Anita Stewart production, "A Question of Honor," were filmed this week under the direction of Edwin Carewe. This Ruth Cross story ran as a serial in the People's Home Journal about a year ago. The screen version was prepared by Josephine Quirk. It will be released as an Associated First National attraction.

Supporting the star in "A Question of Honor," Edward Hearn heads the list as leading man, and Arthur Stuart Hull has the role of the heavy. The others are Frank Beal, Walt Whitman, Bert Sprotte, Adele Farrington, Ed Brady, Mary Land and Doc Bytell.

Hope HamptonScores at Columbus Theatre

Hope Hampton scored at the Colonial in Columbus, Ohio, the last three days of the past week during her engagement in person and in her First National picture, "Love's Penalty." Miss Hampton was given the benefit of a thorough campaign of newspaper advertising. Miss Hampton appeared at four performances daily and met Governor Harry L. Davis at the State House on Thursday.

Asks Exhibitors to Decide Title

ONE of the most discussed and still open questions in the picture business is the value for pictures of original book titles. The greater the circulation of the book the more urgent is the question. H. M. Berman, general manager of exchanges for the Universal, has such a question on his hands at the present time. In the endeavor to answer it for the present occasion and to throw light for all time on the subject, he has adopted the very sensible course of going straight to the exhibitor, because in the last analysis it is his problem even more than the problem of the manufacturer or the distributor.

The first Jewel picture that Universal will release next Fall is Tod Browning's production of Edna Ferber's best known novel, "Fanny Herself." The production has just been completed at Universal City with Mabel Julienne Scott in the title role. It will be cut immediately and will be ready for release early in September.

In a statement issued during the week from the headquarters of Universal City, General Manager Berman explains:

"Ever since I have been in the moving picture business I have been deeply concerned with the matter of titles. The greatest amount of arguments always centers about the advisability of changing the title of a book or a play whose popularity is evidenced by tremendous circulation or a long theatrical run. The producer is always at a disadvantage in the matter because he has two situations to consider. First, he must have a title which commends itself to the exhibitors and second, he must have a title which commends itself to the public. He naturally thinks that a title which has been proven by the experience of the book or play to have been exceedingly popular will serve the latter purpose. Unfortunately he frequently finds the first purpose and the second quite different.

"Now, the question is just this: Shall the Universal Company put its first Jewel of the coming year, a Tod Browning production with an Edna Ferber story, a superb cast, plus Universal's justly famous exploitation, out under the title which made it famous as a book, "Fanny Herself,"—or shall the Universal, which has supplied to exhibitors some of the most cleverly contrived selling titles in the world, put its brains to work on a new title for "Fanny Herself?"

"We, in the home office, have been debating this for some time. We are now preparing our exploitation campaign. The question is extremely important to us because it is so important to exhibitors. For that reason it occurred to me that the only sensible course to pursue was to frankly ask the exhibitors of the United States whether "Fanny Herself," in view of its wide popularity, is a title that they can sell to the public which patronizes their theatres, or whether we shall throw aside the circulation value of this title and devise an entirely new one along box-office, or punch lines.

"I know that it is an unusual thing for a company to make such an appeal to the exhibitors of the country, but I cannot conceive of anything which would be of more interest to them, and I also feel that I am going to get a tremendous number of replies to my question. I know that if I were an exhibitor I would be extremely frank in telling a man who asked me such a question just what I felt about it. I sincerely hope that a great many exhibitors will be kind enough to express themselves fully and frankly in this matter. As I say, it isn't only for "Fanny Herself" but it will set at rest once and for all the arguments which have come up every year and, in fact, every day of every year.

"It is quite possible, of course, that a great many exhibitors have not read "Fanny Herself." Exhibitors are pretty busy making both ends meet and every day they see a different story unfolded before them on their own screens. I am taking the precaution to let them know the story of "Fanny Herself" in the event that they have not read the book. This is the precaution: A very complete and quickly read synopsis of this story will be found in the Moving Picture Weekly dated July 16th on Page 37. If any exhibitor does not get this Weekly, or if he has for any reason misplaced the issue of July 16th, I will be only too glad to supply him with a copy. It is hardly necessary to add that whatever action is taken on the title of "Fanny Herself" will have to be taken in a very short time, so that our Fall campaign on this first Jewel can start as soon as possible. I would, therefore, appreciate it if exhibitors would write to me at my office, 1600 Broadway, as soon as they have made up their own minds on this important matter."

Synchronized Names Chiefs

Arthur J. Abrams President of Synchronized Scenario Music Co.

ANNOUNCEMENT is made this week by the Synchronized Scenario Music Co., of Chicago, of the personnel of its executive staff. To Arthur J. Abrams, originator of these music scores, falls the post of president of the organization. Mr. Abrams, a composer of note and known to many exhibitors through his activities as sales manager for a prominent organ house, brings to his company a wealth of experience which fits him for the important post he holds.

M. J. Mintz is the vice-president and general manager. He has had a long and varied experience in the motion picture industry, and was one of the first to realize the importance of music in connection with pictures. George F. Meyers, sales manager, is returning to the picture field after a short absence, during which he served as production manager for a Chicago printing house. Mr. Meyers was formerly with Essenay in an executive capacity with the Bryant Washburn unit.

Charles Donald Fox, director of publicity and advertising, was one of the first advertising men in the industry. He has been affiliated with the industry continuously, and was at one time an exhibitor in New Jersey. Mr. Fox is the author of many stories and co-author of "Who's Who on the Screen."

Paul H. Bush has been appointed General Field Supervisor, with H. S. Buck, in charge of the Eastern district. Leslie B. Mace is covering the South, while Hy Smith looks after the West, and W. A. Haynes keeps a watchful eye on the Central district.

Twenty-two distributing centres have been located in twenty-two key cities and exhibitors are responding to the invitation of the company to visit these offices and learn more about Synchronized Music scores.

Before-and-After Fight Pictures in Kinograms

EDUCATIONAL'S KINOGRAMS, which just before the Dempsey-Carpentier battle at Jersey City, July 2, provided exclusive motion pictures of the last week's training of Jack Dempsey and Georges Carpentier, followed this by offering immediately after the battle exclusive pictures taken at the scene of the great international boxing contest. The law forbids showing pictures of the actual fight itself. Everything else of interest was "covered" by Kinograms photographers, and the scenes were included in the regular semi-weekly news reel service.

Exclusive rights to take motion pictures inside the grounds were obtained for Kinograms, state that company, so that it was the only news reel able to obtain these scenes.

Tex Rickard was shown in conference with the staff of Kinograms men, and then pictures weer obtained of the contestants. Carpentier, "beaten but glorious in defeat," was shown just after the battle and as he left the arena. Pictures were made of Dempsey, still the champion.

Properties on "Ye Old Days" Used for Film

Several features of American life which were formerly common but which have long since passed from use were obtained with great difficulty for "Get-Rich-Quick Wallingford," Cosmopolitan Productions' adaptation of the famous play by George M. Cohan which will be released early next fall. One of these was the old photographic head-rest, familiar to our grandfathers whenever they went to have their pictures taken.

In "Get-Rich-Quick-Wallingford" a picture of the board of directors of the Universal Tack Company is taken in the directors' room, and it is necessary to apply the head-rest in order to keep Judge Lampton's head in order.

The 'bus that meets all the trains in the venerable town of Battlesburg, the seat of Wallingford's daring enterprises, is a type of vehicle that the coming generation of city folks will never see again. It is the old-fashioned four-seated buggy with spangled hood which Abe Gunther, the Battlesburg baggage master drives from the Palace Hotel to the one train a day.

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Mabel Normand, as she appears in Mack Sennett's "Molly O," released by Associated Producers

Gladys Walton Finishes "High Heels"

Gladys Walton, Universal's popular young star, has just completed a new feature, "High Heels." It is from the widely read novel, "Christine of the Young Heart," by Louis B. Clancy, the scenario for which was prepared by Wallace Clifton. Lee Kohlmar directed the production.

In "High Heels" Miss Walton plays another of those girl roles which have endeared her to the picture fans of America. The supporting cast includes Frederick Vogeding, William Worthington, Freeman Wood, Kirk Lucas, Jean De Briac, Milton Markwell, Dwight Crittenden, Robert Dunbar, Ola Norman, Leigh Wyant, Huge Saxon, and the De Briac twins.

The picture will be released early in September.

Elaborate Press Book on Kipling-Pathe Special

A comprehensive campaign book will accompany the release of Pathe's "Without Benefit of Clergy" the first story written directly for the screen by Rudyard Kipling. As a part of the exploitation suggested for this production, Pathe is incorporating the beautiful musical presentation given it by Samuel Rothafel, at its world premiere in the Capital theatre. Details of the simple but effective prologue used by Mr. Rothafel in his presentation, will also be given in the campaign book.

F. B. Warner Announces Releases

Gives Producers Affiliated With Company; Has "Quo Vadis"

F. B. WARREN Corporation announces the first installment of its production and releasing plans for the new season, beginning in September. It will distribute in the United States, Canada and the entire world four Lois Weber productions, four Reginald Barker productions, four Victor Schertzinger productions, and a group of four powerful pictures from four nations of Europe to be known as the "International Big Four," with one picture from Scandinavia, one from France and one or two from Italy.

Announcement is also made that the Warren organization has obtained the revival or reissue rights of the famous George Kleine-Cines production "Quo Vadis" for which half a dozen distributors have been competing; a fifth sensational European production made by Sasch Films in Prague, Bohemia, entitled "Good and Evil," released under a contract with the Herz Film Corporation, of New York, which stars Lucy Dorrain and wich has been running for months in the principal European capitals. and the Will Bradley novelty production "Moongold," which is just finishing a five weeks' run at the Reisenfeld Paramount theatres in New York.

The first Warren announcement comprises eighteen feature length productions by big directors and concludes with the statement that other units to come through this distribution will be announced shortly. This new organization will release a production a week, beginning September 4, in addition to an attractive selection of short-length subjects.

Lois Weber's producing unit is well under way and her first big production for release through the Warren organization, "The Blot," is already completed and is now being edited for delivery to the laboratory. It is a story of unusual theme and power that represents Miss Weber's biggest effort since "Where Are My Children?" and "The Price of a Good Time" and it will have the full backing of public sentiment in every part of the country. Prints will be in all Warren branches by August 5th. Pre-release engagements will begin in several large cities in late August. Miss Weber will make only four productions a year and having started work in March gained five additional months, or seventeen in all, in which to produce and deliver her four big specials.

Reginald Barker is just starting production on the first of his unit of four big "Reginald Barker Productions." The splendid technical organization which Mr. Barker has asembled will remain intact and go with him to maintain and increase the high standards that always mark his work. Mr. Barker is the first American director to open the new season with the release of a long-run picture made for fall issue. This is his Goldwyn production, "The Old Nest," which opened on June 27 at the Astor theatre, New York, and created a sensational hit. All of Mr. Barker's new productions are to be released through the Warren organization. He has completed his contract with Goldwyn, having been their most successful director in the past two years.

Victor Schertzinger comes into his own with "Victor Schertzinger Productions" for release through Warren organization. He will also produce four pictures and already he is at work on the first of his unit, which at the moment has the title "Prosperity?" No announcement has been made of his cast. Advance reports from the coast are highly enthusiastic as to his story.

The Warren organization at the moment is guarding the secret as to what four pictures are included in what it announces as its "International Big Four" of productions —one picture from Scandinavia, one from France, one from Italy and still a further one the nationality of which has not been revealed. Current reports in New York identifies one of this series as the famous Nordisk Film Company production of Charles Dickens' famous story "Our Mutual Friend," about which many returning American film men have brought back favorable reports.

It is understood that the Warren forces will release certain one-reel scenic productions of unusual character, as well as a highly popular make of two-reel comedies. An unusual phase of this announcement is that the Warren organization has been selling its output to exhibitors for the past month without having made any printed announcement of what productions it controlled to any one other than exhibitors themselves.

Hoffman with Metro Film

Will Be Production Manager on Coast, After Years With Lasky

MILTON HOFFMAN, formerly in charge of the Famous Players-Lasky West Coast studios, and builder and organizer of that company's London producing plant, has been appointed production manager of the Hollywood studios of Metro Pictures Corporation, according to announcement this week from the Metro home offices.

The former Lasky chief will share responsibilities of the studio with Joseph Engel, who thus will be given an opportunity to devote all of his attention to the business affairs of the organization, which have increased in importance since the unit system of production there.

Mr. Hoffman, who carried American methods of picture making in England as the builder of the Famous Players-Lasky studio in London, has enjoyed a range of experience in film work that has extended from exploitation to the actual making of pictures. Beginning his business career as a newspaper reporter in Cleveland, Ohio, he soon answered the call of the camera —this time in the somewhat remote field of film selling.

After selling his stock of films under conditions far different from present-day picture distribution, Mr. Hoffman became treasurer for William Morris.

After some time with the World Special Film Corp., Mr. Hoffman went to Paragon Special Features and later to Lasky's. He was sent to Hollywood to take charge of the company's West Coast studios, where he remained for nearly five years. At the conclusion of that period he agreed to go to London to organize the Famous Players-Lasky producing unit there.

"Inside of the Cup" at Revival Meetings

"The Inside of the Cup," the Cosmopolitan production, was shown in Selma, Ala., while a series of church revival meetings was in progress.

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COMING

ALICE CALHOUN

in

"THE MATRIMONIAL WEB"

Directed by Edward Jose

Be sure to see and enjoy these Alice Calhoun pictures, "Peggy Puts It Over," "Closed Doors," "The Charming Deceiver," and "Princess Jones."

VITAGRAPH

ALBERT E. SMITH, President

Scores Nation-Wide Success

"Woman God Changed" Praised by Critics in All Parts of the Country

"THE woman God Changed," Cosmopolitan Productions' great success, has been hailed throughout the country with the same enthusiasm that press and public showed at its pre-release showings in New York.

The daily newspapers in all the big cities have paid tribute to the story, the direction, the scenario, the acting and the settings and photography. The "Plain Dealer" of Cleveland, Ohio, writes:

"'The Woman God Changed,' in Loew's Stillman, is of the highest order. It is based on the supposition that regeneration is possible in the basest of characters, and it proves its point in a convincing manner.... Suffice it to say that for thrills, heart interest, suspense and well delivered punch 'The Woman God Changed' has not been surpassed for many weeks. Prominent in the cast is Seena Owen. His work is remarkably convincing. E. K. Lincoln has been acting before the camera for many years but never before has he done any characterization quite as powerful as his Thomas McCarthy. The rest of the cast does brilliant work."

"The Washington Post" said: "It reveals a theme of tense and gripping power and is notable for some of the most beautiful and gorgeous settings both of metropolitan luxury and the beauty of the tropics, that the screen has yielded during the current season."

The critic of the "Indianapolis Star" writes: "For a picture of entertainment, action and tense dramatic situations, excellently depicted, it is a pleasure to recommend 'The Woman God Changed' at the Ohio.... The story is interesting and holds the attention throughout. Moreover, it is extraordinarily well told and acted. . . . In consideration of the thrashy pictures which have been made from similar plots and could be made from this one, 'The Woman God Changed' is one of the miracles among recent happenings in the film world."

Strauss Picture Praised

New York Press Critics Enthuse Over "The Twice Born Woman"

THE consensus of opinion among the critics of the New York Press was very much in favor of Malcolm Strauss' master motion picture, "The Twice Born Woman" which the Sonora Films Corporation is to distribute in the state rights market. The following are some of the excerpts from the Metropolitan dailies.

Robert G. Welsh, Evening Telegram:—"Naturally, the big Hippodrome lends itself admirably to motion pictures. *** But the picture itself is very beautiful and abounds in notably excellent scenes, big animated crowds and vivid character delineations."

Stephen Rathbun, Evening Sun:—"Good taste and discretion mark the course of the picture throughout. *** Done with a keen eye to the picturesque. *** Unusually fine and uniform, photography, considering that this picture was taken in the United States, Egypt, Palestine and Southern France and consumed many months in the making. *** Striking effects are achieved!"

Charles Darnton, Evening World:—"'The Twice Born Woman is an attraction that will appeal to all. *** The scenes incidental to the story are gorgeous.

"There is an appeal that disregards creed. Story and lesson are universal in human life and these characters and their emotions are duplicated today and will be tomorrow!"

John McMahon, Evening Journal:—"Relates with sincerity and fine instinct that greatest tale of woman's sin, repentance and atonement!"

Blackton to Film in Color

Prizma Perfects Process for This Purpose; Lady Diana Manners Leads

A CABLEGRAM from the Prizma Laboratories of New York received in London Wednesday, June 8th, by Mr. J. Stuart Blackton announced the completion of work on the process by which the first Blackton photoplay made in England is to be taken in color.

Mr. Blackton, at his office in Bush House, Melbourne Place and the Strand, announced that the color camera expert with his specially designed and perfected apparatus and a special type of film negative for this color photoplay would sail from New York on the Mauretania June 15th, and immediately after his arrival in London and the making of preliminary tests, the large cast for the first British-made Blackton film would be assembled and thereafter production start at once.

Lady Diana Manners (who retains her maiden name in her professional work) is to be featured in this photoplay, and the supporting cast will include many well known artists of the English stage and screen. There are around 130 parts in the play, and the crowd scenes will employ thousands, it is declared.

For some time Mr. Blackton has had an ambition to produce a superfilm play in natural colors.

METRO ANNOUNCES

EUGENE WALTER'S

Most famous dramatic success~

FINE FEATHERS

Directed by FRED SITTENHAM *under the personal supervision of* MAXWELL KARGER

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Anniversary Period Opens

Exhibitors "Swamp" Universal Exchanges to Share in Celebration

THIS is the first week of the Laemmle-Universal Anniversary, and the response of the exhibitors to the special inducements offered for the celebration, has virtually swamped all of the Universal exchanges, declares a statement received during the week from the Universal Film home office.

The fact that the anniversary period extends over two months, because of the double celebration of Mr. Laemmle's fifteenth year in the business and the ninth birthday of the Universal, allowed plenty of leeway for the exhibitors to set aside a full week in which to run a selected list of Universal subjects, but in spite of this, a record number of bookings are reported to have been signed up for the first week of the period, which began Monday, July 4th.

Universal officials notified its exchange managers, less than two weeks ago, to offer all exhibitors all regular advertising material, such as posters, photos, heralds, throwaways, mats, cuts and lobby displays, free of charge, provided the exhibitor booked a solid week of Universal pictures any time between July 4th and September 4th, —giving the exhibitor his choice of any pictures produced by the company.

In addition to this regular material, a special line of posters, heralds, window cards, cuts, mats and publicity stories for these Gala Weeks has been gotten up and this material is also given absolutely free to the exhibitor.

The results of the offer have surprised the Universal managers themselves, because while they expected that it would appeal to the exhibitors, they looked for the responses to stretch out over the two months, instead of which there has been a rush to get in at the very start.

Goldwyn Negatives Ready

Most of Fifth Year's Productions Finished; Prints in Exchanges Soon

GOLDWYN announces that negatives of nineteen out of the twenty-five fifth year productions named for fall release have been completed. Prints of these nineteen pictures will soon be in all twenty-two Goldwyn branch exchange offices ready for inspection by exhibitors, it is declared.

Among the productions, the negatives of which have been completed, are the two Rupert Hughes pictures which are to receive a national advertising campaign at the time of their release to exhibitors in the fall, "The Old Nest," and "Dangerous Curve Ahead"; Charles Kenyon's "The Invisible Power," with Irene Rich, House Peters, Sydney Ainsworth and DeWitt C. Jennings; "Doubling for Romeo," Elmer L. Rice's starring vehicle for Will Rogers; "Beating the Game," Charles Kenyon's story written especially for Tom Moore; Gouverneur Morris' "Ace of Hearts," with Lon Chaney, Leatrice Joy and John Bowers; Betty Compson in her own production of "For Those We Love," with Lon Chaney; "All's Fair in Love," from Thompson Buchanan's stage comedy, "The Bridal Path," with Richard Dix and May Collins; Vivian Martin in the second Messmore Kendall production, "Pardon My French," from an Edward Childs Carpenter story; D'Annunzio's spectacular story of the birth of Venice, "The Ship," and the Ambrosio spectacle made from Victorien Sardou's romantic drama, "Theodora."

Samuel Goldwyn, president of the corporation, has just gone to the Goldwyn Culver City studios to confer with production executives about the photoplays now nearing completion and others scheduled for production.

New Alice Brady Picture

Realart Favorite is Again Cast as Foreigner in "Little Italy"

"LITTLE ITALY" is the second picture of an exotic nature that Realart has produced, in which Alice Brady is starred. Her previous release was "The Land of Hope," a story of a young Polish immigrant girl.

In view of the comments which Realart has received anent Miss Brady's departure from the society roles which she has always portrayed, it shows foresight to again furnish her with a character part such as she is called upon to play in "Little Italy." Advance reports from Realart are to the effect that Miss Brady duplicates her splendid performances as a type of foreign maid, the story revolving around a fiery young Italian girl.

Virtually all of the outdoor scenes were made in the actual locale from which the authors selected their story atmosphere. Frederic and Fanny Hatton, who wrote the story, and Peter Milne, the adapter, are familiar with the Italian colony near Stamford, Connecticut, and a number of its residents voluntarily became part of the cast when the Realart company went there for the exteriors.

The picture was directed by George Terwilliger, assisted by J. D. MacKenzie. The photography is by Gilbert Warrenton, who also made "The Land of Hope."

Supporting Miss Brady is Norman Kerry, Jack Ridgway, George Fawcett, Louis Alberni and Marguerite Forrest, as well as several hundred Italian supernumeraries to lend the proper atmosphere.

Four Features Finished for Universal Release

ACCORDING to a word from the Universal headquarters the closing scenes have been taken on a number of new productions destined for release through the Universal exchanges.

These newly completed subjects include: "Danger Ahead," in which Mary Philbin, one of the winners of the recent Chicago beauty competition, is the featured player under the direction of Rollin Sturgeon; Hoot Gibson's first stellar feature production, "Action," which is based on J. Allan Dunn's popular story of the old West, "The Mascotte of Three Star"; Frank Mayo's new production, "The Shark Master," which was written by Fred LeRoy Granville and based on his experiences as an explorer of the South Seas; and "High Heels," which features Gladys Walton in an adaptation of the novel, "Christine of the Young Heart," written by Louis B. Clancy.

Christie Features Viola Daniel & Jay Belasco

As an example of the variety of stars presented in Christie Comedies released by Educational, the latest picture, "In for Life," which is the third in the new year's series, presents Viola Daniel and Jay Belasco, with a supporting cast, including Eugenie Forde, Ward Caulfield and George French. In the first comedy of this new series, "Nothing Like It," the cast included Dorothy Devore, Earl Rodney, Eddie Barry and Helen Darling. The second picture, "Oh Buddy," features Neal Burns with Vera Steadman.

Strong Staff to Assist Arvid Gillstrom

Arvid Gillstrom, the new director of Educational-Adams Comedies, has associated with him one of the strongest executive staffs to be found in any picture comedy studio. Bob Eddy, who is well known for his work on Torchy Comedies, which also are released by Educational, has joined the force. Jess Davy is assistant director and Bert Glassmire is providing the scenarios.

Gillstron has just finished work on "A Good Scout," the first of a series of eight Adams Comedies to be released by Educational. It is the first film comedy ever based on the Boy Scouts.

Pathe News Gets Fight Scenes

SIXTY theatres in New York City and vicinity, including the Rialto, and Strand, and all the first run Keith houses, on Saturday night, July second, only a few hours after the memorable fight, showed the Pathe News special on the Dempsey-Carpentier "bout of the century." This is one of the greatest, if not the greatest accomplishment, of all times in news reel history.

Twenty hours after the count of ten had been recorded over Carpentier, the leading theatres of Chicago were also showing this special. One negative had been made by the Pathe News cameramen for Chicago. Fifteen minutes after the knockout, a fast automobile drove up to West Side Park, Jersey City, transferred the negative to a waiting aeroplane, and in another few minutes it was on its way to Cleveland. Arriving there at 8:45 that evening, the negative was transferred to a fast train for Chicago, where it arrived at exactly 4:45 Sunday morning.

Arrangements had been made in Chicago for the printing of the necessary number of prints for the territory. Titles already had been wired and were ready for insertion in the special by the time the negative had been developed.

The Pathe News was the only reel to show the fight pictures in

Chicago Theatres Have Film 24 Hours After the Final Punch

Chicago Sunday afternoon.

Two specials, as a matter of fact, were issued by the Pathe News. The first, showing the crowds entering the arena, and other interesting preliminary sidelights, were in the principal first run motion picture houses on Broadway Saturday afternoon, so that audiences in these houses were having enacted, before the fight actually took place, scenes that were virtually just occurring on Boyle's Thirty Acres.

By two o'clock Sunday morning, the Pathe News laboratories had completed the big job of printing the full quota of "specials" for every branch and they were being rushed to every corner of the United States.

The Pathe News feat is made remarkable, even more so than by the rapidity of distribution, through the fact that it showed the actual scenes inside the arena during the fight, as well as before. Only the Federal law prohibiting the exhibition of fight pictures, prevented the News from showing the pictures of the fight itself, announces Pathe. In spite of all physical handicaps, rules, and regulations, Pathe staff men photographed every blow struck during the fight, it is reported. The special contained pictures up to the minute that Dempsey faced Carpentier in the first round, and was cut just as Carpentier led for Dempsey's head, the first blow struck in the great battle.

While Emanuel Cohen, editor of the Pathe News, who directed the operations of a staff of ten men, declines to tell how he overcame all difficulties, and got "inside" pictures of the fight, it is easy to see from the Pathe News special, an unobstructed view of the ring, that he had a cameraman stationed not very far from the arena, with an unobstructed view of the ring and a sweeping command of the entire coliseum.

Orders had been issued that no photographers except those officially chosen, were to be permitted withing filming distance of the great arena. Yet in spite of this the Pathe News obtained every highlight of the great battle, and showed everything it was legally permitted to exhibit under the Federal laws. In doing this, too, the Pathe News cameraman violated no laws, except the law of nature. They took desperate chances to obtain results, yet despite this, their plans materialized without hitch, as they had been laid out weeks ahead.

Clara Kimball Young in Oregon

"FRONT-PAGE" CRANDALL is the title that the Equity exploitation director has merited from coast to coast as a result of his advance publicity promotion in behalf of the Equity star, Clara Kimball Young and other screen personalities. In a nation-wide tour that took him through every key city of the country, Milton D. Crandall has secured front pages of direct publicity for the Equity star to an extent that the industry has seldom seen.

A number of out-of-town newspapers that has just arrived at Equity headquarters representing every principal city of the country, fairly screams with the name of Miss Young. Associated Press papers, independent dailies and every shade of periodical proclaims in headlines the arrival and visit of Clara. Every newspaper precedent seems to have been smashed, states Equity. Applying his own bag of tricks that weakened all opposition of editors, Crandall kept piling up columns of interviews, articles and out-and-out publicity matter.

To take one case out of a score of unheard of publicity strokes, there is the visit of the Equity star at Portland, Ore. Instead of the usual reception accorded a visiting screen notable, Crandall put over an unusually big scoop. Enlisting every civic organization and every public official from the Governor down, the publicity promoter persuaded the State of Oregon to stage a public ovation and to declare the occasion a civic holiday in which every man, woman and child took part. The moment she alighted at Portland, a regiment of marines escorted the star to the Rose Festival Center where the Equity actress was formally invited as the first woman of the world to attend the 1925 Exposition now being planned in Portland. A huge picture of Miss Young centered around a rose-bed stood behind the rostrum of the hall, and Miss Young made her unique appearance on the platform by stepping through the picture. A State prize was announced by Julius L. Meier, chairman of the Exposition, for the best drawing of Miss Young, to be exhibited at the Exposition.

To cap the climax Crandall manipulated some political wires and paved the way towards a joint resolution in both houses of the Oregon State Legislature calling a special session of the body to honor the presence in their midst of the Equity star. Miss Young was then presented with an engraved resolution of the Legislature, inviting her to honor the International Exposition and thanking her for her civic interest in the State. Another resolution of the Gubernatorial Chamber was presented to Clara by Governor Olion at the steps of the State Capitol at which a throng estimated at 20,000 attended. To reach the widespread multitude, Miss Young spoke through a telephone amplifier, connected to the principal cities nearby.

All in all, Crandall succeeded in making the visit of Miss Young to Oregon a memorable one in that State's history. Newspapers opened their front pages to the Equity star, and the name of Miss Young was the topic of the day.

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The Fotoplayer
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Alf Goulding Directing Harry Sweet Comics

The latest addition to the Century Comedies is Alf Goulding, late of Sunshine Comedies, and recent director of Harold Lloyd. Alf Goulding has been chosen to direct Harry Sweet Century Comedies, alternating with Tom Buckingham, who has been directing Harry Sweet in nearly all of his Centuries. Buckingham, who was laid up with influenza, has been given a vacation, and Goulding immediately started on "Stealin' Home," a baseball story.

Upon the completion of "Stealin' Home" Buckingham will take over Sweet while Goulding will prepare a new script.

Edw. Monagne Finishes Script for "Justice"

Edward J. Montagne, of the Selznick scenario staff, has completed the continuity of John Galsworthy's "Justice," and work will begin upon the production very shortly at the West Fort Lee studios of the Selznick Pictures Corporation, with William Faversham in the role of Falder.

The combination of Montagne continuity and Ralph Ince direction has been very successful in a number of the most important productions of the Selznick Corporation in the last few years. Among these is a big special, not yet released, "A Man's Home," made from the play by Anna Steese Richardson and Edmund Breese, and which promises to be one of the fall sensations.

All-Star Special Announced

Wallace Reid and Gloria Swanson to Head Cast; Sam Wood to Direct

WALLACE Reid and Gloria Swanson, who played the leading roles in Cecil B. DeMille's twelve-star special production, "The Affairs of Anatol," soon to be released by Paramount, will be seen together in another all-star special to be made at the Lasky studio. This announcement was made at Hollywood Monday by Jesse L. Lasky, who stated that work on the new production would be started as soon as Wallace Reid returns from New York where he is now engaged with Elsie Ferguson in the production of "Peter Ibbetson," under the direction of George Fitzmaurice.

Elliott Dexter will have a leading role in the new picture, the story of which is by Lorna Moon and which has been entitled, "Rainbow's End." Sam Wood will direct.

"So certain are we," said Mr. Lasky in his announcement, "that the impression made by "The Affairs of Anatol," with its galaxy of stars consisting of Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye, will be so sensational wherever it is shown that the public will want to see at least some of these stars together again, that we have selected three of the most eminent of them for this new production.

"'Anatol,' it will be recalled, with is super-star cast, was our first production featuring more than one big star. It was in the nature of an experiment, and so satisfactorily was the result that Mr. DeMille, in casting his next picture, 'Fool's Paradise,' adapted from Leonard Merrick's 'Laurels and the Lady,' chose Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff and John Davidson for the leading roles. We were then making our plans for 'Peter Ibbetson' and following out the same policy we surrounded Wallace Reid and Elsie Ferguson, two of the greatest stars of the screen, with a cast which includes Elliott Dexter, Montagu Love, George Fawcett and Dolores Casinelli.

Herbert Howe Signs with Magazines

Herbert Howe has signed to act as Western representative of the Brewster, publications, Shadowland, Motion Picture magazine and Motion Picture Classic, according to an announcement made by Frederick James Smith, managing editor and critic, who has just renewed his contract with the three publications for a long term period. Mr. Howe recently resigned as Western editor of Picture-Play magazine.

Hearst Studios Show No Let-Up in Production

THERE is no slowing up of production during the summer months at the International Film Studios, New York City, according to word from the Cosmopolitan Productions headquarters. Production work on Marion Davies' new stellar vehicle for Cosmopolitan, titled "The Young Diana," is well under way. Albert Capellani is directing. The supporting cast includes Forrest Stanley, Maclyn Arbuckle, Pedro DeCordoba, and Gypsy O'Brien.

"Back Pay," a Fannie Hurst story, is nearing completion. Seena Owen, Matt Moore, Ethel Duray and J. Barney Sherry have the principal roles in this drama of a country girl's experiences among a fast set in New York. Frank Borzage is directing.

At William Randolph Hearst's Astoria Studios, Tom Terriss is directing "Find the Woman," from the story by Arthur Somers Roche that appeared in Cosmopolitan Magazine. "Find the Woman" is a remarkable drama of sustained mystery with a powerful climax which divulges the murderer of one of the characters. The cast includes Alma Rubens, Eileen Huban, Harrison Ford, Norman Kerry and George MacQuarrie.

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TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Flax Brothers Purchase "Black Panther's Cub"

FOLLOWING the standard set by Sam Zierler, of New York; J. L. Friedman, of Celebrated Players, Chicago, and Phil Selznick Productions of Cleveland, Flax Bros., of Washington, D. C., took the lead in their district by buying "The Black Panther's Cub" for Virginia, Delaware, District of Columbia and Maryland. Their purchase was in line with the policy of the new exchange which Flax Bros. operates, The Liberty Film Exchange, which is scheduled to handle nothing but the greatest features on the independent market.

"The Black Panther's Cub" will be offered to exhibitors of the Washington territory as a summer attraction.

Ingenue Is Sought for Hallroom Comedies

Hallroom Boys Comedies, of New York, have issued a call for a screen ingenue to play opposite Sid Smith in the two-reel comedies which they are now making for release through Federated Film Exchanges. The applicant must be attractive and have a certain amount of screen, but not necessarily comedy, experience.

A committee composed of Joe Brant, Jack Cohn, Harry Cohn, Sid Smith, Herman C. Raymaker and Jimmie Davis, the directors, and J. L. Friedman, president of Federated, will pass upon the applicants.

'Pancakes and Pirates' is Callahan Comedy

Jimmy Calahan has sent Robert W. Priest, president of The Film Market, Inc., his distributor, the first print of another new comedy called "Pancakes and Pirates." Tom Bret edited it and wrote the titles.

Reelcraft Names Program

Mirth, Aladdin, Sun-Lite Comedies for Release During Hot Weather

REELCRAFT PICTURES CORPORATION'S distributing schedule for the summer months will include more than a score of new comedies according to the list of releases made public this week by R. C. Cropper, President of the Reelcraft organization. Prints of fully eighty per cent of the company's summer releases have already been shipped to Reelcraft's twenty-two branch offices, and according to Mr. Cropper, are now available for screening purposes. The balance of releases promised for the summer months are expected to go forward within the present month.

According to the present schedule, Reelcraft Pictures Corporation will release one Aladdin Comedy each week; one Sun-Lite Comedy every two weeks; and a Mirth Comedy every second week to alternate with the Sun-Lite Brand. Thus, according to present production plans, the company will release a total of one hundred and four comedies during the year, to be divided and classified as follows: Fifty-two Aladdin Comedies; twenty-six Mirth Comedies; and twenty-six Sun-Lite Comedies.

Below is a tabulated list of Reelcraft releases for the summer:

The list of Aladdin releases follow: "A Headwaiter's Heart," "Tuning Up," "Washed Out," "Hot Cakes," "Scream Street," "Lion Liars," "All Wet," "Stuck Up," Rattling By," 'Hot Stuff," "Spring Fever" and "The Smoke Eater."

The Sun-Lite releases scheduled for summer releases are: "Baby! Baby!!", "Bride and Broom," "Mother's Lamb," "Don't Mary!" and "Brown Derby."

The list of Mirth Comedies promised for release are: "Here He Is," "Sweet Daddy," "Chick-Chick," "Vacation" and "Speed."

Urban Subjects at Capitol

Rothafel's Short Subject Program Includes La Fontaine Fable

FOUR URBAN POPULAR CLASSICS are being shown at the Capitol theatre this week in Mr. Rothafel's all-short-subject program.

Of special interest will be the showing of the first in the series of "Modern Truths from Old Fables," which are the film versions of La Fontaine's Fables. Dr. Raymond L. Ditmars, curator of the New York Zoological Society and Charles Urban have been working on these Fables for many months and the interest in them is keen. "The Hare and the Tortoise" is the one shown this week at the Capitol. It follows faithfully the text as La Fontaine wrote it. The entire series of "Modern Truths from Old Fables" will number twenty of the most popular of all La Fontaine is credited with and will be released by the Kineto Company of America as a special animal series. All the actors in them are animals. There is no technical or animated drawing in the films at all; it is all faithful photography of animals.

Other Urban Popular Classics to be shown will be two Kineto Reviews and a Science Series. The Reviews are "Ancient Customs in Egypt" and "The Science of a Soap Bubble." The Science Series is "From Egg to Chick."

"The Science of a Soap Bubble" was made in England by Prof. F. Percy Smith, a constant contributor to Mr. Urban.

Exchange to Pay Interest on Deposits

ROYAL PICTURES, INC., the Philadelphia, Pa., independent exchange, announces an unusual method of taking care of exhibitors' advance deposits. On and after July 15th, exhibitors will be paid interest on their deposits at the rate of 6 per cent per annum. There will be a separate deposit account kept for each individual exhibitor. This book will be open at all times for inspection by any authorized committee appointed by the Exhibitors' Association.

The plan was worked out by David L. Segan, president and general manager of the exchange.

Iris Pictures Acquire Ideal Studio

Announcement is made by Walter Steiner, director general of the Iris Pictures Company, of the acquisition of the Ideal Studio, Fort Lee, New Jersey, where all future productions of this company will be made.

The Ideal Studio is one of the finest and most modernly equipped in the East. Besides several large stages, it has a wonderful lighting system which will be used to a great extent in the pictures of this company.

Canadian Censors Pass "Madonnas and Men"

H. F. Jans, president of the Jans Productions, Inc., recently received word the "Madonnas and Men" had finally passed the Censorship in Montreal, Province of Quebec, and that accordingly the Allen Brothers of Toronto, who are releasing all of the Jans pictures in the Provinces, were enabled to realize on several thousands of dollars worth of contracts which had been held up in the Province of Quebec.

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Federated Film Makes Territorial Changes

FEDERATED FILM EXCHANGES OF AMERICA, INC., this week announces a number of changes in the organization of its territorial exchanges.

Joseph Friedman, of the Celebrated Players Film of Chicago, who is president of Federated, has taken over the territory of Southern Wisconsin, and has established an exchange in Milwaukee, from which he will carry on the business.

Harry Charnas, of the Standard Film Service Co., of Cleveland, will open an exchange in Pittsburgh, from which he will handle Western Pennsylvania and West Virginia.

Sam Grand, of Boston, has taken over Upper New York State, which he will control from an office of the Federated to be opened in Buffalo.

"Burn 'em Up Barnes" Nearing Completion

Production on "Burn 'em up Barnes," in which Johnny Hines makes his debut to stellar honors in feature length productions, is now nearing completion at Mastodon Films, Fifty-fourth Street Studios and it is expected that cutting will begin early next week. More than seven miles of film were exposed in the making of this picture. Three cameras used in photographing the racing scenes.

In "Burn 'em up Barnes," Johnny is said to outdo himself in comedy effort and to play the dramatic scenes with a depth of sympathy and understanding and with a wealth of dramatic power hitherto only suspected. The cast is headed by Edmund Breese, George Fawcett, J. Barney Sherry, Betty Carpenter, Matthew Betts, Dorothy Leeds, Julia Swayne Gordon and Harry Fraser. The picture is by George A. Beranger from Ray Schrocks original screen story of the same name.

"Shooting the Chutes" Bought by Reelcraft

Reelcraft Pictures Corporation through its president, R. C. Cropper, announces this week the acquisition of the motion picture rights to "Shooting the Chutes," the well-known stage farce, for use in the production of the fifth Sun-Lite Comedy. It will be used as a vehicle for the comedy talents of Billy Quirk, Jobyna Ralston, Bobby Burns, and Ollie Mack. The picture will be known and released under the title of "Brown Derby."

"Diana of Star Hollow" on Keith Circuit

Arrangements were made this week by the Producers' Security Corporation whereby "Diana of Star Hollow" is to play the B. F. Keith circuit of vaudeville theatres. The Bernard Durning - Evelyn Greely feature will likely start its first Keith exhibition the latter part of this month.

Equity Films in Big Houses

New Allen in Cleveland and Pantheon in Toledo Book Big Picture

TAKING the lead in independent exchangedom in Ohio, Phil Selznick, head of the exchange which bears his name in Cleveland wired Equity this week that the new million-dollar theatre of the Allen chain, the New Allen of Cleveland had booked "The Black Panther's Cub" for a first-run, and that the palatial Pantheon in Toledo had accepted the Florence Reed feature for a two-week run. This double-barrelled stroke establishes two distinct records. In the case of the New Allen booking it marks the first independent feature to gain entrance into the big Middle West house. The Pantheon booking adds another laurel to the independent cause as the longest run ever granted a state-right feature in that house, according to Equity.

The speed in which Selznick closed the contracts with both first-run houses is another event that testifies to the merit of the Zieg-feld-Equity Production, states the releasing organization. The Cleveland exchange man has only had "The Black Panther's Cub" in his hands for two weeks. In that short period he had no difficulty in winning a private screening of the picture before the two exhibitors.

The Selznick Productions further report that the territory of Cleveland has never before witnessed as much excitement over a feature as that exhibited over "The Black Panther's Cub." The moment it became known that Phil Selznick had bought the rights to the seven-reel release that had played at the Capitol in New York and had won a tribute from S. L. Rothafel, exhibitors poured in their inquiries for immediate booking dates. Among those who were keen for the picture were three first-run houses of Cleveland besides the Allen itself.

Pyramid to Start Shortly

To Begin First Production in Two Weeks, Announces W. E. Greene

WALTER E. GREENE, president of Pyramid Pictures, Inc., after a conference with Ray C. Smallwood, who is to be in charge of the first producing unit for Pyramid, announced that actual production on the first picture would commence within two weeks.

"During the past two weeks," said Mr. Greene, "I have talked with many of the leading independent exhibitors in the United States. They substantiated my arguments that the time for bigger and better pictures is at hand and that the fall will see a new and brighter motion picture industry.

"The convention at Minneapolis will spur the independent producer to greater length. The exhibitor wants the best pictures and we must give him just what his public demands. Pyramid will make only those pictures that have a box office value and directed in a lavish super fashion manner."

Contracts for the use of a studio in New York City will be signed this week and according to plans of Mr. Smallwood he will be in a position to go ahead with his story within a week's time and that he will be cast and ready to shoot by July 15th.

That Mr. Smallwood had the right idea in allowing authors a certain percentage of the gross of the picture, is best exemplified by the number of stories he has received from recognized box office writers. Mr. Smallwood will give the author a substantial cash advance against the gross of the production and authors have taken more than kindly to his proposition.

Interest In "Tarzan Serial"

Exhibitors Seek Information on Lincoln Serial, States Mr. Weiss

ACCORDING to Louis Weiss, of Adventures of Tarzan Serial Sales Corporation, this organization is receiving an unusual quantity of inquiries from exhibitors in all parts of the United States relative to "Adventures of Tarzan," the new serial starring Elmo Lincoln.

Since the initial announcement of this serial for the state right market, less than three weeks ago, wires, letters and phone calls, have been received from numerous showmen requesting an early booking for the latest Tarzan serial.

In commenting on these inquiries recently, Louis Weiss had the following to say: "In spite of the general business depression which has undeniably affected the exhibitor during the past six months, we have been particularly gratified at the intense interest displayed by innumerable exhibitors in our serial 'Adventures of Tarzan.' While it has been announced that this serial starring Elmo Lincoln will not be released until the fifteenth of October, requests for bookings are coming to our office through the mails daily from every section of the country. In each instance, the exhibitor has requested the name of the state right exchange which will handle 'Adventures of Tarzan.'"

New Star Ranch Western Is Completed

"The Scorpion's Sting" is the title of the newest of the two-reel Western thrillers, which are being released by the C. B. C.

Iris Pictures Formed to Make Features

ANNOUNCEMENT is made of the formation of the Iris Pictures Co., to produce a series of six super-photodramas for the first year, to be released through the foremost independent exchanges.

Walter Steiner, director-general of the new company, has, under his supervision, one of the most capable and experienced staff of assistants consisting of Vincent de Maria, former architect and interior decorator, as technical director; Frank de Maria, well known cinematographer and inventor of a new camera for use during night work; Jack Goulde, one of the few successful pioneers in the moving picture business, as business representative; and Meyer Keilsohn, prominent playwright and short-story writer, as scenario editor.

Branford, in New Jersey to Run Equity Picture

The Branford, one of the country's largest and most beautiful screen temples, has this week booked "The Black Panther's Cub" for a full week run. The contract was put through by D. M. Sohmer, Sales Manager of the Commonwealth Exchange of New York, which holds the distribution rights to the Florence Reed feature for the metropolitan district and Upper New Jersey. Sohmer also signed the Garden Theatre of Paterson and the Montauk of Passaic, each for a full week, as well as the Opera House of Rich Hill for a four-day run. This completes the round of the theatre-chain operated by A. Fabian.

Sohmer stated that Mr. Fabian's choice was guided by the box-office results of "The Black Panther's Cub" run had won at the Capitol.

Reelcraft Comedies in S. A. Lynch Circuit

By virtue of a contract signed this week, the series of Mirth and Sun-Lite Comedies, both of which are nationally distributed through Reelcraft Pictures Corporation's twenty-two branch offices, will be shown in the large chain of theatres owned and operated by the S. A. Lynch Circuit throughout the South. This is the gist of a telegraphic dispatch to R. C. Cropper, President of Reelcraft Pictures Corporation, and made public in a statement issued to the trade press this week.

WARNING TO THE TRADE:

Whereas, prints of the LIGHT OF WESTERN STARS, A MAN IN THE OPEN, A MAN'S FIGHT, featuring Dustin Farnum; ADELE and PLAYTHINGS OF PASSION, featuring Kitty Gordon, are being illegally offered for sale and distribution.

Warning is hereby given that these subjects can only be distributed by the Arrow Film Corporation and its franchise holders possessing territorial rights. All legal purchasers will be protected to the fullest extent. Any others offering for sale, purchasing or booking these subjects will be prosecuted.

WILLIAM G. WILLMANN,
Suffern, N. Y.

Wide Exploitation for "Adventures of Tarzan'

Under the direction of Bert Ennis, an elaborate exploitation and advertising campaign will mark the distribution on the state right market of "Adventures of Tarzan," the new wild animal serial starring Elmo Lincoln. In order to keep this serial constantly before the exhibitor, thereby aiding, materially the state right buyer, an advertising campaign has been inaugurated and will be carried on weekly in the various trade papers until the serial is completely disposed of.

In addition to an elaborate line of exploitation matter, including a thirty page press book, eight by ten, eleven by fourteen and twenty-two by twenty-eight lobby displays, one three, six and twenty-four sheets, two color letter heads, oil paintings, etc., special assistance will be given the buyer and exhibitor in various other directions. Arrangements are now being completed for the syndication of the story of "Adventures of Tarzan" throughout the entire country and a special tie up will also be available for window displays of the novel by Edgar Rice Burroughs, "The Return of Tarzan," from which the serial is being filmed.

Sameth Has Attractive Announcement Booklet

Joseph Sameth, president of Forward Film Distributors, has issued an attractive brochure to announce the new series of two-reel short features starring Claire Whitney and Robert Emmett Keane, which he will offer on the independent market.

The announcement contains handsome semi-detached photographs of the two principals, statements by both, and on the rear cover, a postscript by Mr. Sameth, announcing that the picture will be made under the personal supervision of Hal Benedict, and that they first will be released on July 15th.

New Callahan Comedy Is Cut and Titled

Jimmy Callahan's two-reel comedy, "King for an Hour," during the last shot for which he lost the tips of the fingers on his left hand in an aeroplane accident in Atlantic City two weeks ago, has been cut by Director Whiting and turned over to Tom Bret for final editing and titles. Mr. Callahan will resume work in Atlantic City in his new studio next week.

The story of this comedy originally served as the story of a musical extravaganza called "Hokomoko Island."

An After-the-Convention Plea
By Joe Brandt

"NOW that the convention is over—it's over," most exhibitors have been in the habit of saying, and they have gone back to their homes and their theatres, and, as far as they were concerned, that's all there was to it.

"But the convention isn't over. The actual convention is only the beginning—and if the resolutions passed there are forgotten as soon as the convention is over, there isn't a bit of use in having the convention at all.

"Trade in general has always lulled itself to sleep with the consciousness that it doesn't matter much what happens at the convention—that the purpose of a convention is to adopt resolutions and there it ends. They have attended the conventions, made a great display of their apparent interest with their 'yeas' and 'nays'—and then, when the convention is over, they go home and are satisfied to attend to their own knitting—and if the other fellows' socks have holes in them—that's their worry.

"The M. P. T. O. A. should gain in power—and the members individually and collectively should be strong enough to exercise that power for the common good. If the interests of the members individually are to be paramount to the interests of the entire exhibitor field, what is the use of having an organization at all?

"Don't be accused of 'watchful waiting.' Make this year one that will record real achievement. You can do it if you will submerge your personal gain and realize that eventually you will benefit by what is for the common good. Traveling to a dozen conventions won't do the real lasting good that abiding by the rules made at one such convention could accomplish.

"Let's get behind the M. P. T. O. A. resolutions now. Let's follow them carefully, right or wrong—for if they're wrong, that's the only way we'll find it out—and only so will the organization become a real power."

Popular Sport Pictorials
Production of Second Series of Arrow Short Subjects Progresses

ACCORDING to an announcement from Town & Country Films, Inc., makers of the Sport Pictorial releases handled by the Arrow Film Corporation in the independent field, the producing of the second series of these popular short reel subjects is proceeding in a manner and with such an unusual and splendid selection of subjects that it is predicted that they will have a greater interest and value than the first of this series.

The fourth release of the second series is to be an interesting treatment of sports at Wellesley College. Besides the exclusive and interesting quality of the subject matter, it should have added value and merit due to the fact that Katherine Hilliker has been engaged to do the titling.

The fifth release has the working title of "Oh! For the Life of a Fireman." This shows the members of the city and volunteer fire departments engaged in their annual program of sports during the recent firemen's convention on Long Island.

No. 6 of this series is an exceedingly humorous and interesting reel showing young America engaged in their various native games and sports—the kid contests played by boys all over the United States.

No. 7 has been titled "Hook, Line and Sinker," a subject devoted to the sport of rod and reel fishing in stream, surf and deep sea.

No. 8, the final subject of the series, has the working title of "Boats."

Fabric Studios Equipt New Century Theatre

Charles Whitehurst, owner of the $2,000,000 New Century theatre, Baltimore, and a string of other houses in that city, has closed a contract with the Fabric Studios, Inc., Chicago, to completely equip the New Century stage with curtains and other decorations, as well as the other houses controlled by Mr. Whitehurst in Baltimore.

E. B. Marshall, of the Fabric Studios, will go to Baltimore to personally supervise the installation of the decorations.

Reggie Morris Starts New Comedy Series

A new series of comedies are being made at the Berwilla Studios by the newly organized Reggie Morris Productions, Inc., of which Reggie Morris, the director of Sennett, Chester and Educational Comedies; Frank H. Marshall and G. C. Watson are the organizers.

Distributing arrangements have been made for this series through the Arrow Film Corporation and Director Morris and a company including Neely Edwards, Charlotte Merriam, Jack Duffy, Margaret Cullison, Eddie Baker and others are now at work on the initial offering. This producing unit was organized recently to make a series of comedies for Educational and the producing organization will remain the same for the new Reggie Morris Productions.

Morris has a number of very excellent comedies to his credit as a director in addition to making a number of Sennett subjects for release through Paramount. Morris made many of the Triangle Keystone Comedies. He directed the making of all of the "Bringing Up Father" Comedies.

New Independent Distributing Company

Announcement is made to the trade of the formation of a new independent distributing organization under the name of Rialto Productions, Inc. The company aims not only at distribution, but it means, also, to offer a service to completely cover the individual field of the exhibitor, carefully considering his own peculiar problems toward their solution. For this purpose it devotes a special department to aid the exhibitor in his efforts to improve the quality of his performances and to provide the kind of entertainment that will satisfy his patrons.

Lou Rogers is president of the new company. During the coming year at least 26 new features will be distributed through this organization. This company is distributing Tony Sarg's Almanac.

Spence to Write Titles for Johnny Hines

Ralph Spence, who achieved fame as co-author of the titles of William Fox's "A Connecticut Yankee in King Arthur's Court," has been engaged by Charles C. Burr, President of Mastodon Films, Inc., to title "Burn 'em up Barnes," the high-speed automobile story in which Johnny Hines achieves stellar honors in feature length productions and the premier release of Affiliated Distributors, Inc.

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Jessen's Studio News by Wire

METRO

Lenore Coffey is writing the script for "Lady Fingers" to be directed by Bayard Veiller, starring Bert Lytell. Edith Chapman has been cast for the mother part.

Rex Ingram's next will be "Turn to the Right." Alice Terry will play the lead.

Harry Beaumont has been engaged by Milton Hoffman to direct Viola Dana in Alice Duer Miller's "The Fourteenth Lover." Edith Kennedy, for four years a scenario writer for Famous Players-Lasky, has been engaged to write the continuity.

William Carruthers, formerly of Robertson-Cole, is a new Metro casting director.

A research department has been organized and placed in charge of Josephine Miller.

ASSOCIATED PRODUCERS

Hobart Bosworth is filming an Alaskan gold rush story by Emily Johnson, entitled "Renunciation." Maude Bellamy is playing the lead opposite Bosworth.

Douglas McLean is expected back from his personal appearance tour next week.

Marion Wightman of the Ince scenario staff, has written a comedy titled "Peter" to be produced here and taken to New York by Thomas Wilkes.

VITAGRAPH

Henry Walthall has been engaged for a star part in a David Smith production of a James Oliver Curwood novel. Pauline Starke will play opposite him. Bradley J. Smollen has written the continuity.

William Duncan is making retakes at Kern River Valley which will complete "The Superman."

A scene from Antonio Moreno's latest picture for Vitagraph, "The Secret of the Hills"

"The Storm" is the title given the Jimmy Aubrey comedy nearly completed.

Larry Semon is using more than one hundred extras for a scene in "The Bellhop."

GOLDWYN

Samuel Goldwyn arrived here Sunday and will make announcement of a new selling plan next week.

The supporting cast for Tom Moore in "The Man With Two Mothers" includes Sylvia Breamer. Paul Bern will direct.

Director Frank Lloyd and company are filming "The Man From Lost River." The exteriors are being taken at Big Bear Lake. The leads are House Peters, Fritzi Brunette and Alan Forrest.

J. G. Hawkes has written the continuity for Henning Berger's play "The Sin Flood."

Goldwyn announces the early production of the following stories: "The Wall Flower," "Laura's Day-Dream," "Grand Larceny," "Nobody's Man," "Wild Apples," "His Back to the Wall."

LASKY

S. R. Kent is here for a conference with Mr. Lasky.

Rudolph Valentino has been cast for the name role in "The Sheik" to be put into production by George Melford on July 11th.

The release title for "The Shulamite" will be "Under the Lash." Gloria Swanson is starred under the direction of Sam Wood, who will next make "The Rainbow's End," by Lorna Moon, with Wallace Reid, Gloria Swanson and Elliot Dexter.

Director James Cruze, Roscoe Arbuckle and company will go to Chicago shortly to make exteriors for "Via Fast Freight."

Director Frank Uson begins making "Exit the Vamp," starring Ethel Clayton, on July 11th.

Tom Forman will direct Tom Meighan in "A Prince There Was." Production begins August 1st.

Agnes Ayres is here to begin work on her first starring vehicle.

Rita Weiman's story "The Stage Door," now being produced by William DeMille, is to be given the final title of "After the Show."

Cecil DeMille is editing "A Fool's Paradise."

REALART

Director Frank O'Connor is beginning the production of "The Happy Ending," an original story by Hector Turnbull. May McAvoy is the star.

Elmer Rice has been added to the Realart scenario staff.

The first Harvey O'Higgins' screen play was put in production this week. It is entitled "The Love Charm." Thomas Heffrom will direct and Wanda Hawley is the star.

UNIVERSAL

"The Butterfly," directed by King Baggott, and starring Maria Prevost, has been finished.

Hoot Gibson, directed by Reeves Eason, is beginning "The Sheriff of Cinnebar" by Peter B. Kyne. Molly Malone is the lead.

Director Dave Kirkland is using all the fishing boats in San Pedro harbor in scenes for "The Ark Angel," starring Gladys Walton.

Stuart Paton and the Priscilla Dean company have gone to Bull River, British Columbia, for scenes for "The Conflict."

Tod Browning has finished "Fanny Herself."

William Worthington is directing Frank Mayo in "The Reverend Meddler." Lillian Rich plays the female lead. The remainder of the cast includes Cora Drew, Harry Carter, George Marion, Lassie Young and Charles Brinley.

General Manager Irving Thalberg announces release titles as follows: "Action" instead of "The Mascot of the Three Stars," starring Hoot Gibson; "High Heels" instead of "Christine of the Young Heart," starring Gladys Walton; "Danger Ahead" instead of "The Harbor Road"; "A Daughter of the Law" instead of "The Black Cap," starring Carmel Myers.

Charles Stalling, formerly assistant to Reginald Barker, is now Universal location manager.

Grace Wilcox, a newspaper feature writer, has been added to the publicity department by Malcolm Boyland.

Eddie Polo is beginning a new serial by Anthony Goldewey, entitled "The Scarlet Four." Albert Russell is directing. The supporting cast includes Kathleen Meyers, Doris Dean, Hal Wilson.

Lee-Moran is cutting a bicycle comedy entitled "A Mile a Minute."

Dorothy Dalton in a scene from "In Men's Eyes," a Paramount picture

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FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

THE visit of Sessue Hayakawa, the noted Japanese motion picture star, with his wife, who is known to countless screen fans as Tsuru Aoki, to the East has been a veritable triumphal march. Unusual honors have been conferred upon them, the most notable having been the reception of Mr. Hayakawa by President Warren G. Harding in the Executive Offices of the White House on June 27.

Irene Castle Treman, upon the completion of her film "A Broadway Bride," by Clarence Buddington Kelland, will leave for her home in Ithaca, where she will rest, prior to starting work on her second production. In this picture, Irene Castle Treman does her first exhibition dancing since "Watch Your Step," and can be found daily at Delmonicos brushing up on her dancing steps.

Virginia Valli, who was well known under the old Essanay banner as leading woman with Bryant Washburn and Taylor Holmes has returned to the screen as the leading woman with Bert Lytell.

At the conclusion of the first production, "The Man Who," it was decided to send the company to the west coast studio of Metro for the following two or three productions.

Miss Valli found herself with only one day in which to pack her trunks for the west.

This proved very irritating to Demarest Lamson, then Miss Valli's fiance.

But a certain New Jersey clergyman, sent the happy young couple on their way west on a honeymoon.

Miss Valli is now working in the second west coast picture with Mr. Lytell—"Junk," the first completed some time ago having the euphonious title "A Trip to Paradise."

Elaine Hammerstein's vacation is drawing to a close. She had hoped for a much longer furlough. During the past Winter and early

Richard Stanton, director who expects to announce promising producing activities, shortly

Spring Miss Hammerstein worked almost continuously on productions for the Selznick output, going from one picture to another with practically no intermission.

When she finished "Handcuffs or Kisses," at the Fort Lee studios, Myron Selznick, Vice President in charge of production, hoped to give the energetic young woman a respite for several weeks, but plans of the producer, like theatrical programs, are always subject to "change without notice." Miss Hammerstein must start at once upon pictures for next season's distribution.

Rex Taylor's story "The Way of a Maid," will go into production at once with William P. S. Earle directing. Incidentally, Mr. Earle will be the third director Miss Hammerstein has collaborated with in three successive pictures—George Archainbaud having directed "Handcuffs or Kisses," while Ralph Ince was director of "Remorseless Love."

"The Way of A Maid," will again bring Niles Welch into Miss Hammerstein's company as leading man. He played opposite the Selznick star in "Remorseless Love." Another Selznick production in which Mr. Welch has prominence is the special offering "Who Am I?" in which Claire Anderson is featured along with Mr. Welch.

Miss Hammerstein's forthcoming appearance in "Remorseless Love" and the presentations of "Who Am I?" threaten to be the last appearance of Niles Welch in pictures for some time to come. He has contracted to play the leading part in "The Hot Heads," a stage production that comes to Broadway early in the new season.

ABOUT DIRECTORS

AT the first July meeting of the Motion Picture Directors Association, Charles Giblyn, for the past several months directing on the west coast for Fox, put in an appearance at the New York Lodge. During the illness of William Desmond Taylor, Director of the Los Angeles Chapter, Mr. Giblyn acted in his stead. Mr. Taylor now abroad and Mr. Giblyn returned to New York, who will preside at the west coast meetings?

Fred J. Butler, directing his son in "Bing-Bang-Boom," in which David Butler will be seen as star, found a location which gave him an idea. It was the use of the old Redondo Beach Hotel, for many years a noted landmark of Southern California, overlooking the Pacific ocean and covering spacious grounds. It offered recommendations as a motion picture studio and the director is therefore seriously considering the possibility of renovating the building for this purpose. The ground floor will provide ample room for two immense stages, while the floors above can easily be turned into offices and dressing rooms. Redondo Beach is near enough to Los Angeles for every picture necessity but according to Mr. Butler, the surrounding country will provide sufficient material for many feature pictures. Though the hotel has been closed many months, "Bing-Bang-Boom" called for scenes that were excellently furnished by the old building. Some of the company made their residence in the hotel during the process of filming scenes on the convenient location.

Directors George Sargent and James Vincent accompanied by E. M. Simpson, attorney for the Motion Picture Directors' Association, were among those present at the M. P. T. O. Convention, Minneapolis, representing the organization of bona fide directors of motion pictures.

James Vincent is receiving congratulations upon having enlarged his family. A baby girl, born the latter part of June, provides the two-year-old boy with a blonde sister. Mother and baby both well and happy.

Reginald Barker's first step in his plans for individual picture production is the engagement of Roland Rushton, New York stage manager, as assistant. Throughout the past year Mr. Rushton has been studying motion picture technique with Mr. Barker, and in recognition of his attained proficiency he has been signed for at least two Reginlad Barker productions.

Mr. Rushton is now in New York, and as Mr. Barker's representative has secured options to a number of stories that are being considered by the newest independent film producer.

Roland Rushton staged "Kitty McKay," which ran sixty-three weeks on Broadway. Besides his career in New York he was noted as a stage director in Australia for several years.

Mr. Rushton's apprenticeship to Barker parallels the latters apprenticeship to Thomas H. Ince. Reginald Barker as a boy actor became Henry Miller's stage manager at 19. After an extensive career as actor-manager with Walker Whiteside, Robert Hilliard, Olga Nethersole and Emily Stevens, he bound himself to Mr. Ince to learn the film game and almost immediately was graduated to directorship.

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Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

ALLIED DISTRIBUTING CORP.

ALT AND HOWELL COMEDIES

May 15—Liquorish Lips.....2000
Apr. 15—Pure and Simple.....2000

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.

Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

The Road to London (Bryant Washburn).....5
The Rider of the King Log (Special Cast).....7
What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

HAROLD LLOYD COMEDIES

Among those Present.....3
Now or Never.....3

ASSOCIATED PRODUCERS, INC.

Aug. 7—Cup of Life (Ince).....
July 24—Devotion (Special Cast).....5
July 17—Greater than Love (Read).....
June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince).....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feh. 27—A Perfect Crime (Allan Dwan).....4739
Feh. 13—A Small Town Idol (Mack Sennett).....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forhidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800

SENNETT TWO REELERS

May 8—She Sighed By the Seaside (Mack Sennett).2
Mar. 6—Made in the Kitchen (Mack Sennett).....2

C. B. C. FILM SALES CORP.

State Rights

The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Mar. 18.....No. 22
Mar. 4.....No. 21

STAR RANCH WESTERNS

One two-reeler every two weeks.
—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feh. 18—The Gun Runners.....2
Feh. 4—A Daughter of the Law.....2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....
La Farre Sisters (Dancers).....
The Dying Swan (Skating).....
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....
Reynolds and Geraldine (Aesthetic Dancers).....
Hundeller (Balancing).....
Three Whipple Sisters (Boxing and Wrestling).....

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

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(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Snooky's Fresh Heir.....2
Snooky's Blue Monday.....2
Snooky's Wild Oats.....2
Ready to Serve.....2
Just in Time.....2

CHRISTIE COMEDIES

Let Me Explain.....2
Southern Exposure.....2
Sneakers.....2
Short and Snappy.....2
Red Hot Love.....2
The Restless Sex.....2
Scrappily Married.....2
Man Versus Woman.....2
Hey. Rube.....2

HUDSON BAY TRAVEL SERIES

An Eskimotion.....1
It's a Great Life—If.....1
Hides—and Go Seek.....1
A Tale of the Fur North.....1

TORCHY COMEDIES

Torchy's Promotion.....2
Crowning Torchy.....2
Torchy's Big Lead.....2
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

Sunless Sundays.....2
Grief.....2
The Greenhorn.....2
Bang.....2
Holy Smoke.....2
Moonshine.....2

SPECIALS

Polo—Slow Motion.....1
Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Bahe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Jogging Across Sawtooth.....1
Hitting the Hot Spots.....1
One Peek Was Plenty.....1
The Red Trail's End.....1
Hitting the High Shots.....1
The Worst Was True.....1
Putting Nature Next.....1

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....1
The Man Who Always Sat Down.....1
Water Trails.....1
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1

CHESTER SCREENICS

Old Moose Trails.....1
New Wine in Old Bottles.....1
Philippine Futurity—An Angle in Idaho.....1
Buzz-z-z.....1
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1

VANITY COMEDIES

Spiking the Spooks.....1
It's Your Move.....1
Ninety Days or Life.....1
How She Lied.....1
Spooners.....1
Rocking the Boat.....1

GAYETY COMEDIES

Assault and Flattens.....1
Standing Pat.....1
Hero—Pro Tem.....1
A Handy Husband.....1

WORLD WANDERINGS

South Sea Magic.....1
In Dutch.....1

MISCELLANEOUS

Dixie.....1
Golf—Slow Motion.....1
Japanese Judo—Pedagogical.....1

KINOGRAMS

Sundays and Thursdays.....1

DRAMA

The Kick Back.....2
The Big Idea.....2

EQUITY PICTURES CORP.

Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Tallaferro).....6

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

July 31—The Lost Romance (Wm. De Mille)....6443
July 24—Behind Masks (Dorothy Dalton).....4147
July 17—Life (Brady Prod.).....4838
July 10—The Mystery Road (Paul Powell-British Prod.).....
July 10—Too Much Speed (Wallace Reid).....4629
July 3—The Woman God Changed (Cosmopolitan Prod.).....6306
June 26—A Wise Fool (Melford Prod.).....6768
June 26—Sham (Ethel Clayton).....4888
June 19—The Bronze Bell (Ince Prod.).....
June 19—One a Minute (Douglas MacLean).....4510
June 12—Appearances (Donald Crisp).....5334
June 12—White and Unmarried (Thomas Meighan)4458
June 5—The Wild Goose (Cosmopolitan Prod.)..6494
June 5—The Traveling Salesman (Roscoe Arbuckle).....4514
May 29—Sentimental Tommy (John S. Robertson's).....7575

Release Information continued on page 505

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Monster Bowl and Largest Dimmer Installed in Milwaukee

Last Word in Illumination and Electrical Control in Alhambra

The last word in the control of illumination and electrical effects has been reached by Manager Leo Landau of the Alhambra theatre, Milwaukee. Upon recently acquiring the Alhambra from the Saxe interests, Landau completely redecorated the interior of this spacious theater which is one of the largest in the northwest. Landau had his own ideas on illumination and electrical effects and was determined to secure them with the help of one or two of the largest American electrical concerns. As a result of the various installations which have been made perfect control of all lighting has been obtained.

One of the largest dimmer boards built in recent years was designed and manufactured by The Cutler-Hammer Manufacturing Company of Milwaukee. It is approximately 11 feet high and 8½ feet wide. The equipment includes 130 dimmers for 101 separate circuits, the circuits being broken into 23 groups. Each of these groups has a master lever and each master lever can be interlocked on the shaft so that when the master handwheel is rotated, some can be used to brighten the lights in a group of circuits while others can be used to dim out certain groups. It is not essential to have all masters operating, which means that there is always an opportunity to drop out or pick up other circuits to get new effects. All the six rows of operating levers are within easy reach of the operator as he stands on the floor.

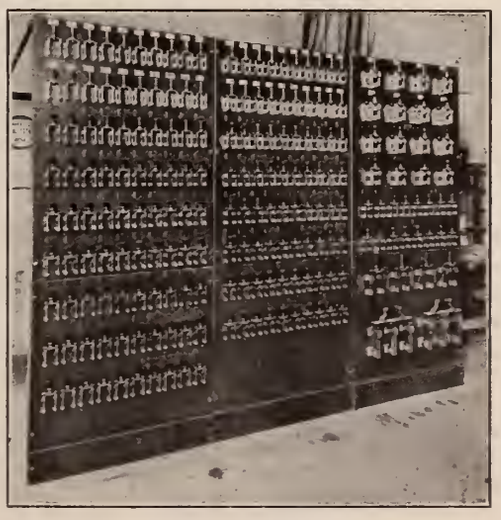
The dead front construction, which eliminates the possibility of accidental contact with live parts, meets the requirements of the most stringent municipal regulations.

Manager Landau believes that while many exhibitors spare no expense in securing novel lighting effects on the stage they overlook a splendid possibility in securing lighting effects in the auditorium of the theatre. That the auditorium of a photo play theatre has as much to do with successful staging as the stage itself is the opinion of Landau.

In the center of the huge dome of the Alhambre theatre, Landau has suspended an immense bowl lighting fixture designed by J. M. Weimer and manufactured by the National X-Ray Reflector Company, Chicago. Some idea of the size of the bowl can be gained by the accompanying photographs which show the steel frame work of the fixture. The outside diameter measures 178 inches and the inside 148 inches.

The bowl lighting fixture includes a total of 20,000 watts in lamps. Four colors—white, amber, red and blue—are used and each color can be varied in any way desired. The heat from these lamps is so great that artificial coloring of the lamps is not possible. Gelatine screens to diffuse the transmitted lights were also impractical; consequently specially prepared natural colored glass screens were used.

The bowl is suspended from the ceiling by 2 inch gas pipes 25 feet long. The electric wires are brought down through these pipes and are then taken through flexible Greenfield cable to the wiring channels to which the receptacles are attached. Each lamp is provided with an individual silvered glass X-Ray reflector of special design over which the cover glass is placed for color effect.



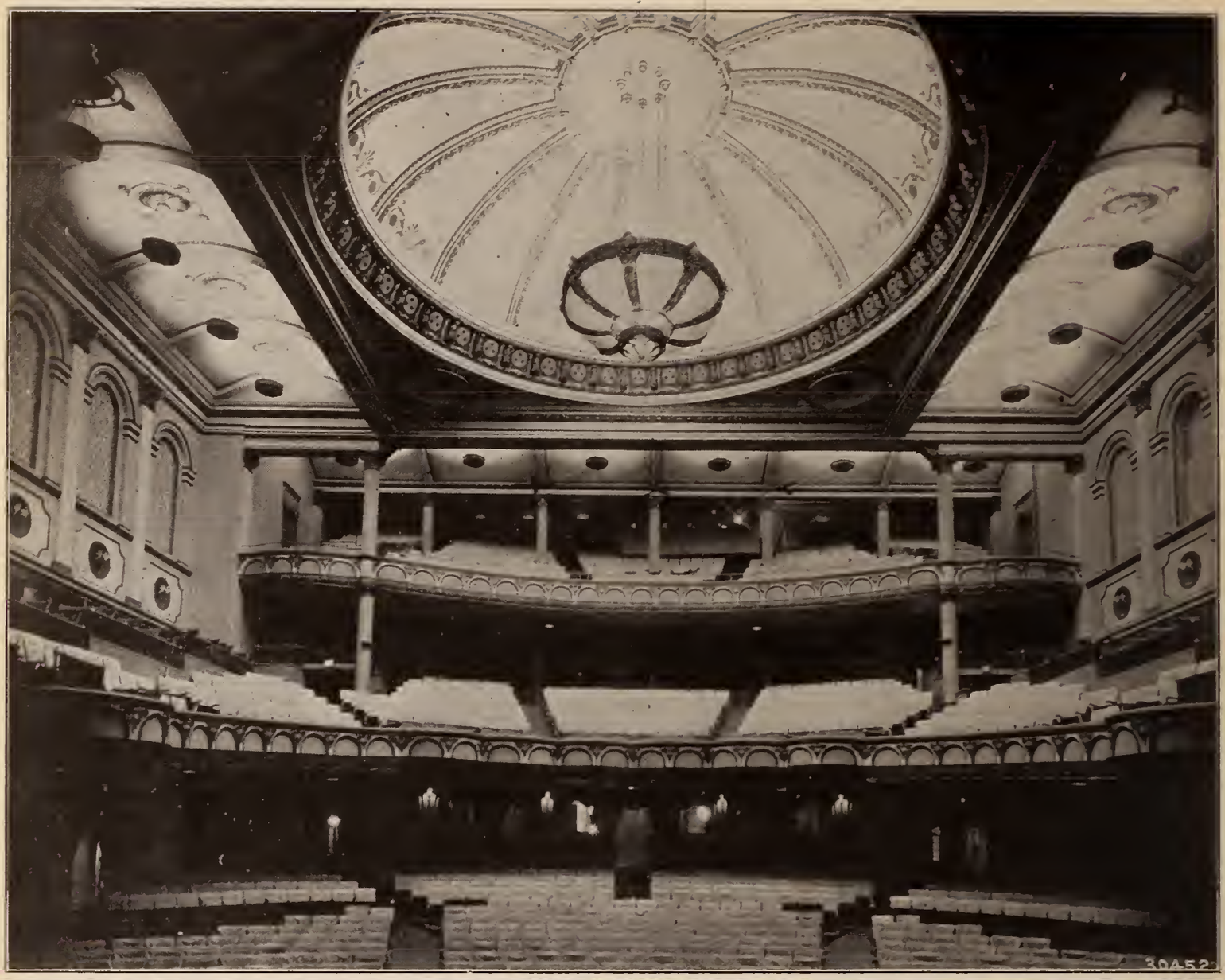
Front view of stage switchboard, Alhambra theatre, Milwaukee

Augmenting the large center fixture is a small bowl directly underneath it which carries the emergency lighting. The lights in this bowl must be left bright and so no dimmers are used on this circuit. The distance from the top edge of the large bowl to the bottom of the small bowl is 6½ feet.

A novel and practical arrangement has been worked out for cleaning and relamping the large center bowl and the auxiliary bowl. An opening is provided in the ceiling above the fixture through which a man can descend into the bowl enabling him to reach all the lamps and reflector in the large bowl. While he is there he works a worm gear winch and lowers the smaller bowl to the floor below where other workers clean the lights and reflector. Before the man in the big bowl leaves he hoists the smaller bowl in position.

The auditorium is further lighted by smaller bowls, 60 inches from the ceiling, four at each side and five at the rear of the house. These bowls can also be lowered for cleaning. Each of these bowls contains lamps of four colors—250 watts of each color. These auxiliary bowls are in three groups, each side being independent of the other. By controlling each group with separate dimmers, one side of the theatre may be bathed in purple gradually changing to amber. The rear of the house may dissolve from red to blue while the other side of the house can work out other color combinations. It is seldom, of course, that easter egg color varieties of this type are attempted, but it shows what complete control is had over the house lights.

The fact that there are only lamps of four colors in the auditorium of the theatre does not mean that effects are limited to white, amber, red or blue. The colors may be thinned out by bringing up the white so that amber is any color from deep gold to white; red, any tint to a delicate pink, and blue any shade from a deep indigo to a tint hardly recognizable as any color but pale lavender. In addition to this, the flexible control allows the mixing of the prime colors or mixed colors



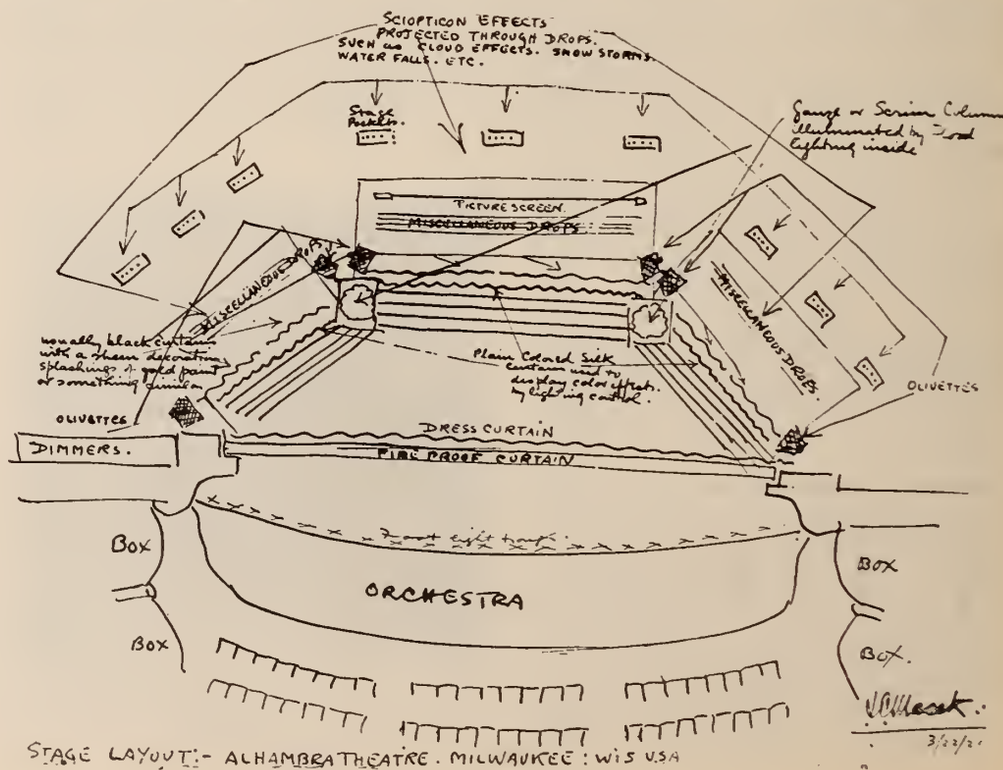
Auditorium of remodeled Alhambra theatre, Milwaukee, showing bowl lighting fixtures

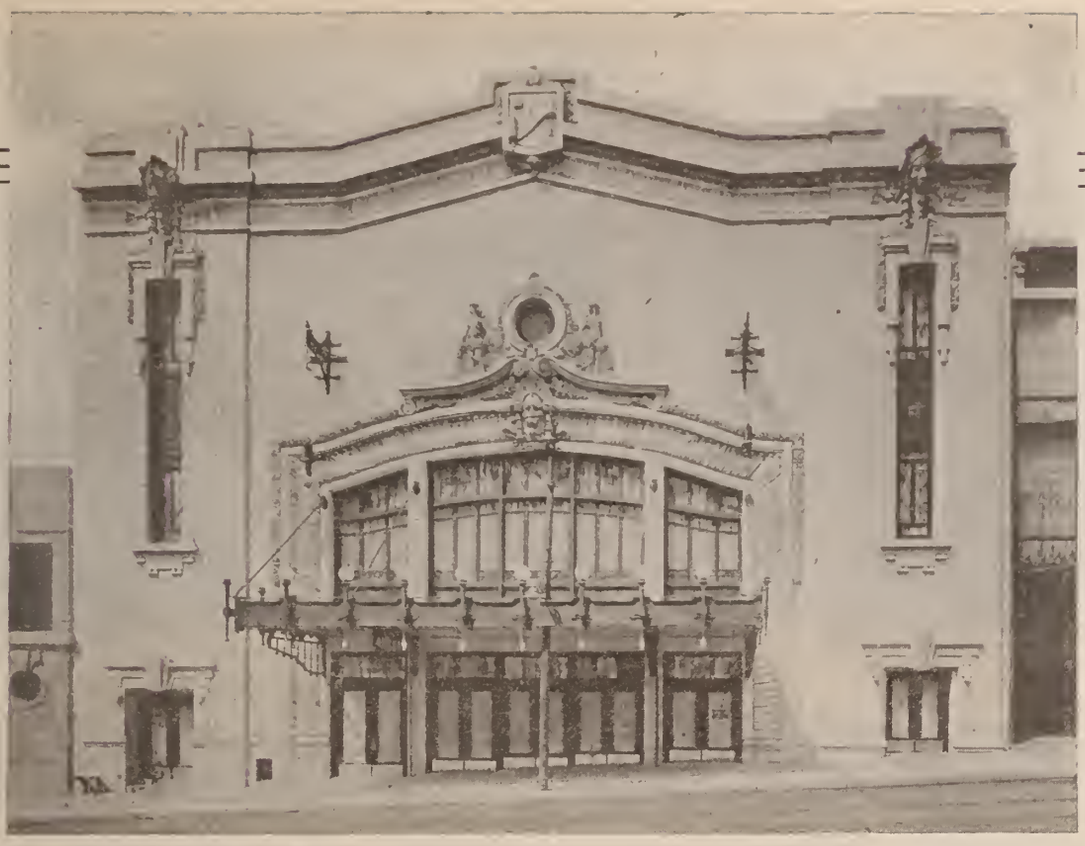
and the obtaining of any of the rainbow shades desired.

All C-H dimmers which form a part of the new installation have indicator attachments which allow the operator to take record of the lever settings which gave him certain results, and this when he is called upon to repeat an effect he has no difficulties to contend with, as his formulae is all prepared.

In the ceiling directly over the orchestra pit there is a band of hidden lights totaling 16,000 watts divided into four colors by means of which novel flood lighting effects can be produced with the orchestra. One thousand watt lamps are used together with a special concentrating type of silvered glass X-Ray reflector by means of which the lighting is cut off so as not to spread over the audience or stage. In addition to the Cutler-Hammer dimmer board the Alhambra theatre is provided with a specially constructed switchboard, designed by the Wisconsin Electrical Manufacturing Company, Milwaukee, and installed by the A-C Electric Company of the same city.

The dimmer board and the switchboard take care of 526 circuits. From the pho-





EMPRESS THEATRE
KANSAS CITY, MO.

CARL BOLLER & DE CAMP, Architects

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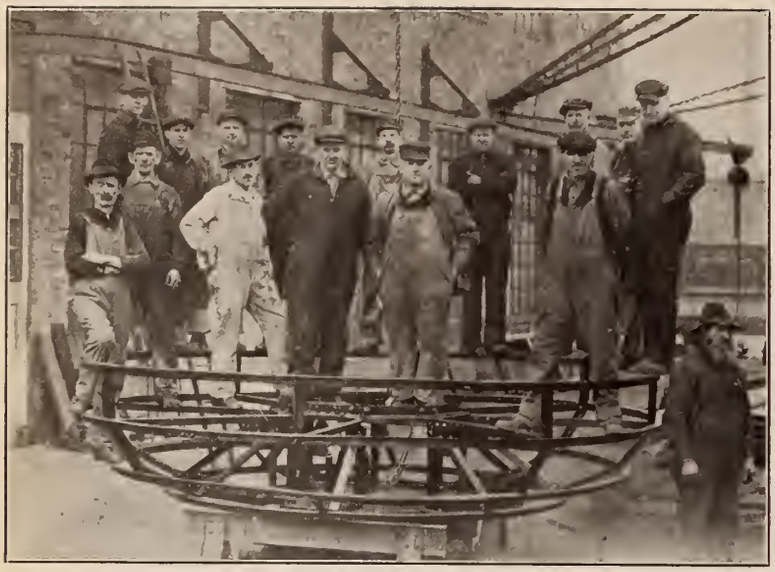


Fifteen men standing in large lighting bowl and still more room

Showing comparison in size of frame work for large lighting tower with a Ford

tograph of the switchboard it can be seen that the right hand panel is equipped with two main switches one controlling the house and the other controlling the stage.

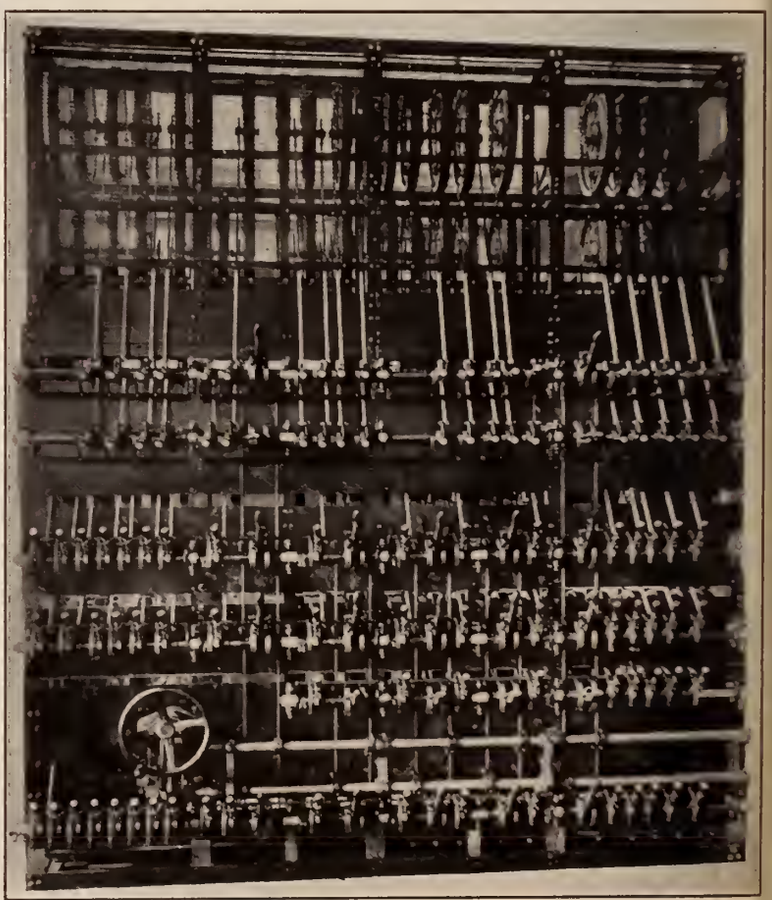
Connections are then made through master switches to the different lighting circuits. There is a master switch for each color. If the operator intends to change his colors, whether on the foot lights, on the strips, on the house or on the rear of the stage, he can throw in the individual switches while the master switch is open and as soon as his signal is given he opens the master switch of the previous color and closes the master switch of the new color. This arrangement gives the operator sufficient time and has done much to eliminate mistakes and confusion. All switches are labelled on different colored cards and indicate the name of each particular circuit. The right hand panel in the front view illustrates all of the master switches, while the other two panels provide space for the circuit switches. The board itself is built of Ebony asbestos wood, manufactured by the Johns-Manville Company. All connections in the rear are made by means of bus bar copper and the board itself provides the front wall for a little switchboard room. The outgoing wires are carried through a steel box resting on top of the floor to the cabinet in the rear of this switch board room. It will be noted that the neighboring poles of two switches are of the same polarity, which allowed a considerable saving in space.

It can be readily seen that the Alhambra theatre has perfect control of its lighting. The main stage of the Alhambra is an immense one and on it have been built three smaller stages separated by large columns. The footlights of the main stage include 9,600 watts or 2,400 watts of each of four colors. Three borders are used, each border having 5,040 watts in lamps.

The three auxiliary stages include 48,-

(*Continued on page* 502)

Rear view of bank of dimmers



"Dead" front view of bank of dimmers

POWER'S DISTRIBUTORS

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Paterson, N. J., city officials and film men gathered to see ground broken for the new $2,000,000 Alexander Hamilton theatre. A. M. Fabian, son of Jacob Fabian, Associated First National Franchise Holder for New Jersey, addressing the gathering just before former Mayor Barnert turned the first spade of earth. Prominent Patersonians, clergymen, film men from New York and New Jersey exhibitors were present. The Alexander Hamilton will open July 1, 1922, and will be the First National house in Paterson.

Some Insights Into Problems of Directors and Cameramen

Prepared by a Cameraman Who Has Met Them All

By Pierre A. Jeltrup

Many people have asked me time and again—"How do Directors and Cameramen get along?" There is no doubt that this question has passed through the average person's mind more than once. If it has they must be interested about this subject and consequently curious to know how it may be answered. Naturally, some people have received answers, and as a rule they vary. I will endeavor to give an unbiased opinion on this subject.

The first question I think is, "How does a Director help a Cameraman?" By advice? Yes and no. It all depends upon the cameraman, but especially on how the advice is given. Some people make great use of advice while others might as well give a child a bag of beans and tell him that *above all* not to shove them up his nose. Naturally, as soon as he has a chance up go the beans in his nose. Discretion must be used when giving advice. Some people give it all the time and can never be shut off. Which is like the wife of an uncle, in a story, who died, and when a member of the family was asked what were the uncle's last words they responded —"Aunt was with him to the end."

However, a director can aid the cameraman by making a few suggestions at the right time which may solve the cameraman's problems, either in regards to the position in which to shoot or how it may be done. Also by not causing a too great unnecessary delay during rehearsals.

Some directors like to stall around and waste time. Of course, this means longer employment and longer pay, but unless the director is very good he doesn't last very long. I have found out that the majority of cameramen would rather work more in the mornings and finish at some reasonable time in the afternoon. Because it never fails, that if much time is lost, there will come a period when the picture must be finished, which will mean greater hurry, longer hours and more or less inferior work. It is true some cameramen are found who love to stall. Every line of business has that kind of men. But do they last? The answer is quite clear.

Some people bring up the argument that if you rush around you don't make as good pictures. Working hard does not mean to rush around. As a rule those who rush around accomplish nothing and only use this as a blind when the studio manager comes about. But he gets wise soon enough and when he does—well, like the old story, you still have two chances—either you get fired—or you don't. But it means a change whichever way it goes.

Often the director and camerman have great co-operation, they both agree on the position of a shot and on the lighting of it. They discuss the relative positions and decide upon the best, all in a short time. Other directors never bother with the cameraman and let him do his best—or his worst. Then again there are others who, after finding a shot position, insist upon arranging the lights. A great number of directors—so called—know no more about lighting than an ordinary street laborer. Still they insist they do and won't leave the cameraman's job to himself. I remember a story which will illustrate this:

In one of the large studios in this city a well-known director was shooting a very dramatic scene. The action had been gone through once and then the lights had to be all set. When the rehearsing began in earnest the "boards" and "spots" had been turned off leaving only the "banks" to give light. When the director had the actor's emotions worked up to the highest

(*Continued on page* 494)

Above: A typical motion picture theatre lobby with floor covered with Gold-Seal Battleship Linoleum.
At left: Photograph of Exeter Street Theatre, Boston, Mass., in which Gold-Seal Battleship Linoleum was laid by C. C. Bailey & Co. of Boston.

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Problems of the Cameraman

(Continued from page 492)

pitch he said to his cameraman, "Shoot!" "Wait," cried the cameraman, "the lights are not on!" "O, never mind those, there's plenty of light!"

Most everybody knows that "banks" don't give enough light to light up a whole large set.

Cameramen, as a rule, don't like to have someone else set their lights. It is really the setting of the lights that earns for them the title of cameraman, and often when someone else sets them it cramps their style.

Then there is another phase to this subject. "How can a cameraman help a director?" Most directors are, as a rule, temperamental. Now the best way to keep them in good spirits is never to make them wait. When the director asks, "Ready?" and gets the answer, "Just a minute!" time and again during the day he naturally becomes exasperated and things happen which could be avoided if the cameraman made it a point to be prepared when the director shouted, "Ready."

One of the most prominent directors in the pictures today, as a rule, becomes very excited when he gets the answer, "Just a minute." Because invariably when "just a minute" is shouted, "just an hour," is meant. Delays are, I think, the most expensive thing in the pictures. And to a director who always wants to be shooting, it is most exasperating to have to wait for, ofttimes, unnecessary delays.

There once came across my line of vision both a temperamental director and a temperamental cameraman. Things would flow pretty smoothly except when one would hold the other up. It would be amusing to watch them. Both did not like to stall, yet invariably at some moment during the day they would get in each other's way. Nevertheless, under these circumstances, both of these men got very good results. But things like that don't usually happen that way and the results are very often not what would be desired. A director is by right of "office" a temperamental and emotional being, but a cameraman should be the opposite—outwardly, at least. The director has the idea and the cameraman should execute it, make it real and have it flashed on the screen. The director makes the puppets play according to his will and the cameraman should "shoot" those puppets to best advantage so they will represent more than they do. By the director and cameraman, the "reel" life of the studio must be made into "real" life for the audience, to have a successful picture. A director is usually judged by how true to life he can manage his actors. The truer the better.

In this life nothing is impossible, but lots of things are absurd. A short while ago I saw a picture by a famous director. The director had a wonderful idea, but both he and his cameraman failed to realize that idea and the picture did not go. Nevertheless, I firmly believe that this director had well thought of this idea, but which he did not materialize by a real true-to-life-fact picture.

Many times, in large concerns, the director and cameraman are both handicapped by the erection of impossible sets which are difficult to light and well nigh impossible to photograph. When I say that, I mean I have a certain firm in mind whose hobby seems to be the building of pretty but unreasonable sets. Sometimes the cameraman is blamed and sometimes the director, but one on whom all blame is due is the scenic director. He is the guilty one and he is the one on whom such responsibility rests. But this is a great age for "passing the buck," and, as usual, it's the underdog who pays.

Theatrical Improvements Include New Buildings for Oakland

Expect to Spend Several Million Dollars on Renovation and New House

Theatrical improvements in Oakland, Cal., totalling several million dollars and including the construction of at least two new theatre buildings and other developments along similar lines were announced yesterday. In addition to giving assurance that all the big road shows will come to Oakland hereafter, the contemplated development will, it is stated, give a great impetus to motion pictures in the Eastbay district.

Construction of two new theatres, announcements of which have been made in the past thirty days, will total $2,500,000. Construction of a third was also announced, the cost of which will be made public at a later date.

Confirmation of a long-term lease of the MacArthur theatre, on which $100,000 will be spent in improvements, has also just been announced.

Construction of new theatres will include modern buildings of the first magnitude. They are:

First—Construction of a new theatre at Nineteenth and Broadway with a 75-foot frontage, to cost a total of $1,125,000, to be used exclusively for motion pictures. Maury Diggs, architect, will construct the new theatre, in addition to the $1,500,000 office building to be erected on adjacent property. According to reports received from the southern section of the state, the theatre will be constructed by the Paramount Pictures.

Second—Unofficial announcement that Orpheum Circuit plans the construction of a new theatre at some location north of Fifteenth street. Although it was stated that the Orpheum corporaion had purchased the site at Nineteenth and Broadway on the northwest corner of the intersection, Harry Cornell, manager of the Oakland house, could not confirm the rumor yesterday. The building will cost when finally completed, it is said, a total of $1,500,000, and will be one of the most modern theatres west of Chicago.

Third—Formation of a theatrical syndicate which, if capitalized, will probably construct a theatre somewhere in the vicinity of Twentieth and Broadway, or Twentieth and Telegraph. The theatre will be under the management of the syndicate, supervised by the Oakland representative, in all probability to be John J. MacArthur.

With Oliver Kerhlein, manager of a circuit of motion picture houses in California and the East, it is expected that he will return to Oakland with the information that he has secured sufficient backing to erect a modern million-dollar motion picture theatre in Oakland. The permit for the construction of the theatre at Nineteenth and Broadway has already been issued by J. A. Lloyd, city building inspector, and work of tearing out the present old-fashioned buildings is expected to begin soon, Architect Diggs announced.

Following the news yesterday of the lease of the Curran theatre in San Francisco, A. C. Blumenthal & Co. announced a confirmation of a long-term lease of the MacArthur theatre in Oakland, formerly known as Ye Liberty, situated in the Realty Syndicate Building, this lease being made with the Realty Syndicate company.

The gross rental on this lease amounts to approximately half a million dollars. The lessees are the same syndicate of San Francisco theatrical men who have taken over the Curran theatre.

The name of the MacArthur theatre will be changed to the Metropolitan and it will be entirely reconstructed inside and modernized. Also, within a short time, the present entrance will be closed up and a new entrance provided on Broadway. It is said that the new tenants will spend $100,000 in modernizing this theatre.

Blumenthal further states that complete announcements as to the plans of the new company will be forthcoming within a short time, together with the names and location of the other chain of theatres on the Pacific Coast, among which will be a new theatre in the city of Los Angeles.

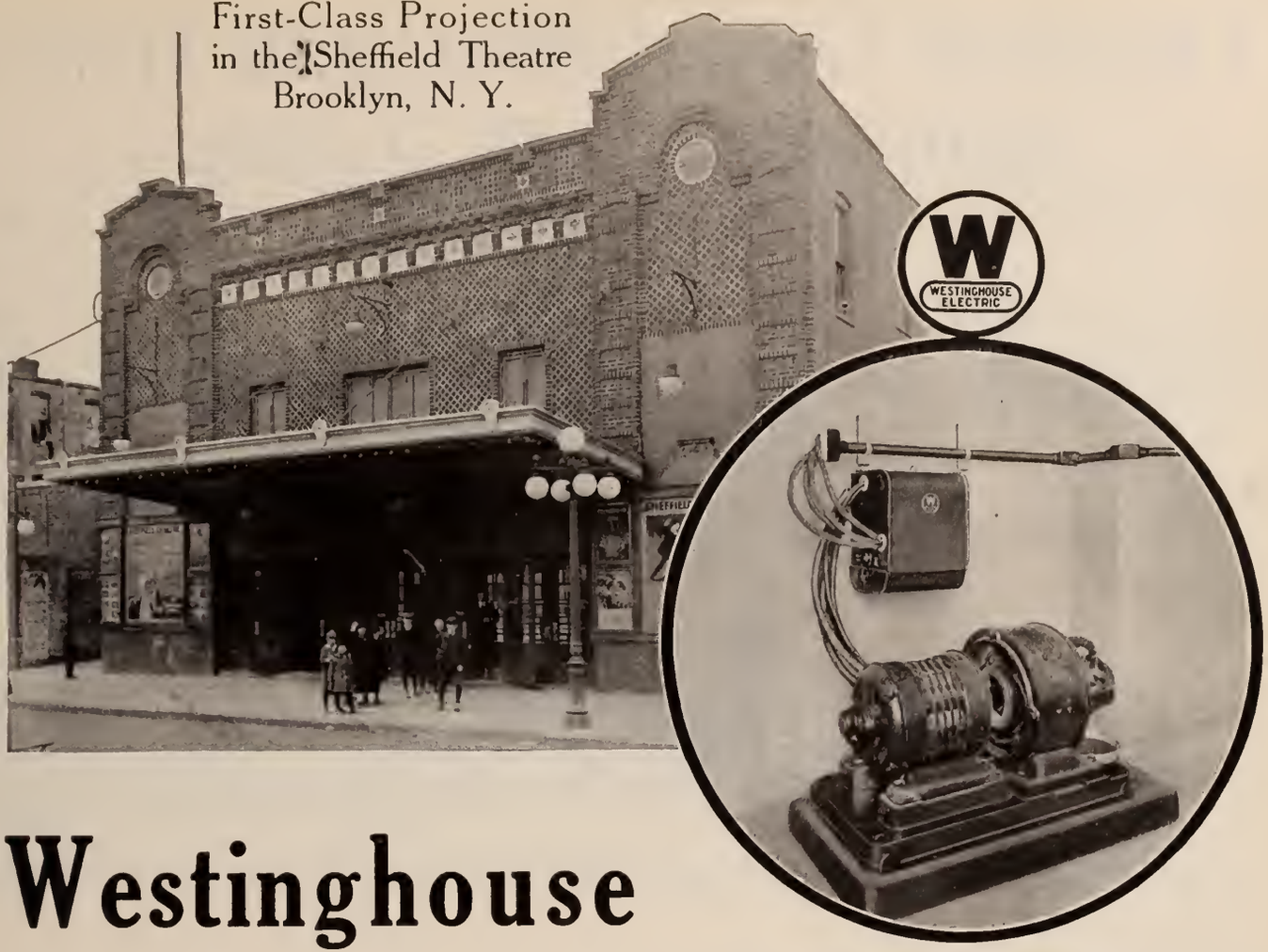
It is announced in connection with the remodeling of the theatre that Oakland is to be assured all the road shows in the future.

The Liberty theatre was originally built by F. M. Smith and associates for a stock house and has the largest revolving stage in the world.

The plans of the new syndicate contemplete a change of the front so that the entire entrance will be a blaze of lights, which will materially improve the whole neighborhood.

Possession of the theatre will be taken by the new tenants on August 15 of this year, but all reconstruction work will commence before that time.

First-Class Projection
in the Sheffield Theatre
Brooklyn, N. Y.



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Some of the Essentials of First Class Projection:

—A steady uninterrupted arc—obtained by a combination of constant voltage and constant current.

—Change over without danger of interrupted, diminished or unsteady illumination of the picture.

—Current easily and quickly adjusted to meet conditions.

—Projection of picture — projection of slides, and use of spot light simultaneously.

—Simplicity—quietness and effieiency.

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A Detailed Description and Instructions for New Lamp

An Explanation Fully Illustrated on New High Intensity Lamp

BY HERBERT GRIFFIN, TECH. ENG. NICHOLAS POWER CO.

In last week's issue we published a good working description of the Powers-G. E. High Intensity Lamp and this week is given operating instructions and suggestions which should be followed upon receipt of the Powers-G. E. High Intensity Lamp and Lamphouse from the Power's factory.

All of the lamps and lamphouses before being shipped are in correct alignment with regard to the optical axis but, inasmuch as there remains a possibility of the apparatus getting out of alignment due to rough handling in shipping, the instructions given below should be carefully followed when installing same.

To test the apparatus for perfect alignment a pointed metal rod of the same diameter as the carbon should be used (approximately 7/16ths of an inch). This rod should be inserted through the rear of the positive carbon holder A (fig. 1) and, with the condensers and lens tube removed, it may be pushed right on through the aperture plate and out through the lens opening. It may be stated, however, that the position of the aperture plate is in reality far enough to push this lining rod forward, and in this case the rod would need be but only about 30" in length. After the rod is pushed forward a pair of inside calipers should be used to measure the distance between the edge of the condenser holder and the outer circumference of the lining rod. If the lamp is correctly lined with relation to the condensing system, the distance, top and bottom, of the rod, and also on both sides of it, will be exactly the same. If this distance is not the same for all four points then the lamp is not in correct alignment and the projections should proceed as follows:

Loosen the four lock nuts B (fig. 1). This leaves the lamp free to be moved up or down and, also, from side to side. If it is necessary to raise the lamp so that the center of the condenser holder may be reached with the lining rod in position, the four lock nuts B (figs. 1 & 2) should be raised a sufficient number of threads to allow the center to be reached, and the four lock nuts C should then be turned to the right, by which operation the lamp will be raised the necessary distance. If it is necessary to lower the lamp the four lock nuts C (figs. 1 & 2) should be turned to the left, which will allow the lamp to fall lower on the studs supporting it. If it is necessary to move the lamp sidewise this may be accomplished by loosening the four lock nuts B and by inserting a screwdriver in the slot of screw D. By giving this screw a turn to left or right the lamp may be moved into the respective positions desired. After the necessary adjustments have been made the lock nuts B should be thoroughly tightened, as it will be unnecessary to make any further adjustments after the correct alignment is first obtained.

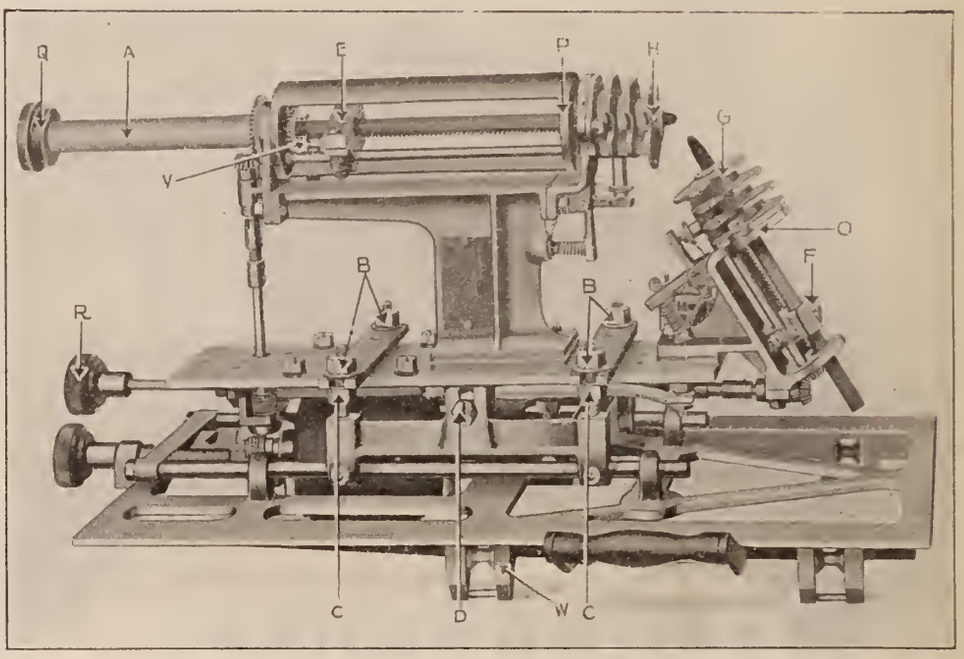


Figure 1

If, after the lamp is correctly lined with respect to the condensing lenses, it is found upon projecting the spot on the aperture plate that the spot is not in the correct position sidewise with relation to the aperture plate no further adjustment should be made to the lamp. The lamp and lamphouse complete should be moved to that position on the lamphouse sliding rods which brings the spot in its correct relation to the aperture, and the stop screw which will be found on the lamphouse sliding carriage casting should be so adjusted that, when the lamphouse is pulled over to its projecting position, the lug W (fig. 1) on the lamphouse spider will bring up against the before mentioned stop screw on the carriage casting. This screw should be so adjusted that the lamphouse will always stop in the correct projecting position.

It sometimes happens that condensers are of a trifle smaller diameter than the opening allowed for same in the condenser lens ring. When this is the case the centers of the condensers will be a trifle lower than the center of the condenser lens ring. This will tend to throw the spot a trifle low on the aperture plate, and this condition may be corrected by readjusting the heighth of the lamp as previously set forth.

It is necessary to bear in mind that, due to the fact that the positive carbon rotates on the optical axis of the projecting machine, a correct alignment is necessary at all times and too much thought cannot be given to this point, although once the lamp is in proper alignment no further adjustment need be made.

(*Continued on page 498*)

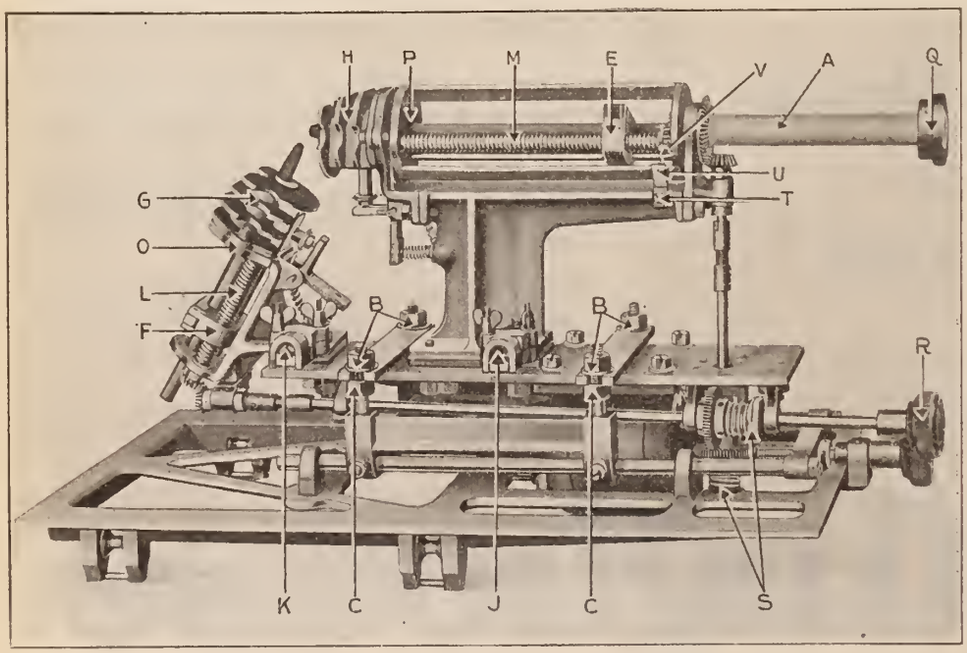


Figure 2

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Instructions On New Projection Lamp

(*Continued from page* 496)

RHEOSTAT

This lamp is rated at 75 amperes at an arc voltage of 55 volts direct current, and the rheostate used in connection therewith should be set to give this current and voltage at all times. The lamp will also operate successfully from a motor generator set from which it is possible to get the number of amperes and the arc voltage already specified.

CONDENSING LENSES

The best results will be obtained by the use of a 6½" focus condenser nearest to the arc. The second condenser should be of such focal length as projecting conditions warrant.

CARBONS

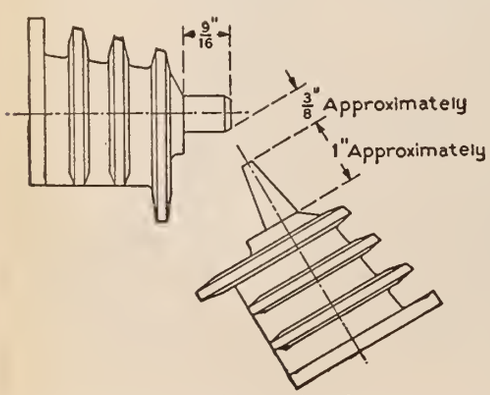
Use only high intensity carbons 11 m.m. in diameter—positive carbon length 18", negative carbon length 9", one end pointed. Do not use copper coated carbons or carbons having any metallic coating whatsoever as they are not necessary and are apt to cause trouble in the lamp. No other carbons other than those specified should be used, and these carbons may be procured from the National and Speer Carbon Companies, specifying high intensity white flame 75 ampere projection carbons.

CARBONING

Turn the positive feed handle counterclockwise until the positive carbon clamp E (fig. 1) is at the extreme rear position; in other words, a trifle further back than it is shown in the photograph. Next, turn the negative carbon feed crank R counterclockwise until the negative carbon clamp F is at its lowest position or a trifle lower than shown in the photograph. Push the negative carbon through the negative carbon head G on through the negative carbon clamp F until approximately 1" of the point of the carbon projects above the negative carbon head. Push the 18" positive carbon through the rear of the positive carbon tube A on through the positive carbon clamp E and on through the positive carbon head H. This carbon should project about 9/16ths of an inch beyond the head. After the positive wire is connected to the postive wire clamp J, (fig. 2) and the negative wire is connected to the negative wire clamp K, (fig. 2) the lamp is ready for operation.

When the first setting of carbons has been consumed the negative and positive feed clamps E E will be found to have traveled the entire length of the feed screws L and M (fig. 2), so that the negative is in contact with the negative head support bracket O, and the positive with the forward part of the revolving head P.

To reset the carbons the positive feed handle Q (figs. 1 & 2) should be turned in a counterclockwise direction as before, bringing the positive carbon clamp back to its original position. The negatve carbon should be carefully pulled up through the negative head with a pair of pliers until the bottom of the carbon reaches the negative carbon clamp F. The negative carbon feed handle R should then be turned in a counterclockwise direction, which will take the negative carbon down through the head into its original position. If more than 1" projects after this operation has been performed it should be pushed down until this amount of carbon projects above the negative head. The positive carbon should then be pushed forward so that about 9/16ths of an inch projects through the positive head as before, and the lamp is then once more ready for operation.



Correct positions of carbons

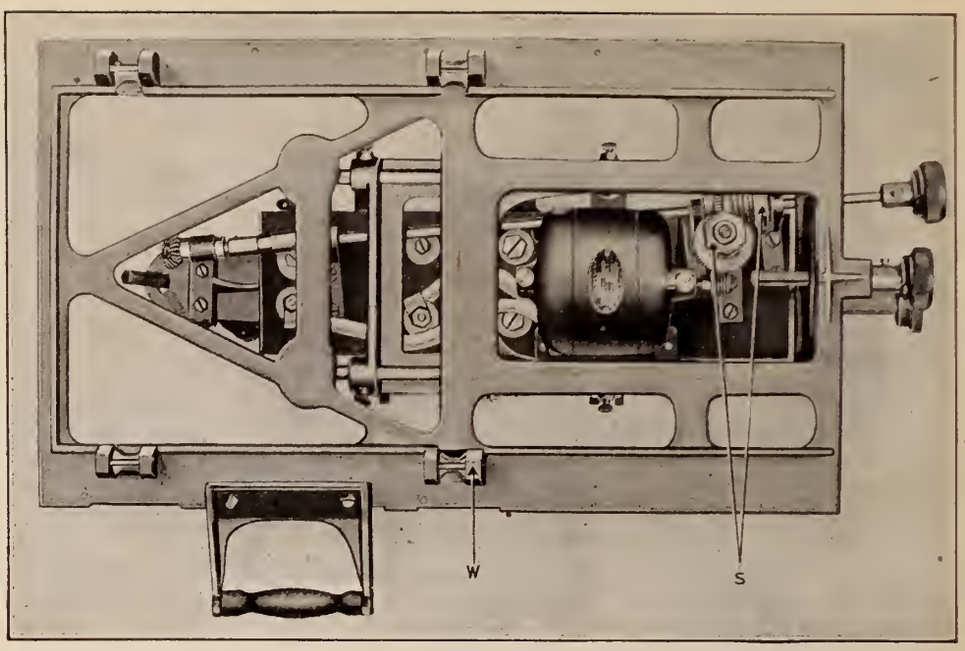


Figure 3

If the instructions are followed as given here no burnt fingers will result and no difficulty whatsoever will be experienced in resetting carbons.

Two safety clutches S (figs. 2 and 3) are attached to the negative and positive automatic feed controls so that if, for any reason, the negative and positive feed clamps F E should be allowed to reach their respective upward and forward limits—which would normally stop the feed motor—all danger of burning out the feed motor is eliminated inasmuch as it may continue to operate when this condition has been reached without feeding the carbons.

OPERATION

Closing the lamp switch starts the motor rotating the positive carbon. To strike the arc turn the negative feed handle R clockwise until the carbons touch and IMMEDIATELY reverse until the arc is approximately ⅜ths of an inch long.

No further attention is necessary unless the arc length varies considerably due to the uneven burning of either carbon, or an increase in voltage. If, however, it does become necessary to slightly adjust the carbons for proper arc length this may be done while the lamp is operating by simply turning the negative and positive feed handles in whichever direction is necessary to bring the carbons into proper relation with each other. To move the carbons ahead turn the knobs clockwise. To move them back turn the knobs counterclockwise.

The lamp will burn approximately 1¼ hours with on setting of the carbon clamps. However, the length of carbon still remaining to be consumed should be carefully noted after each reel so that no inconvenience is caused while the picture is being projected. When carbons are too short to run the required time they should be removed and new carbons inserted.

All lamps are set before leaving the factory to feed at a definite rate of speed which is predetermined by the amount of time necessary to consume the carbons with a current of 75 amperes flowing through the arc. If, however, a slight further adjustment becomes necessary this may be accomplished by loosening the locknut on set screw T and if the positive carbon feeds too fast the screw should be given a slight turn to the left; if the carbon feeds too slowly the screw should be given a slight turn to the right, and this adjustment should be made until the carbons are being fed at the correct speed. The lock nut should be tightened at all times between adjustment tests to prevent the screw being turned out of its correct position by the pressure applied to the feed ratchet pawl U. As will be seen from the accompanying cuts, the positive carbon feed is brought about by the star wheel V coming in contact with the ratchet pawl U at every revolution of the positive carbon revolving head. The speed with which the positive carbon is fed may be varied as before stated by an adjustment of the ratchet pawl U. Moving it in will cause the carbon to feed faster; moving it out will cause the carbon to be fed more slowly.

CARE AND ATTENTION

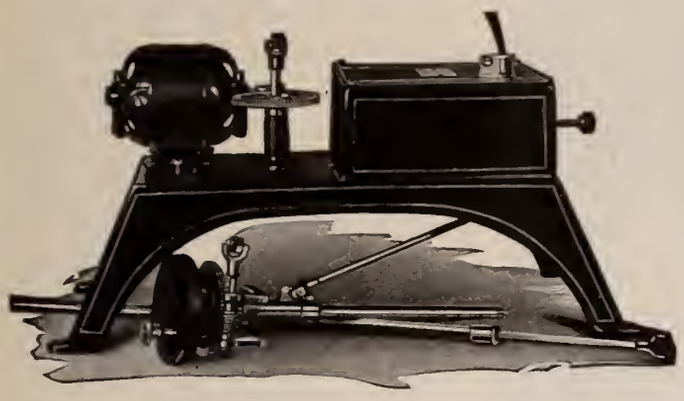
It is important that the lamp should be kept clean and all carbon dust should be brushed or blown from the mechanism once a day. Inspect the contacts to see that they are not wearing excessively. Do not substitute other material, as the contacts supplied have been found to be the best suited for this type of lamp. See that the springs on the contacts have not become weakened. DO NOT USE ANY GREASE OR OIL ON ANY MOVING PARTS OF THE MECHANISM.

MOTOR

Once a month the motor brushes should be inspected to see that they are wearing evenly, and the oil cups should be kept full with a good grade of heavy cylinder oil. The motor may be inspected by the removal of the motor and clutch cover attached by four screws to the lower side of the lamphouse spider casting.

Each week the equipment section will present special articles of interest to wide awake exhibitors

The Peerless
Automatic Arc Control



THE FIRST IMPRESSION OF YOUR AUDIENCE when you install PEERLESS AUTOMATIC ARC CONTROLS in your projection room is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—it's the real secret of its popularity.

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$1000 Per Square Foot PROFIT From Waste Space

"If I made as big a profit for every square foot of floor space in my store as I make from my new BUTTER-KIST machine space I could quit business in a year and live on my income," says a BUTTER-KIST machine owner.

This is the famous machine that makes BUTTER-KIST popcorn, advertises it and sells it as fast as it is popped. A sure-fire money maker.

BUTTER-KIST POPCORN AND PEANUT MACHINE

Here is a money-maker. Merchants who have installed this machine say that it is a regular little gold mine of profits. It occupies only a few square feet of waste space in your lobby. In some cases it has paid an annual profit of $1,000 PER SQUARE FOOT of space occupied. Not only does it pay a profit from the sale of popcorn and peanuts, but it is a TRADE PULLER.

Popcorn is an everyday, every season seller. People love it. They love peanuts. BUTTER-KIST popcorn is so delicious people will go for blocks out of their way to get it.

Pops corn and sells it

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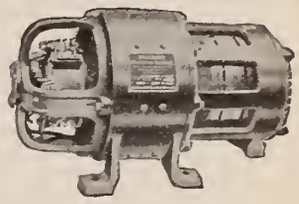

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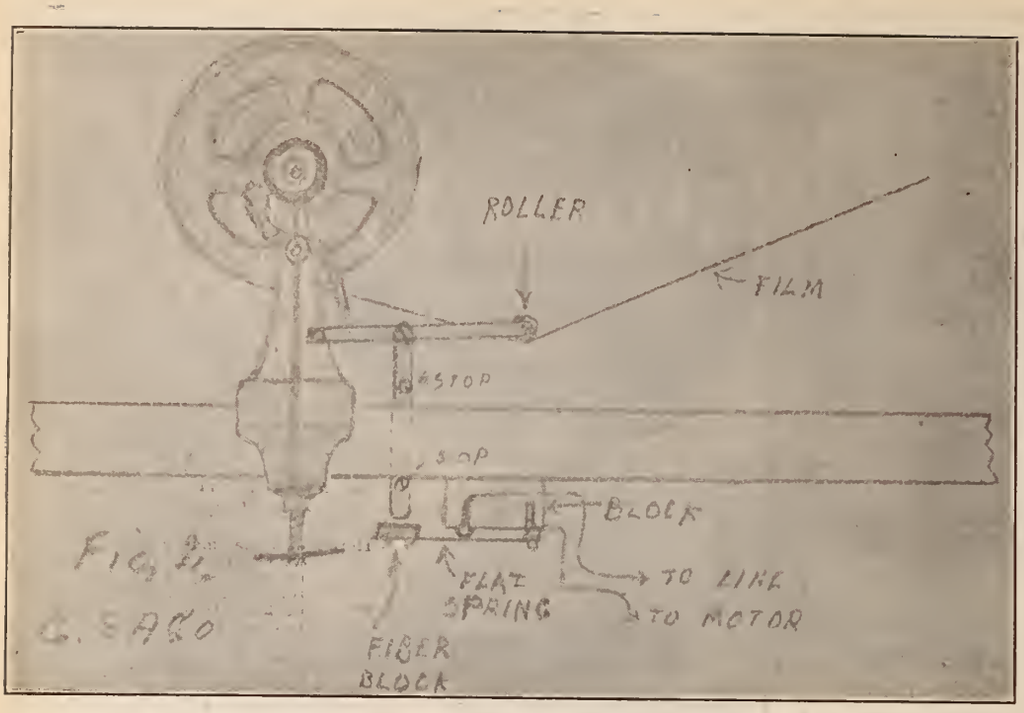
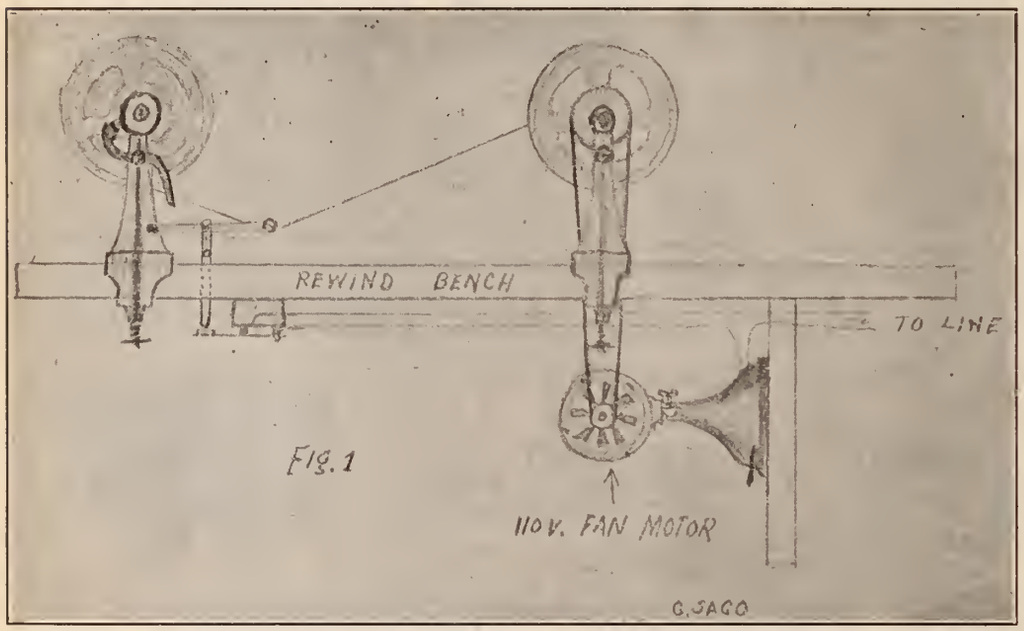


The "automatic" stop for the motor rewind, shown in detail



This drawing, prepared by Mr. Sago, shows the layout of his scheme

Brayton to Rebuild Majestic, at Streator

Monday, June 15th, marked the last show to be given at the Majestic theatre, Streator, Illinois. Bradford Brayton, manager of this theatre in the busily growing city of 17,000 people, has long wished to rebuild. During the winter and spring it hardly seemed feasible with a steadily growing line of patrons before the box office, but when the summer slump arrived, and it arrived in Streator with both feet down hard even to the extent of closing some of the manufacturing plants and resulting in a near financial panic, the line before the box office dwindled to some of the dyed-in-the-wool picture fans.

Mr. Brayton decided to close the show for the summer and to employ that time in carrying out his ideas along the line of the theatre beautiful. That is just what the new theatre will promise—the theatre beautiful, with artistically arranged lobby, foyer and a stage that will house many prologues for Associated First National super-specials when the new theatre reopens in the fall.

Mr. Brayton plans to make the new Majestic one of the leaders in the foremost ranks of cinema theatres in Illinois. The opening date will be about September 1st, and there will be a First National Picture booked to open the theatre.

No Let Up In Business For This Concern

Joe Hornstein, manager of the Howells Cine Equipment Co., 729 Seventh Avenue, New York, talks very enthusiastically about conditions in the motion picture industry.

"Why, we don't feel any let-up," he states. "Things are going fine with us. Of course we know money is a little tight but we seem to pick up new business every day. Right at the present time we are equiping the Plaza, of Paterson, N. J.; Glenwood, of Brooklyn; Capitol, of Irvington, N. J.; Lythic, of Brooklyn; Supreme, of Brooklyn and the Rivoli, of New Brunswick, N. J. We just finished the Florence, of New York; the Kinsway, of Brooklyn; Roosevelt, of Jamaica; Merrick, of Jamaica; Capitol, of Paterson; Astoria, of Astoria, L. I.; Capitol, of Riverhead, L. I.; and B. F. Keith's, of Boro Park. Not so bad?"

Howells specializes in Simplex Projectors, Westinghouse Motor Generators, Gardner Velvet Gold Fibre Screens, Peerless Arc Controls, and Snaplite Lenses.

Projectionist Offers Valuable Suggestion

From time to time projectionists send in valuable ideas that are of interest to their brother workers throughout the country. A letter and two diagrams received this week from F. G. Sage, projectionist at the Wolverine theatre, Saginaw, Michigan, contains a scheme that he has worked out to save time. His letter follows:

"I have noticed in the Projection Department of the Motion Picture News a number of different devices, very simple to construct, that save the projectionist a great deal of time and trouble. I think the little 'stunt' that I am submitting will be appreciated, especially by those projectionists who have motor rewinds of the hand stock variety.

"My device is very simple and easy to make. It consists of a couple of pieces of band iron bolted together and attached to the rewind stand as shown in the accompanying drawings. It makes a very efficient automatic stop for a motor rewind.

"I think very little explaining is necessary, as the working parts and manner of attaching the same is clearly shown in drawing number 2, as is also the electrical connections to the motor.

"The arm bearing the roller is about seven inches long, while the arm extending down is about five inches, depending upon the thickness of the rewind bench. From the diagram it can be seen that the instant the film leaves the reel the arm bearing the roller will drop of its own weight, striking the spring switch below the rewind bench, thus breaking the motor circuit. There is no danger of injury to the film, as the roller is of the relieved type such as is used on magazine valves, only the sprocket holes touching the roller.

I have had one of these stops on my rewind for over a year and a half, and I would not be without it. Hoping this will be of some benefit to the rest of the boys and wishing your department the best of success, I remain,

"Yours truly,

"(Signed) F. G. Sago."

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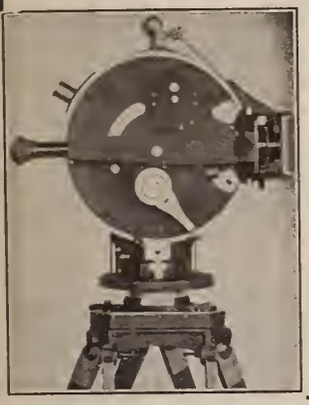

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New York Hippodrome Now a Modern Moving Picture Theatre

Julius Singer Opens There with His Two Big Features

The New York Hippodrome, the largest legitimate theatre in the world, which has been for years recognized as an international institution, has now thrown open its doors for an indefinite engagement of pictures.

Julius Singer, president of Sonora Films Co., fully realizing the necessity of acquiring excellent projection in the presentation of his two new pictures, "The Twice-Born Woman" and "Tradition," after having received previous satisfaction from Simplex Projectors, decided to select them to project his two latest masterpieces.

Accordingly, two of the latest type Simplex motor-driven projectors, equipped with Simplex lenses, two 110 ampere Simplex rheostats, along with other projection room accessories, were installed through B. F. Porter, 729 Seventh Avenue, New York City, the greater New York distributor for the Simplex Projector.

One of the interesting facts about this particular installation, is that Arthur Allen, better known as "Spike" Allen, formerly of the Capitol theatre, completed the installation at the Hippodrome in forty-eight hours, erecting the booth, installing the two type "S" Simplex projectors and piping from the booth to a vent in the roof. This in itself is indeed an accomplishment and it is interesting to know that Mr. Allen was the first man to start on the road with the famous Kinema-color Pictures and made an extensive tour, not only throughout the states, but in Canada and Europe, as well as playing before the King of England and the former German Kaiser.

Possessing a seating capacity of 5,000, the New York Hippodrome offers exceptional opportunities for the presentation of motion pictures, along with the customary prologues and incidental entertainments.

With a throw of 136 feet onto a twenty-two foot white special screen, installed and manufactured by B. F. Porter, the pictures projected the opening night were exceptional.

The present policy of the Hippodrome is two shows a day, seven days a week, with the two feature pictures, "The Twice-Born Woman" and "Tradition," which go on two times a day, each elaborately prologued along with selected acts of dancers and singers.

The above mentioned pictures are splendidly weathering the heat wave which has New York in its grip and Mr. Singer states that he looks forward to a very prosperous engagement at the Hippodrome.

Three New Houses for Los Angeles

J. Vernon Akey, 43rd and S. Central Motion Picture theatre, will erect at cost of 150,000.

A. L. Sanborn & L. A. Grant, 46th and Western-Rivoli theatre, will erect at cost of $250,000.

Gore Bros., Ramish and Sol Lesser will erect motion picture theatre at Gardner Junction at cost of $200,000.

Monster Lighting Bowl and Dimmer

(*Continued from page* 490)

watt lamp in the base. A panel in the floor for producing flame effects is illuminated by about 500 watts. In addition to this there are other floor panels and panels in the stage stairs which are used to illuminate the singers and other performers. In adition to all this electrical equipment, 5,000 watts are provided for sciopticon effects, such as water falls, clouds or lake effects and about 32,000 watts in lamps for flood lighting to obtain scenic color effects.

This equipment, though briefly described, enables much to be added to the presentation of Alhambra programs. The novel combinations and unlimited effects which the stage electrician has at his control and which are always completely recorded automatically before his very eyes are merely another example of the twentieth century genius which is steadily advancing the photoplay industry.

Close-up of large bowl fixture in Alhambra theatre, Milwaukee. The two men give some idea of the size of the bowl

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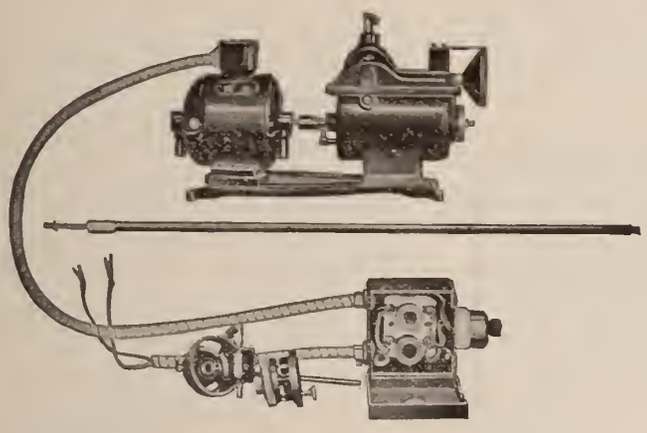

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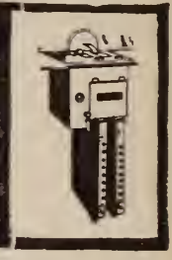

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Big Town Ideas (Eileen Percy).....5000
Get Your Man (Buck Jones).....5000
Hearts of Youth (Harold Goodwin).....5000
The One Man Trail (Buck Jones).....5
The Big Punch (Buck Jones).....5
Two Moons (Buck Jones).....5
Just Pals (Buck Jones).....5
Sunset Sprague (Buck Jones).....5
The Tomboy (Eileen Percy).....5
The Blushing Bride (Eileen Percy).....5
Why Trust Your Husband? (Eileen Percy).....5
The Land of Jazz (Eileen Percy).....5
The Husband Hunter (Eileen Percy).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

His Meal Ticket.....2
Three Good Pals.....2
The Big Secret.....2000
The Janitors.....2000
Verse and Worse.....2000
The Simp.....2000
His Fiery Beat.....2000
Roaring Lions on Parade.....2000
His Unlucky Job.....2000
The Baby.....2000

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

The Jockey.....
Don't Tickle.....2
All Wrong.....2
The Huntsman.....2

MUTT AND JEFF CARTOONS

Mlle Fifi.....1
Gathering Cocoanuts.....1
It's a Bear.....1
The Far North.....1
A Hard Shell Game.....1
The Vacuum Cleaner.....1
The Naturalists.....1000
A Rare Bird.....1000
Flivvering.....1000
A Crazy Idea.....1000
Factory to Consumer.....1000
The Ventriloquist.....1000
Doctor Killjoy.....1000
Gum Shoe Work.....1000
The Lion Hunters.....1000
The Glue Factory.....1000
Cold Tea.....1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Thinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mahel Normand).....5
The Cahinet of Dr. Caligari (Special Cast).....6
Wet Gold (Williamson's).....6
Made in Heaven (Tom Moore).....5
An Unwilling Hero (Will Rogers).....5
Snowhlind (Special Cast).....5
The Song of the Soul (Vivian Martin) Messmore Kendall Prod.....5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5884

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5574
A Tale of Two Worlds (Gouverneur Morris).....5649
Earthbound (Basil King).....6772
The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roherts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

CAPITOL COMEDIES

July 3—Take it Easy.....2
June 19—Nothing to think About.....2
June 5—Why Worry.....2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons.....1
The Prize Dance (Judge Rummy) Lampoons.....1
Happy Hooldini (Happy Hooligan) Lampoons.....1
Cupid's Advance (Happy Hooligan) Lampoons.....1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King.....1
No Reg'lar Bud.....1
Gypsy Scientists.....1
Seein' Things on the Orinoco.....1

Release Information continued on page 506

Advance Information on All Film Releases

(Continued from page 505)

The Human Voice....1
The Riveter....1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES

Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6

ARTCO PRODUCTIONS

Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.

East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS

The Truant Husband (Special Cast)....5

HARRISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.

The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
His Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.

Madonnas and Men....6
Wings of Pride....5
A Woman's Business....5
Love Without Question (Olive Tell)....5

KINETO CO., OF AMERICA

KINETO REVIEWS

(Released through National Exchanges, Inc.)

Thrills....1
The Emerald Isle....1
Panama....1
The Holy City....1
Down in Dixie....1
Liquid Gold in Texas....1
Babyhood....1
Trip of the U. S. S. Idaho....1
Vegetarians....1
Hunting the Sea Wolf....1
Boy Scouts....1
Water Babies....1
Beauty Spots in the United States and Canada....1

URBAN'S MOVIE CHATS

(Released through State Right Exchanges)

First Series from No. 1 to No. 26....1
Second Series from No. 27 to No. 52....1

KIPLING ENTERPRISES

The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

HORSE-RACING PICTURE

Why Tell (Henry Miller)....6

CHAPLIN REISSUES

A Burlesque on Carmen....4
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Life's Darn Funny (Viola Dana)....6
Over the Wire (Alice Lake)....6
The Man Who (Bert Lytell)....6
Fine Feathers (Special Cast)....6
Home Stuff (Viola Dana)....6
The Last Card (May Allison)....6
Coincidence (Special Cast)....6
Uncharted Seas (Alice Lake)....5803
A Message from Mars (Bert Lytell)....6198
Puppets of Fate (Viola Dana)....6000
Extravagance (May Allison)....6000
The Greater Claim (Alice Lake)....6000
The Off-Shore Pirate (Viola Dana)....6000
The Marriage of William Ashe (May Allison)....6000
Lure of Youth (Special Cast)....6000
Cinderella's Twin (Viola Dana)....6000
Hearts Are Trumps (Special Cast)....6000
The Misleading Lady (Bert Lytell)....5624
The Fatal Hour (Special Cast)....4940
The Four Horsemen....

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted Honse....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Naximova)....6
Oct. 11—Madam Peacock (Naximova)....7
Apr. —The Heart of a Child (Naximova)....7
Jan. —Stronger Than Death (Naximova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

Women Who Want (Playgoers Picture) Special Cast....
East Lynne (Tarzan Film Co.)....
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....

COMEDIES

Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PACIFIC FILM CO.

At State Rights Exchanges

The Fatal 30 (Fritzi Ridgway)....5
The Call From the Wild (Wharton James)....5
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....2
White Cap Comedies (Geo. Ovey) Twice Monthly....2
One Reel Comedies (Newman Dent) Twice Monthly.

PATHE EXCHANGES

June 5—The Heart Line (Leah Baird)....6
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)....6
Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5

THE YELLOW ARM

(Starring Warner Oland, Juanita Hansen and Marguerite Courtot)

June 19—First, House of Alarms....3

THE SKY RANGER

Starring Geo. B. Seitz and June Caprice.

June 19—Eighth, Dropped from the Clouds....2
June 12—Seventh, Danger's Doorway....2
June 5—Sixth, The Crystal Prism....2
May 29—Fifth, Mid Air....2
May 22—Fourth, Desert Law....2
May 15—Third, In Hostile Hands....2
May 8—Second, The Sinister Signal....2
May 1—Out of the Clouds....3

BILL AND BOB SERIES

May 29—Outwitting the Timber Wolf....1
May 1—Catching a Coon....1
Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS

May 1—The Sheriff of Mojave....2
Apr. 17—The Sagebrush Musketeers....2
Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2

THE AVENGING ARROW

(Starring Ruth Roland)

June 19—Fifteenth, The Toll of the Desert....2
June 12—Fourteenth, Shifting Sands....2
June 5—Thirteenth, On Perilous Grounds....2
May 29—Twelfth, The House of Treachery....2
May 22—Eleventh, Dangerous Waters....2
May 15—Tenth, Outwitted....2
May 8—Ninth, The Auction Block....2
May 1—Eighth, The Strange Pact....2
Apr. 24—Seventh, The Double Game....2
Apri. 17—The Midnight Attack....2
Apr. 10—Fifth, The Message Stone....2
Apr. 3—Fourth, A Life in Jeopardy....2

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchison)

May 1—Fifteenth, The Wages of Crime....2
Apr. 24—Fourteenth, The House in the Canyon....2
Apr. 17—Thirteenth, By Air and Sea....2
Apr. 10—Twelfth, Hazardous Heights....2
Apr. 3—Eleventh, The Danger Ledge....2

EDGAR JONES PRODUCTIONS

Apr. 24—The Law of the Woods....2
Apr. 10—A Forest Samson....2
Mar. 27—The Timber Wolves....2
Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

Release Inforamtion continued on page 508

Feature Subjects of Short Length

"Who Am I"

(Selznick)

"WHO Am I" is one of the best Selznick productions the writer has seen. And had it not been for its abrupt ending it would almost qualify as the best. This is because of the story which although of a well used calibre is woven in such a way that it appears entirely new and grasps and grips one until its rather abrupt finish.

We might say that the story is strong in dramatic moments, has enough well sustained interest for two productions, has love interest, plenty of heart interest, etc., etc., but it is not this that appears to be its attractive point. It is the air of mystery with which the picture is surrounded.

As an illustration of this, the opening reel starts off with the burial of a prominent gambler who is beloved of his associates. The large spacious rooms of his elaborate home are pictured with the well dressed mourners assembled to pay him tribute. The scenes then shift to the church which is filled with well drilled "extras."

During the opening scenes the heroine appears and is told by the man in charge that she should not have come as it was not her father's wish. The scenes are very touching. From the second reel on the story builds in excitement, reaching its climax when the scheming, cheating, villain tries by underhand methods to lead the young daughter of his dead friend astray. In a fight which follows he is killed by another woman who enters just in time to save the heroine.

The story is strong in love interest and is developed by degress until the final scenes.

It shows the love of a young gambler for the heroine. In developing the love interest the author has injected many exciting moments which are logical and well done.

And a word about the direction—it couldn't have been better, either in the handling of the actors, the selection of sets and exteriors or anything that a picture needs.

The leading roles are played by Claire Anderson and Niles Welsh, Gertrude Astor, George Perilot and Joseph Sweekard also being members of the splendid cast.—*FRANK LEONARD.*

"Among Those Present"

(Roach-Lloyd Comedy—Asso. Exhibitors —Two Reels)

AMONG those present in Harold Lloyd's latest comedy are Mildred Davis and Aggie Herring, who provide more or less atmosphere for the comedian with the horn-rimmed spectacles. Among the "also rans" are a temperamental horse, a Boston terrier, a trick suit of B. V. D's, a group of hunting dogs, and other properties and effects too numerous to mention. The idea itself is a favorite one on the screen, having been used in both legitimate and comedy circles time and again. Bebe Daniels had a lot of fun from the formula and scored a hit as the girl masquerading as a society queen. Now comes Lloyd as a bell-hop endeavoring to crash the aristocratic gates with a borrowed dress suit and a variety of trick manners.

The pattern has long been used by George McManus of cartoon fame. The figure of the stubborn Irishman in "Among Those Present" who is determined to keep in character despite the social aspirations of his wife who is a double for the picturesque old man of the funny page. Recalling some recent Lloyds we must admit that the offering does not compare with "Now or Never" in originality of idea, gags, incident or plain hokum. But Hal Roach and Sam Taylor have been together long enough to know something about comedy writing. They have conceived some admirable gags which, while not new, nevertheless are provocative of laughter because they are executed with plenty of spirit and dash.

The star appears in swell togs for his first appearance. No one thinks he is a bell-hop until a guest at the hotel claims the clothes. So he snatches them off Lloyd's back. A lounge lizard noticing that the clever kid can put over the Kuppenheimer stuff invites him to masquerade as a titled Englishman at a week-end party. Here come the gags and incident. The flash-back is resorted to when the star tosses off too much liquor and he relates whopping big lies to the amazement of the guests. He is a huntsman and a lion tamer rolled into one. Fred Newmeyer, the director, has kept the comedy lively throughout. There is no forced incident. Nary a scene is dragged in by the heels for the sake of providing a laugh punch. It certainly keeps moving. The funniest bit is when the bally bell-hop is requested to ride the skittish hunter and turns up minus his riding breeches. He dodges dogs, guests, and what not, in an attempt to register modesty, but to no avail. When his name is revealed as O'Reilly, the old man gladly takes him as a prospective son-in-law. The audience at the Capitol, New York, broke into explosive laughter time and again. So there is no question that the star has scored again. He still puts over a maximum amount of fun with a minimum of effort. Length 3 reels. —*LAURENCE REID.*

"The Reckless Sex"

(Christie Comedy-Educational—Two Reels)

EARL RODNEY and Dorothy Devore furnish the fun in this two reeler which has plenty of action and good light comedy situations.

In the opening reel the Christie comedy bathing girls are introduced and give a good account of themselves in a baseball scene which is worked up in the proper manner with plenty of pep and dash.

And it is because the hero is an honest umpire and gives a fair decision causing disappointment to the heroine that the story has its beginning, which swings into a rather trite tale when the hero, after squaring himself with his sweetheart, marries her, takes the young lady to his home and in the guise of a smart young fellow introduces her to his mother, who accepts everything for granted.

But the hero's mother is very anxious that he marry a wealthy young woman. In the scenes that follow he is seen in the company of this young woman while his wife in disguise is paling with his father.

There are many amusing situations laid in cabarets and dance halls and in the hero's home, where the young woman is forgiven for her recklessness, with the usual happy ending.

The interior sets are very pretty, especially the cabaret set which borders on the lavish and is well filled with extras and dancing girls.

On the whole, an amusing comedy well produced.—*FRANK LEONARD.*

"Our Navy in Action"

(Two Reel Picture—Photographed by the U. S. Navy—Not to Be Released Through Regular Channels)

"OUR Navy in Action" is an official government picture taken by Navy photographers on board the U. S. Mayflower and presented, whether or not the policy is the correct one or not, as unqualified propaganda for a U. S. Navy that will equal that of any nation.

As entertainment it carries a very healthy appeal to the emotions, with its "flag waving," shots of big and little battleships, planes, destroyers and submarines. Most of the real screen material scenes have been secured by various news weekly photographers previously. In addition to these there are a number of sequences having to do with the mechanism of navy war implements that fail to mean much. You see close-ups of highly polished steel contraptions with wheels, valves, etc. here and there, but what they are all for the laymen will never know. One thing is made perfectly plain, however. Modern warfare is a matter of science and complicated problems in mechanics. It makes it a little more plain why a warship costs many millions.—*J. S. DICKERSON.*

"Analysis of Motion"

(Produced by Novagraph—Released by Harry Levey Service Corp.)

THIS slow motion reel has been made with a camera nine times as fast as the average machine. It is intended as visual instruction and with this as its object it succeeds perfectly, for the details of dancing and jumping, lost entirely when filmed with an ordinary camera, are unusually interesting.

The first half of the reel is taken up with scenes of a toe dancer, who does a number of steps first for an ordinary camera and then before the slow motion machine. A gymnast turns somersaults and an athlete takes the high and low hurdles in a graceful manner. A dog wanders across the foreground in one slow motion scene and adds a touch of comedy to the reel.—*LAURENCE REID.*

Movie Chat No. 52

(Urban)

A GOOD old starting point, Luxembourg, showing some of the beauties that never grow old. And then we learn why, when the time comes, the Chinese will be in a position to defend themselves in conflict with any foe, building their defense upon the knowledge accrued by the thousands of men they have working in different countries, learning the languages, learning the methods of commerce and manufacture. In this particular instance, shiploads are returning to their native land, from Canada.

A few feet are then devoted to information regarding the heron, and the nests where they first peep through the shell in which they have developed from an egg to a bird.—*LILLIAN GALE.*

Advance Information on All Film Releases

(Continued from page 506)

VANITY FAIR MAIDS COMEDIES
Mar. 20—Running Wild....1
Mar. 6—Paint and Powder....1
Feb. 6—Oh Promise Me....1
ROLIN COMEDIES
June 12—Where's the Fire (Pollard)....1
Own Your Home (Pollard)....1
June 5—Blue Sunday (Pollard)....1
May 22—Big Game....1
May 15—A Straight Crook....1
May 8—No Children (Snuh Pollard)....1
May 1—Hurry West (Eddie Boland)....1
Apr. 24—Bubbling Over (Pollard)....1
Apr. 17—Hohgoblins (Eddie Boland)....1
Apr. 10—Push Orders (Pollard)....1
NEWS REELS
Sundays—Topics of the Day....½
Wednesdays—Pathe News....
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY
The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5
FLAGG COMEDY REVIVALS
The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1

PINNACLE PRODUCTIONS
July 1—Kingfisher's Roost....5
May 1—Black Sheep....5
Reckless Wives....6
Mar. 15—God's Gold....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5
PINNACLE COMEDIES
Why Change Your Mother-in-Law....
Shimmy Isle....
The Ting Tong Man....
Absent Without Leave....
Betwixt and Between....
ARTHUR GOODEN PRODUCTIONS
Go Get 'Em....
Crooked Trails....
Guardians of the North....
TATTENHAM PRODUCTIONS, INC.
The Long, Long Trail....

PIONEER FILM CORPORATION
Oh! Mary be Careful (Madge Kennedy)....6000
The Forgotten Woman (Pauline Stark)....6000
A Millionaire for A Day (Arthur Guy Empey)..5000
Wise Husbands (Gail Kane-J. Herbert Frank)..6000
The Leech (Claire Whitney)....6000
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara)....6000
The Barbarian (Monroe Salisbury)....6000
Idle Hands (Gail Kane-Thurston Hall)....6000
Empty Arms (Gail Kane-Thurston Hall)....6000
His Brother's Keeper (Martha Mansfield)....6000
Finders, Keepers (Violet Mersereau)....6000
Out of the Depths (Violet Mersereau)....5500
Thoughtless Women (Alma Rubens)....6000
Indiscretion (Florence Reed)....6000
A Man There Was (Victor Seastrom)....6000
What Women Want (Louise Huff)....6000
Place of Honeymoons (Emily Stevens)....5500
Where Is My Husband (Jose Collins)....5500
Beyond the Crossroads (Ora Carew)....6000
Crimson Cross (Special Cast)....6000
In Society (Edith Roberts)....6000

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....5

PRIZMA, INC.
Where Poppies Bloom....½
If....½
On the Trek....½
Poor Butterfly....½
Trouville....½
The Message of a Flower....½
Victory Parade....½
Comedy Review....½
Danse Du Ventre....½
The Sweetest Story Ever Told....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution)....2

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's)....6882
The Soul of Yonth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911
STAR PRODUCTIONS
Two Weeks with Pay (Bebe Daniels)....4136
A Kiss in Time (Wanda Hawley)....4351
The Land of Hope (Alice Brady)....4964
Such a Little Queen (Constance Binney)....4942
Moonlight & Honeysuckle (Mary Miles Minter)..4294
A Heart to Let (Justine Johnstone)....5249
The Magic Cup (Constance Binney)....
Out of the Chorus (Alice Brady)....4888
The Plaything of Broadway (Justine Johnstone)....
All Soul's Eve (Mary Miles Minter)....5778
The Snob (Wanda Hawley)....4015
She Couldn't Help (Bebe Daniels)....4423
Something Different (Constance Binney)....4840
Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Oh Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646

REELCRAFT PICTURES CORP.
ALLADIN COMEDIES
Tuning Up....1
Headwaiter's Heart....1
BILLY WEST COMEDIES
The Dreamer....2
Hands Up....2
BUD AND HIS BUDDIES
Mixed Twixt Wives....1
Flirty Hubby....1
Winning Winnie....1
Poor Fiddler....1
TEXAS GUINAN WESTERNS
The Desert Vulture....2
Girl of the Rancho....2
SUN-LITE COMEDIES
Baby! Baby!!....2
ALICE HOWELL COMEDIES
Lunatics in Politics....2
Good Night Nurse....2
WILLIAM FRANEY COMEDIES
The Sleuth....1
The Chiropodist....1
The Chef....1
In the Trenches....1
PARAGON COMEDIES
Tacks and Taxes....1
Artist's Muddle....1
Goof....1
Lady Bug....1
BURRUD (SUNSET) SCENICS
The Mountain That Was God....1
Wind Goddess....1
MIRTH COMEDIES
Here He Is....2
Oh! Daddy....2

ROBERTSON-COLE PRODS.
Live and Let Live (William Christy Cabanne)....6
Salvage (Pauline Frederick)....6
Cold Steel....6
Black Roses (Sessue Hayakawa)....6
Beach of Dreams....5
If Women Only Knew (Special Cast)....6
Nobody's Kid (Mae Marsh)....5
Good Women (Gasnier)....6
What's a Wife Worth (Wm. Christy Cabanne)....6
See My Lawyer (Special Cast)....6
The Mistress of Shenstone (Pauline Frederick)....6
One Man in a Million (Geo. Beban)....6
Seven Years Bad Luck (Max Linder)....5
The First Born (Sessue Hayakawa)....6
Little 'Fraid Lady (Mae Marsh)....6
Kismet (Otis Skinner)....9
813 (Arsene Lupin Story)....6

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up....2
Fate's Mockery....2
Fate's Double Cross....2
Long Riders....2
HELEN GIBSON SERIES
Trail of the Rails....2
Daring Danger....2
Flirting with Terror....2
Broken Trestle....2
TUSUN COMEDIES
New Ralgia....1
A Slick Detective....1
Buried Alive....1
From Kitchen to Throne....1
Wild Women....1
Giving and Taking....1
Pa Takes a Tramp....1
Splashing to Safety....1
Cahareting Under Difficulties....1
Stranded....1
LESTER CUNEO PRODUCTIONS
Lone Hand Wilson....5
The Ranger and the Law....5
Pat O' Paradise....5
Blue Blazes....5
GASOLINE ALLEY
Leave It to "Walt"....1
FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap....2
A Traitor's Vengeance....2
A Girl from the West....2
Almost an Outlaw....2
The Avenging Trail....2
Western Rays....2
Shadows of the Past....2
A Fight to a Finish....2
Trail of the Buzzard....2
SPECIALS
Witch's Lure....5
A Profligate Woman....5
NEAL HART SERIES
Knight of Western Land....2
Dead Line....2
Square Shooter....2
Out of the West....2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble....5
Fickle Women....5

S-E ENTERPRISES
It Might Happen to You (Billy Mason)....5
Cowboy Jazz....5
TWO REEL COMEDIES
Beach Birds and Bombs....2
Hashers and Mashers....2
Waffles and Wallops....2
MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Roson)
Beach, Birds and Bombs....2
Waffles and Wallops....2
Hashers and Mashers....2
Oh, What a Circus....2
Movies and Maniacs....2
A Tenderfoot Romeo....2

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
The Girl from Nowhere....5,000
The Miracle of Manhattan....5,000
Poor Dear Margaret Kirby....5,500
EUGENE O'BRIEN STAR SERIES
The Last Door....5,000
Gilded Lies....5,000
Worlds Apart....5,980
OWEN MOORE STAR SERIES
A Divorce of Convenience....5,000
The Chicken in the Case....5,261
CONWAY TEARLE STAR SERIES
The Fighter....5,000
Bucking the Tiger....5,000
MARTHA MANSFIELD STAR SERIES
The Fourth Sin....5,000
SPECIAL PRODUCTIONS
The Greatest Love (Vera Gordon)....5,520
You Can't Kill Love (All Star)....5,500
The Highest Law (Ralph Ince)....5,500
The Road of Ambition (Conway Tearle)....5,500
The Sin that Was His (Wm. Faversham)....5,600
Red Foam (Ralph Ince Special)....5,500
SELECT PICTURES
Mothers of Men (Claire Whitney)....5,000
Mountain Madness....6,000
The Great Shadow (Tyrone Power)....6,000
Seeds of Vengeance (Bernard Durning)....5,000
Man's Plaything (Grace Davidson)....5,000
The Servant Question (William Collier)....5,000
Just Outside the Door (Edith Hallor)....5,000
Who Am I? (Special Cast)....5,000
Just a Wife (Special Cast)....5,000
Blind Youth (Special Cast)....5,000
The Invisible Divorce (Special Cast)....5,000
The Road to Ambition (Conway Tearle)....5,500
The Chicken in the Case (Owen Moore)....5,500
The Highest Law (Ralph Ince Prod.)....5,500

SPECIAL PICTURES CORP.
COMICCLASSICS
Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2

Release Information continued on page 510

"THE OLD NEST"
(Eminent Authors-Goldwyn)

Undeniably Goldwyn's Greatest Picture

GOLDWYN should feel highly elated over its latest achievement, "The Old Nest," which may be characterized as a slice of life, so genuine and simple and human are its figures, incident and detail. Unstinted praise will be Rupert Hughes' reward for giving the screen something which is not only vital and expressive, truthful and entertaining, but which serves in teaching a lesson to heedless youth. It is a plea to write often or visit the folks back home—to give them a thought as we pass out of their lives to make our marks in the world. This lesson is brought forth in a story without a plot—a story of richly human episodes which invites us to look in on a typical American family and watch the divine mother love in its eternal song.

We peer in the windows or peek behind the door cautiously so as not to interrupt mother in her task of bringing up her children. It is an arduous task but one entered into with spirit and self-sacrifice. It is your home—my home—everyone's home. Certainly it will bring poignant memories. It will also bring a feeling of spiritual exaltation. Is the picture sentimental? It is, but never does it become mawkish. Mr. Hughes has seen to it that there is a place for everything and everything is in place. He might have been in a spirit world writing with an unseen hand so faithfully has he caught the thousand and one heart-throbs. Yet for every tug at the heart there is a balancing note of humor, for tears and laughter are closely related. It is this happy balance which emphasizes the humanities.

The children are first shown as little tots, unmindful of anything but the pursuit of childish whim and fancy. They are still unmindful of the duty they owe their parents when they leave the old nest. It is when they fail to write or visit the home that the poignant touches are realized. They invent little white lies which are easily punctured by mother, but she accepts it all philosophically. It is not her place to sit in judgment, but to condone and forgive, love and sacrifice. So Mr. Hughes has taken us back home again. It is an old story but which seems inspired through fresh treatment. No melodramatic incident is used to bring about physical action. In fact the episodes are as quiet as the rustic setting itself and as quaint. The two girls grow up and marry; the boys scatter over two continents. The children are really lesser figures since the framework of the plotless story revolves around mother's place in the home—her grief, her happiness, her work and play. There are admirable contrasts too. Father is a little stern, a trifle inclined to reprimand the children. And mother jumps to the rescue with the fury of a she-wolf. She turns to the window when they have grown up and departed and addressing a mother bird feeding its young, says: "Feed them now, shove the food down their throats, mother bird, they will soon leave you and fly away!" The title is eloquent.

Indeed the captioning of the picture is exceptional. What is said or described is real and human. These titles come from the very soul of the story. Mr. Hughes surely wrote them, just as he prepared everything else. The picture is mute evidence that the author has come into his own. It also offers mute testimony of supreme mother love. And here is where Mary Alden comes in for recognition. It is a portrayal seemingly inspired—one impressive, convincing, lovable. Surely her greatest expression. Dwight Crittenden is superb as the father, though his study is dominated, naturally, by Miss Alden's. She carries the mother burden without complaint. The other roles are finely played. Book this picture—it is worth a thousand sermons—it will make the home a little more snug and secure. —Length, 10 reels.—*Laurence Reid.*

THE CAST

Dr. Horace Anthon	Dwight Crittenden
Mrs. Anthon	Mary Alden
Uncle Ned	Nick Cogley
Hannah	Fanny Stockbridge
Mrs. Guthrie	Laura Lavarnie
Tom, Age 13	Johnny Jones
Tom, Age 36	Richard Tucker
Arthur, Age 14	Marshall Ricksen
Jim, Age 10	Buddy Messenger
Jim, Age 22-32	Cullen Landis
Kate, Age 9	Lucille Ricksen
Kate, Age 21-31	Louise Lovely
Frank, Age 6	Robert Devilbiss
Frank, Age 18	J. Park Jones
Frank, Age 28	J. Park Jones
Emily, the Baby	Marie Moorehouse
Emily Age 12	Billy Cotton
Emily, Age 22	Helene Chadwick
Stephen McLeod	Theodore Von Eltz
Molly McLeod	Molly Malone
Harry Andrews	M. B. (Lefty) Flynn
Mr. Atkinson	Roland Rushton

By Rupert Hughes.
Directed by Rupert Hughes.

PRESS NOTICE—STORY

The most remarkable picture of mother love ever made—the greatest picture to tug the heart strings through its chords of pathos, sentiment, old-fashioned home-

(Continued on page 512)

"THE BIG TOWN ROUND-UP"
(Fox)

Mix at His Best: A Rapid-Fire Western Comedy

TOM MIX seems to be getting further and further away from that conventional Western which deals so tediously with cowboy, girl and gambler. Here the star, while starting in his typical cowboy role, comes to the city and appears in city clothes in a big city story. Mix refuses to take his Westerns seriously. He manages to make comedy and thrills run together through his pictures in such a way that there is never a dull moment. This is the case in "The Big Town Round-Up." It is a highly entertaining picture, and one equalled only once or twice by Mix in the past. We consider it as pleasing as "The Road Demon" and there isn't a Mix fan who will not be made supremely happy by it.

The star is once more the wild and rough-housing ranchman, virile, playful, and chivalrous. He rescues the girl from a rattlesnake and from a wild steer. Then he comes to the city, throwing a villain off the train en route. There is rough and tumble action when he is attacked at the dock by some dozen thugs. He gets some fun out of buying a non-shrinkable suit of clothes which does not live up to its reputation. Then he takes upon himself the job of protecting a very helpless little girl. This arouses the jealousy of his sweetheart. The climax is a fight framed by the villain which results in Mix taking the blame for the shooting. He finally gives himself up to the police. The picture opens with this scene and then works backwards to explain the action. This does not mystify things too much, and creates good interest.

After all, it is Mix and not the story, which makes this picture what it is. He wrestles with a steer, rides down sixty degree inclines, jumps from bridges to trolley cars, rescues a little boy from a runaway pony, joyously throws his cowboy playmates to right and left, climbs up the side of a building to surprise the villain, shakes up the storekeeper who cheated him on the suit of clothes, and then roughs things aplenty in the final fight. Mix gets in all this action and at the same time keeps the story from becoming heavy. He never loses sight of the fact that comedy drama, and not drama, is his aim. The picture never descends to farce, however. It runs along at an even, comfortable rate, with the Mix personality ever paramount. If this does not entertain them they will not like any vigorous action picture.

Ora Carewe is attractive as the leading lady, and Gilbert Holmes, as a diminutive cowboy, supplies some comedy. William Buckely and William Elmer are the villains.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Larry McBride	Tom Mix
Pee Wee "the runt"	Gilbert Holmes
Alice Beaumont	Ora Carewe
Luther Beaumont	Harry Dunkinson
Mildred Hart	Laura LaPlant
Rodney Curtis	William Buckley
Jerry Casey	William Elmer
Tim Johnson	William Crinley

Scenario and direction by Lynn F. Reynolds.
Story by William McLeod Raine.
Photography by Bennie Kline.

PRESS NOTICE—STORY

Tom Mix, inimitable and unequalled screen cowboy and all-around he-man, plays the leading role in "The Big Town Round-Up," which will be the stellar attraction at the ———— theatre on ————. This picture has been acclaimed as one of the best that Mix has ever done. The story is different from the ordinary movie drama, and it takes the dare-devil cowboy into the city of San Francisco. It offers the highest class of comedy, combined with dramatic situations, and thrills of the most breath-taking sort.

Few of his admirers realize that Mix is able to make a most pleasing appearance when he chooses to dress in the latest modes. In "The Big Town Round-Up" the star lays aside his sombrero and flannel shirt, and although he is still the cowboy in his breezy action and straightforward talk, he is outwardly as debonair as the young city chap.

Mix is supported by a remarkable cast of experienced screen players among whom are Ora Carewe, an exceedingly pleasing leading lady, William Buckley, Harry Dunkinson and Laura La Plant. The scenario and direction are by Lynn F. Reynolds, and the picture is founded on a story by William McLeod Raine.

"The Big Town Round-Up" will have a ———— day run at the ———— theatre beginning ————.

PROGRAM READER

On ———— we will have our old friend Tom Mix with us again. And, incidentally, we expect to have you with us as well, because Tom is here again with a rip-snorting, hair-raising, treat-'em-rough comedy-drama, which keeps you thrilled and at the same time laughing for a full solid hour.

The name of the picture is "A Big Town Round-Up." Of course you know Mix. You have probably seen "The Texan" or "The Road Demon." If you have not seen him, here is the best chance. Become acquainted with that daring, clean-cut Mix personality; see some of the most exquisite horsemanship that has ever been filmed; watch the hazardous stunts of a screen star who spurns a "double" and who acts with a dash and a realism, never as yet equalled on the screen. And at the same time, come to enjoy yourself by seeing a clever, original, thoroughly human story, of a rough and ready cowboy, who comes bewildered and amazed, among the teeming millions of San Francisco.

Mix has never made a more enjoyable picture. We have seldom had the opportunity to present a more entertaining feature for your entertainment. The star is daily becoming more popular. When you come to see "A Big Town Round-Up" you will understand why.

Advance Information on All Film Releases

(Continued from page 508)

Twelve P. M.....2
Ballroom Romeo.....2
Too Many Husbands.....2
Caught in a Cafe.....2

CHESTER CONKLIN COMEDIES

Home Rule.....2
A Soft Boiled Yegg.....2
His Model Day.....2

COMEDYART

Uneasy Feet.....2
Ima Vamp.....2
An Uneven Match.....2
Mother's Angel.....2
Henpecked & Pecked Hens.....2
Friends & Enemies.....2
Prince of Daffydil.....2
Shorty's Long Suit.....2
Sweet Dynamite.....2
Rocked to Sleep.....2
Open the Bars.....2
Hay Fever.....2

MORANTI COMEDIES

Why Worry.....1
Almost.....1
Guilty.....1
Kids.....1
Twins.....1
Bliss.....1

CLAYPLAY COMEDIES

Edenville.....1
The First Zoo.....1
Observations of a Park Statue.....1
Virgin of Hamboul.....1
Up on the Farm.....1
Dreams.....1

SUNSET BURRED SCENICS

Birthplace of the West.....1
Land of Sky Blue Blue Waters.....1
Land of Living Color.....1
Path of '49.....1
Highway Through Wonderland.....1
Going North.....1
Dawnland.....1
Totemland.....1
The First People.....1
Gate of the Mountain.....1
High Hills and Low Heels.....1

STOLL FILM CORPORATION

The Flame.....5
The Branded Soul (Special Cast).....5
The Tidal Wave (Special Cast).....5
Bars of Iron (Special Cast).....5
The Hundredth Chance (Special Cast).....6
Mr. Wu (Matheson Lang).....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell).6
Guy Newell).....6
Squandered Lives (Ivy Duke-Guy Newall).....6
The Tavern Knight.....

TARZAN FILM CO.

East Lynne.....

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall).....5000
Water Lily (Mann-Hall).....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau).....5000
She Paid (Marjorie Rambeau).....5000
Mrs. Balfame (Nance O'Neil).....5000

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....3
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford).....7000
Apr. 25—Dream Street (D. W. Griffith).....9
Mar. 6—The Nut (Douglas Fairbanks).....6
Jan. 9—The Love Light (Mary Pickford).....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept 1—His Majesty the American (Douglas Fairbanks).....9

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Luring Lips (Edith Roberts).....5
Man Trackers (Larkin-Hill).....5
Short Skirts (Gladys Walton).....5
The Kiss (Carmel Myers).....5
Desperate Trails (Harry Carey).....5
Thunder Island (Edith Roberts).....5
The Fighting Lover (Frank Mayo).....5
The Beautiful Gambler (Special Cast).....5
The Man Tamer (Gladys Walton).....5
Cheated Love (Carmel Myers).....5
Wolves of the North.....5
The Blazing Trail (Frank Mayo).....5
The Wallop (Harry Carey).....5
Desperate Youth (Gladys Walton).....5
The Big Adventure (Breezy Easu).....5

TERROR TRAIL

(Eighteen Episode Serial featuring Eileen Sedgwick)
Second, False Clues.....2
First, The Mystery Girl.....2

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)
Ninth, Under Sentence.....2
Seventh, The Trap.....2
Sixth, In Hiding.....2
Fifth, The Bandit's Victim.....2
Fourth, Hidden Danger.....2
Third, The Secret of the Sea.....2
Second, The Hornet's Nest.....2
First, The Buccaneer's Bride.....2

JEWEL PRODUCTIONS, INC.

Reputation (Priscilla Dean).....
Outside the Law (Priscilla Dean).....
Once to Every Woman (Dorothy Phillips).....6

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).....2
Roman Romeos (Lyons-Moran).....2
Blue Sunday (Lyons and Moran).....2
A Monkey Hero (Joe Martin).....2
A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

THE WHITE HORSEMAN

(Featuring Art Accord.)
Eighteenth, The Avenging Conscience.....2
Seventeenth, Wings of Destiny.....2
Sixteenth, Flames of Fury.....2
Fifteenth, A Conquest of Courage.....2
Fourteenth, A Jest of Fate.....2
Thirteenth, The Hill of Horror.....2
Twelfth, The Train of Fear.....2
Eleventh, A Race with Death.....2
Tenth, In the Enemies' Hands.....2
Ninth, The Opal Bracelet.....2
Eighth, The Pit of Peril.....2
Seventh, The Brink of Eternity.....2
Sixth, The Furnace of Fear.....2
Fifth, Trails of Treachery.....2
Fourth, The Death Trap.....2
Third, The Mummy Man.....2
Second, White Spider's Web.....2
First, In the Caves of Despair.....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)
Eighteenth, The Hour of Reckoning.....2
Seventeenth, The Hand of Fate.....2
Sixteenth, The Dip of Death.....2
Fifteenth, The Decoy.....2
Fourteenth, The Plunge.....2

CENTURY COMEDIES

The Whizbang (Jameson-Gregory).....2
Third Class Male (Dorety-Montgomery).....2
The Smart Alec (Harry Sweet).....2
Society Dogs (Brownie).....2
Wood Simps (Century Lions).....2
Custard's Last Stand (Monty Lee).....2
Pals (Brownie).....2
For Sale.....2
A Dollar's Worth (Harry Sweet).....2
Playmates (Brownie).....2
Dandy Lions (Century Lions).....2
The Country Heir (Harry Sweet).....2
The Kid's Pal (Brownie).....2
On With the Show (Century Lions).....2
Harem Skarem (Century Lions).....2
Tough Luck (Harry Sweet).....2
Seeing is Believing.....2

STAR COMEDIES

The Mystic M.....1
The Champ (Billy Fletcher).....1
While New York Snores (Billy Fletcher.....1
The Skylark.....1
An Awful Bull (Billy Fletcher).....2
Babes and Boobs (Billy Fletcher).....1
Meet My Husband (Billy Fletcher).....1
Uneasy Money (Robert Anderson).....1
Hearts and Flour (Dorothy Wolbert).....1
Rubbing It In (Billy Fletcher).....1
A Chinese Romance (Billy Fletcher).....2
Zulu Love (Eddie Barry).....1
The Truck Horse Bandit (Billy Fletcher).....1
Oh, Tessie (Dorothy Wolbert).....1
Short and Sweet (Dorothy Wolbert).....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

Beating the Game (Hoot Gibson).....2
The Man Who Woke Up (Hoot Gibson).....2
The Shadow of Suspicion (Eileen Sedgwick).....2
The Movie Trail (Hoot Gibson).....2
The Girl in the Saddle (Eileen Sedgwick).....2
Bandits Beware (Hoot Gibson).....2
The Heart of Arizona (Eileen Sedgwick).....2
Stand Up and Fight (Jack Perrin).....2
The Wild Wild West (Hoot Gibson).....2
Fighting Blood (Jack Perrin).....2
Double Crossers.....
The Winning Track (Hoot Gibson).....2
The Outlaw (Jack Perrin).....2
The Empty Gun (Lon Chaney).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

The Heart of Maryland.....7
Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terriss) Special Cast.....
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

ALICE JOYCE PRODUCTIONS

The Scarab Ring.....6
Her Lord and Master.....6
The Vice of Fools.....5
The Prey.....6
Cousin Kate.....5
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

The Silver Car.....6
It Can Be Done.....5
Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

What's Your Reputation Worth.....
It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

ANTONIO MORENO PRODUCTIONS

Three Sevens.....5

ALICE CALHOUN PRODUCTIONS

Peggy Puts It Over.....5
Closed Doors.....5
The Charming Deceiver.....5
Princess Jones.....5

LARRY SEMON COMEDIES

The Fall Guy.....2
The Bakery.....2
The Rent Collector.....2
The Hick.....2
The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

JIMMY AUBREY COMEDIES

The Tourist.....2
The Blizzard.....2
The Mysterious Stranger.....2
The Nuisance.....2
The Back Yard.....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)
Fifteenth, Cleaning the Blot.....2
Fourteenth, Thieves Fall Out.....2
Thirteenth, Mystery Mountain.....2
Twelfth, Indian Vengeance.....2
Eleventh, A Choice of Death.....2
Tenth, The Stolen Bride.....2
Ninth, The Air Avenger.....2
Eighth, The Treasure Hunt.....2
Seventh, A Demon's Bluff.....2
Sixth, The Crown Jewel Clue.....2
Fifth, Double Crossed.....2
Fourth, A Desperate Dilemma.....2
Third, A Modern Daniel.....2
Second, Playing the Game.....2
First, A Borrowed Life.....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)
Fifteenth, Buried Alive.....2
Fourteenth, The Frame-Up.....2
Thirteenth, A Devil Fish Foe.....2
Twelfth, The Infernal Machine.....2
Eleventh, The Stolen Millions.....2
Tenth, The Fire Curtain.....2
Ninth, The Betrayal.....2

"BEHIND MASKS"
(Paramount)

Poor Entertainment and Dorothy Dalton Is Miscast

THE ancient and overworked "marriage of convenience" comes into expression again in Dorothy Dalton's latest picture "Behind Masks," adapted from E. Phillips Oppenheim's story, "Jeanne of the Marshes." There is nothing about the offering which merits much praise unless it is the background, the settings being atmospheric and entirely appropriate. Certainly Miss Dalton seems miscast in a role which calls for interpreting innocent and suppressed girlhood. Here is an actress who has a compelling personality—who indicates through her bold expressions that she is perfectly capable of taking care of herself. And placing her as a girl in her teens is entirely out of order. The trusting, clinging-ivy type of ingenue should not have been selected.

The picture itself relies upon captions and seldom moves out of its well regulated orb. There is no physical action whatsoever—a quality which should be part and parcel of a Dalton photoplay. The first sequence gets started through a wordy subtitle and develops word, words and more words before the obvious conclusion is reached. What plot there is could easily have been compressed into two or three reels at the most. But in giving it feature length the director has brought out its shortcomings. With little incident and a good deal of hackneyed and overdrawn plot the spectator has nothing to do but wait for the conventional finish. The locale is an English manor, with a scheming guardian attempting to marry her ward off to the highest bidder, who happens to be an old roue. It is perfectly evident that the girl will work out her own destiny—that she will have clandestine engagements with the eccentric youth of a distant manor, who gives up the artificialities of society to shape his life in his own way. He is represented here as a fisherman dwelling alone in a nearby hut.

The stage is all set for some scheming at cards. The villain relies upon a cheating system to mulct a gullible Londoner of his wealth—the latter revealing himself in the end as a detective. There is also a weakling brother who is involved with the vicar's daughter. This counter love affair has no place in the story except to point a contrast and give it balance. It is quite probable that a sophisticated audience will chuckle over the scene which shows the schemers locking the detective in a secret vault—since it smacks of high-handed melodrama. The heroine goes to his rescue and finds herself imprisoned too. Yet she makes her exit and swims a goodly distance for help. In the end the weakling brother turns the tables on the conspirators and the guardian is forced to admit defeat. Miss Dalton needs stories with vital action and colorless heroines. William P. Carleton and Julia Swayne Gordon are lost in their anaemic roles.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jeanne Mesurier ..... Dorothy Dalton
Andrew Bourne ..... Fredrik Vogeding
Major Nigel Forrest ..... William P. Carleton
Mme. Ena Delore ..... Julia Swayne Gordon
Cecil Bourne ..... Kempton Greene
Ronald Engleton ..... Lewis Broughton
Kate Cansard ..... Gladys Valerie
Maurice Brensault ..... Alex. Kaufman

By E. Phillips Oppenheim.
Scenario by Kathryne Stuart.
Directed by Frank Reicher.
Photographed by Gilbert Warrenton.

PRESS NOTICE—STORY

E. Phillips Oppenheim's novel, "Jeanne of the Marshes," is the Paramount picture in which Dorothy Dalton will be seen at the ———— theatre next ———— under the screen title of "Behind Masks." This is a different type of story from Miss Dalton's recent releases and is said to be replete with big dramatic punches which one always associates with Mr. Oppenheim's work as novelist. The emotional star has the role of Jeanne Mesurier, a wealthy heiress who seeks someone who will love her for herself alone, and meets with the opposition of her guardian, an unscrupulous adventuress.

Miss Dalton is quite captivating in these scenes. Her artistry is well displayed in the scene wherein she is locked up in a cave with a supposed dead body and from which she makes her escape. The plot develops several surprising twists and turns and is said to be thrilling to a degree. The star is supported by a competent cast that includes William P. Carleton, Kempton Greene and Julia Swayne Gordon. Frank Reicher directed.

PROGRAM READER

A romance staged in the haunts of society and showing what goes on behind the scenes. With beautiful women, charming gowns, gorgeous sets and dramatic sensations galore—that is "Behind Masks," the Dorothy Dalton feature which comes to the ———— theatre next ————. The picture is an adaptation of E. Phillips Oppenheim's fascinating novel, "Jeanne of the Marshes," and offers the popular star a different type of role. It is a picture replete with vivid touches—touches that only Mr. Oppenheim can incorporate. Thrills are present in abundance and the offering is said to furnish a most interesting entertainment. Remember the date next ————.

CATCH LINES

What would society look like if its masks were torn away? And the lives of its men and women revealed as they really are? See Dorothy Dalton in "Behind Masks."

See "Behind Masks," adapted from E. Phillips Oppenheim's dramatic story, "Jeanne of the Marshes." Dorothy Dalton is the star.

"THE CONQUERING POWER"
(Rex Ingram-Metro)

Not Another "Four Horsemen" But Still Way Above the Average

"THE CONQUERING POWER" deserves extravagant praise and will receive same at the hands of better class audiences because it has been so well done and not because of any particular dramatic strength. The theme is that favorite of the novelist, poet, dramatist and scenario writer, "the beauty and strength of woman's devotion"—just the romance of two young people of France with the course of true love running not smoothly because the heroine's stepfather steals his daughter's letters and writes the boy that she is to marry another.

With this slender and time worn idea, based on Balzac's story, "Eugenie Grandet," Director Rex Ingram has built a picture, that for quality of acting, attention to detail, originality in characterization and in logic, is seldom equaled. The all star cast is composed of wonderful types and wonderful players. Rudolph Valentine, who leaped into instant fame as the hero of "The Four Horsemen of the Apocalypse," has a similar role, although not so strongly dramatic, in this and pretty, winsome, unaffected, Alice Terry is the heroine. All acting honors go to Ralph Lewis as the miserly and demented stepfather. He has the fat part and he plays it. Another clever characterization is that of Edward Connelly as the notary.

Mr. Ingram's atmosphere of rural France is perfect. His costuming is as good. His continuity or perhaps, to be exact, June Mathis is flawless. The titles are excellent, although there is an abundance of them. The lightings are artistic and the photography first class.

In fact the picture is all that anyone could have made from a story that depended on heart interest and incident, rather than dramatic climaxes, and way above the average feature release. Suitable for any house where they don't want too much melodrama and will stand for sentiment.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Eugenie Grandet ..... Alice Terry
Charles Grandet ..... Rudolph Valentino
Victor Grandet ..... Eric Mayne
Pere Grandet ..... Ralph Lewis
His Wife ..... Edna Demaury
Notary Cruchot ..... Edward Connelly
His Son ..... Geo. Atkinson
The Abbe ..... Willard Lee Hall
M. des Grassins ..... Mark Fenton
His Wife ..... Bridgetta Clark
Adolph ..... Ward Wing
Nanon ..... Mary Hearn
Cornoiller ..... Eugene Pouyet
Annette ..... Andree Tourneur

By Honore Balzac.
Scenario by June Mathis.
Directed by Rex Ingram.

PRESS NOTICE—STORY

Rex Ingram's newest picture achievement since "The Four Horsemen," is coming to the ———— theatre next ———— under the title of "The Conquering Power." This is an adaptation by June Mathis, the clever scenarist, who also picturized Ibanez' great war novel, and in the cast are Alice Terry and Rudolph Valentino, two players who had principal roles in "The Four Horsemen." The praises sung in their favor in that memorable achievement may be heard again so remarkably do they fit their roles. Others in the large supporting cast are Eric Mayne, Ralph Lewis, Edward Connelly and Mark Fenton.

Mr. Ingram deserves great credit here for picturizing this story. He has so constructed the sequences that the action is always progressive. The offering is marked by wonderfully effective detail, picturesque backgrounds, exceptional acting, fine photography, and undeniably appealing dramatic elements. The story is one of the conflict of love when the course of true romance does not run smoothly until plot complications are swept aside. The picture is said to be way above the average in its entertainment values.

PROGRAM READER

A great author and a great director are responsible for the fine picture which is coming to the ———— theatre next ————. "The Conquering Power" is the work of Balzac, surely a master of fiction. The original work was known as "Eugenie Grandet," and it has been adapted with remarkable fidelity by June Mathis. Mr. Ingram will be remembered as the director of that memorable achievement in filmdom, "The Four Horsemen," and his ability is well proven here. Certainly he is one of the few genuine realists among directors. The picture is well fortified with dramatic strength, carries a definite appeal in its pathos and romance, and is splendidly acted by a cast that includes Rudolph Valentino, Alice Terry and Ralph Lewis.. Certainly no better feature of the season has appeared or will appear at this theatre. See it.

SUGGESTIONS

The name of Balzac—the name of Ingram, the director, and the names of the two principal players, Alice Terry and Rudolph Valentino, should be featured here to the exclusion of other angles in point of dominating your copy. Ingram has become famous as the director of "The Four Horsemen," and his work stamps him as an exceptional artist of his profession. The leading players achieved reputation in "The Four Horsemen." So in your copy treat it that these three still carry on with fine work. Play up "The Four Horsemen" as being the pictures which brought Ingram into the limelight. Play up Balzac's name too. Play up the picture as an appealing romance which carries surefire touches and which has a definite appeal. A musical number featuring a mixed quartette would be an effective prologue for the picture.

CATCH LINES

"See "The Conquering Power." directed by Rex Ingram, the artist responsible for the great film masterpiece, "The Four Horsemen." See the new creation and be royally entertained.

A great story by Balzac made into a clever picture by Rex Ingram of "Four Horsemen" fame. See "The Conquering Power."

"SHORT SKIRTS"
(Universal)

Gladys Walton Does Good Work in Mildly Interesting Story

"SHORT SKIRTS" might be called a pretty picture. It has "pretty" sets, a "pretty" star and a story which is mildly exciting, with enough interest to carry it through on any program.

The plot seems to be centered around the abilities of Gladys Walton, who has made a decided improvement in ingenue leads. During the run of the film she has a few rather difficult situations to play up and it must be said that she grasps and lands her points in a convincing manner.

The story falters as far as strong moments are concerned, the author or scenario writer sacrificing what might have been a rather dramatic tale to the abilities of the star. As a result the principal characters seem to be more concerned in pushing Miss Walton to the foreground than in the development of their roles.

However, the plot would have been a great deal stronger had the dramatic moments had their sway, which would have added to what seemed in the beginning to be an exceptional story. The opening scenes are interesting and amusing showing the "rise of the skirt," from the time of the revolution to the present day.

The story hedges around political and social life, has its scheming villains, its honest politicians and its hero who gives the usual good account of himself.

One thing must be said in its favor—it doesn't touch upon the gambling balls, saloons or dives, or the element which infests them.

She was only seventeen, but wanted to be known as a mature woman. Her mother worked in the campaign headquarters of a man who was running for mayor and was to marry him the day after election. Because she was annoyed at the man for gently reproaching her conduct, Natalie tries to wreck his political position and nearly succeeds.—*Frank Leonard.*

THE CAST

Natalie Smith.....Gladys Walton
Stella.....Ena Gregory
Lance Christie.....Jack Mower
Mrs. Shirley Smith.....Jean Hathaway
Spike Masters.....Scotty McGregor
Wallace Brewster.....Edward Martindel
Billy Gregg.....Harold Miller
Woodward Christie.....William Welsh
Douglas Smith.....Howard Ralston

Story by Alice L. Tildesley.
Scenario by Doris Schroeder.
Directed by Harry B. Harris.

PRESS NOTICE—STORY

The modern girl, half woman, half devil, all angel, is analyzed in "Short Skirts," Gladys Walton's newest Universal feature which is to be shown for the first time at the ———— theatre on ———— of next ————.

The story concerns a seventeen-year-old girl who hates the idea of being a little girl and gets herself and her family into an amazing series of difficulties from which she is extricated only after a big dramatic climax.

While "Short Skirts" is really a study of a modern young girl and her determination to follow the example set by her older sisters before she is out of her pinafores, one of its most important counterplots has to do with a mayoralty campaign.

"Short Skirts" is a picture with a message. It points to the tendency of the modern youngster to make the transition from childhood to maturity with a single bound.

In order to get the audience in the proper frame of mind for the story, the producer has opened his picture with a prologue which shows the evolution of the modern "flapper."

In the cast are Edna Gregory, Jack Mower, Jean Hathaway, Scotty McGregor, Edward Martindale, Harold Miller, William Welsh and Howard Ralston.

PROGRAM READER

She hated the idea of being called a little girl and so she got herself and her family into an amazing series of difficulties from which she extricated herself only after a big dramatic climax.

These few lines will give you only an outline of a story that is pleasing, amusing and strong in interest of the kind that will grip and hold you in your seats.

The story is really a study of a modern young girl and her determination to follow the example set by her older sisters before she is out of her pinafores, one of its most important counterplots having to do with a mayoralty campaign. In her determination to appear older than she is she is involved in a series of situations which nearly wreck a good man's chances to be elected mayor, blights her mother's happiness and makes a failure of her life until happiness and the hero step in and straighten out her affairs.

The picture has an attractive prologue in which the evolution of the skirt is shown from the time of the revolution to the present moment. Whistler's masterpiece "Mother" appears in the opening scenes.

The feature has many attractive interiors and exteriors, has a splendid cast and is well directed.

CATCH LINES

She was just seventeen but wanted to appear older. And so she attracted the attention of a much older man. Was she happy in so doing? See Gladys Walton in her latest feature, "Short Skirts."

How old is a woman before she is considered old? The heroine in "Short Skirts" was seventeen and wanted to appear as a mature woman. This led her into many difficulties. See Gladys Walton in her latest Universal feature, "Short Skirts." It will interest you.

She loved him so much that she was willing to steal for him. And then she found out the kind of a man he was. In what way did he repay her? See Gladys Walton in her latest Universal feature, "Short Skirts."

See Gladys Walton in her latest Universal feature, "Short Skirts," it will interest you.

"DEVOTION"
(Associated Producers)

Conventional and Highly Complicated Domestic Drama

THIS is the sort of a picture that makes the reviewer reflect on the pleasant vocation of ditch digging, but which some audiences, and a good many of every audience, enjoy—a complicated double barrelled, "the villains still pursued them" story about a regular girl belonging to a gold digger family, married to a poor young man, with a rich chap, who everybody thinks she might have had, being framed by the plot development to look like he was a philanderer, when in reality he was buying the heroine silk dresses and fur wraps just because he was a friend and naturally philanthropically inclined. Also the philanthropist is found to be possessed of a wife himself: one who ran away from him when she discovered that husband number one wasn't dead but had been in prison.

There is a whole lot of scheming and conniving. A sister of the regular girl makes the husband think that his wife isn't faithful and the crooks and coincidence lead the wife into assuming that her man has a past. The course of true love is running very badly, but just before the bust up, the crook's wife explains everything and there is a double clutch, the jailbird having been killed while attempting to evade arrest.

There is nothing particularly wrong with the production except that it is deadly dull unless one can take the plot seriously. Each scene is part of a carefully prepared and closely dovetailed, but uninteresting continuity that stakes its all on the plot as it is developed with no incident of merit provided to hold attention as the story is built up. Nearly every scene has to be explained by titles. Some of these, apparently inserted by Eve Unsell, are good and one hands out a real laugh, the only one in the picture.

Technically the picture is well done and the acting is passable. Hazel Dawn is the heroine. She seems to have lost some of her good looks or else she was badly lighted. E. K. Lincoln plays the role of the husband, satisfactorily.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Ruth Wayne.....Hazel Dawn
Robert Trent.....E. K. Lincoln
Marion Wayne.....Violet Palmer
Lucy Marsh.....Renita Randolph
Stephen Bond.....Bradley Barker
James Marsh.....Henry G. Sell
Teddy Grandin.....Wedgewood Nowell

By A. J. Bimberg.

PRESS NOTICE—STORY

The chief attraction at the ———— theatre next ———— and ———— is "Devotion," a romance which features a cast of talented and popular players including among others Hazel Dawn, E. K. Lincoln, Violet Palmer and Wedgewood Nowell. Miss Dawn has a recognized place upon the stage and her screen appearances have been marked by a sincere effort to reveal her emotional capabilities. Mr. Lincoln has long been a star as well as leading man and his performance equals his previous portrayals in naturalness and restraint. The picture carries the popular elements which satisfy nine patrons out of ten—elements which furnish dramatic and melodramatic conflict, pathos, sentiment, intrigue and romance.

The plot concerns a girl who belongs to a wealthy family and who marries a man, forced to struggle for existence. She is happy with him until certain "busybodies" attempt to victimize her with intrigue. A rich admirer lavishes gifts upon her but his relations are above suspicion. The plotters in the story endeavor to make the young wife believe that her husband is an adventurer while her own sister, for mercenary reasons, tries to make the struggling breadwinner believe that his wife is unfaithful. But a twist of the plot develops which brings sunshine out of darkness. The result is the course of true love runs smoothly again. The picture is well directed.

"THE OLD NEST"

(Continued from page 509)

spun touches, and romance is Rupert Hughes' "The Old Nest," which comes to the ———— theatre next ————. It is as someone described it "like tearing down the wall of an American home and peering in on the family." The mother watches and tends her brood of children, fighting for them with the courage of a she-wolf, combating her more stubborn husband in sacrificing her welfare for the youngsters, and when they grow up they leave the old nest and, true to form, neglect to write or visit their parents. She watches and waits with supreme faith. She is the eternal mother. The picture is wonderfully real and human and finely acted and directed.

PROGRAM READER

A picture of the eternal mother who is ever watching over her children—a picture of the mother who has supreme faith in her offspring—a picture of home and mother as it is represented all over the universe—a picture of the great and undying mother love which keeps the old world revolving—which dries our tears and sacrifices itself for us—that is "The Old Nest," a picturization of Rupert Hughes' great story of the same name which comes to the ———— theatre next ————.

SUGGESTIONS

Bill this as the greatest mother love picture ever made. Go the limit. The picture will advertise itself by word of mouth. Play up that it is real—that it is human—that it is like taking a peek in the American home. It is your home—my home—everyone's home. Use simple music for your score. Play up the author. Play up the title. Stress the sentiment and pathos and go after every class of patron—from the old people, to the young married people and finally to the youngsters. Tell that it serves a lesson—not to forget the parents.

CATCH LINES

Do you write or visit your parents as much as you should? See "The Old Nest," the greatest HOME picture ever made.

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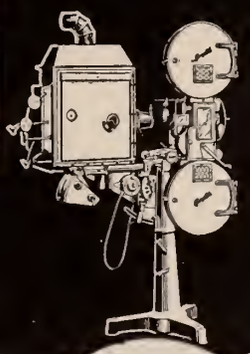

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"*Making the Grade*" is an
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Directed by Fred J. Butler,
Adapted and titled by A. P. Younger,
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JULY 23, 1921

Motion Picture News

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In Motion Picture News, July 16th.

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THE RITCHEY posters for "Western Hearts" tell more about this photo-play than any mere words possibly can—and they do it in potently powerful pictured phrases that are bound to be strongly evident when the box-office receipts are counted. Mr. Victor B. Fisher, vice-president of ASSOCIATED PHOTOPLAYS, INC., through whom this picture is being released, considers these posters so far superior to the usual run of motion picture posters that he assures the RITCHEY LITHO. CORP. the commission to make all the posters for the twenty subjects that are to follow this release.

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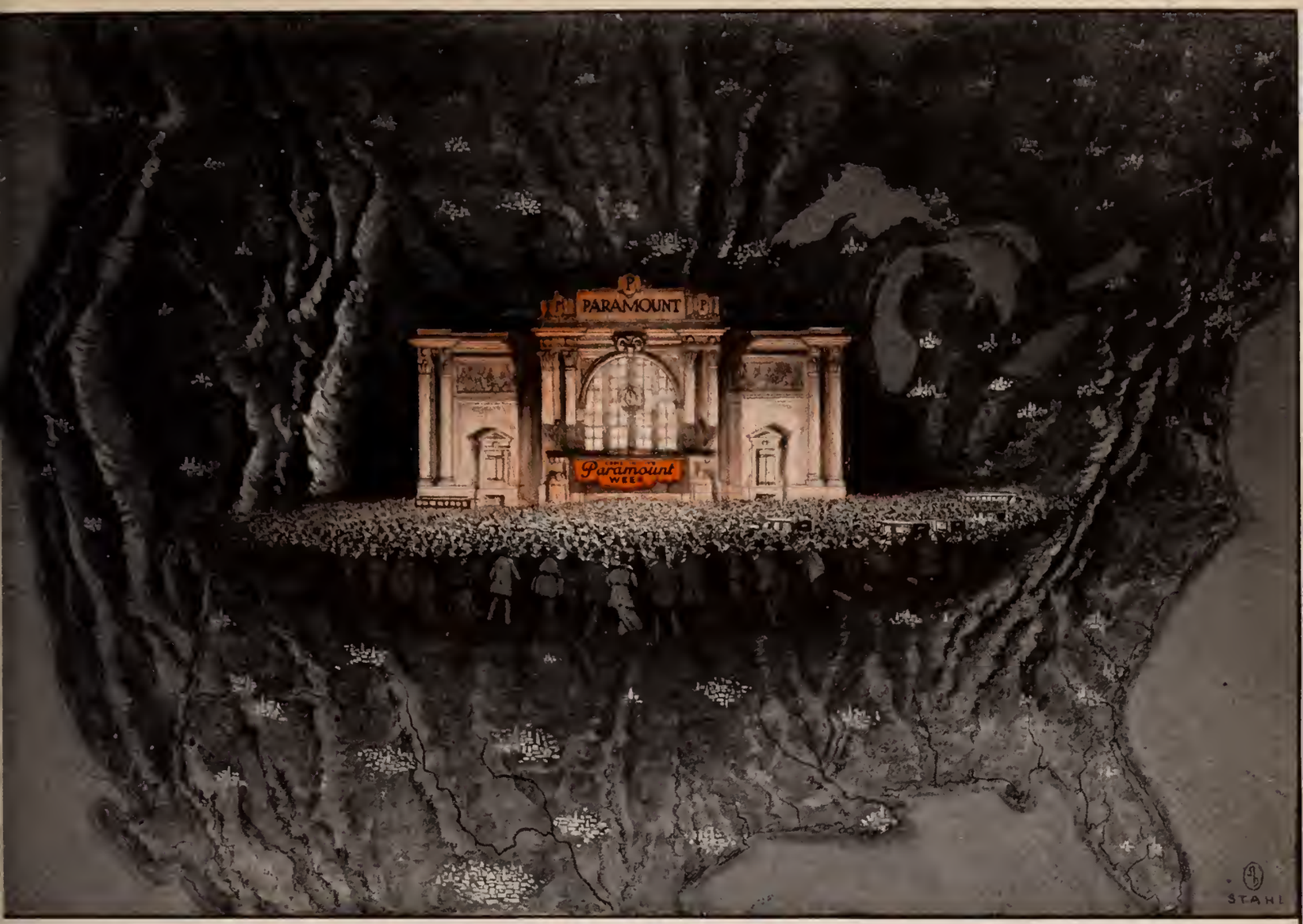

Paramount Week

Is your town on the map?

IF your town was on the map last year—if you shared in the profits of Paramount Week—we're not talking to you. You know what the Week means to your house, and you know that this year, more than ever, you need that nation-wide shove to success.

If you haven't joined in yet, you're in a rapidly dwindling minority.

In 1918, 1,348 exhibitors were in on Paramount Week. In 1919, there were 3,662.

Last year there were 5,701. How many will there be this year? And—

How can you afford to stay out any longer?

An adaptation of this advertisement appears in the Saturday Evening Post, August 20th.

SEPTEMBER 4th TO 10th 1921

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

Here are the Free Accessories

Free Banner

Free Slide

A National Demonstration of Better Motion Pictures
FOURTH ANNUAL
Paramount
WEEK
SEPTEMBER 1921
SUN MON TUE WED THU FRI SAT
If it's a Paramount Picture It's the Best Show in Town

1100 towns get Free Newspaper Advertising

in the national demonstration of the better motion pictures
4 Annual
Paramount
WEEK
See the Poster
See the Banner
THIS WEEK is Paramount Week—the greatest days and nights of entertainment since the day when you saw your first circus.
It's the fourth annual Paramount Week at that: and when anything happens four annual times in the motion picture world you can wager there's value there, in thrills and laughs and all the marvelous sensations you get when you see a Paramount Picture.
Nothing less than a national screen carnival—that's what Paramount Week is!
The greatest talent of the entire world prepares it for you! Paramount's writers, actors and directors in California, New York and London—the largest organization in filmdom, which works on a scale so huge and so successful as to supply more than 11,200 theatres in U. S. A. alone with their photoplays year in, year out.
In Paramount Week you see all the best Paramount achievements of the year, the greatest to date.
But—such is the swift progress of the young art of the screen, such are the striking improvements every year, that the season 1921-22 will bring you sensational improvements in Paramount Pictures, greatly outdistancing all past efforts,
—improvements in all those vital details of a photoplay which make your breath come quicker, and your eyes shine brighter
And you'll declare—
"That's the best show in town!"
"That's what a Paramount Picture always is.
COME IN — IT'S
Paramount
WEEK
THE SATURDAY EVENING POST
September 3, 1921
4th An
Param
WEE
A national demonstration of the better motion pictures
September 4th to 10th
NEXT week is Paramount Week—the greatest seven days and nights of entertainment since the day when you saw your first circus.
It's the fourth annual Paramount Week at that: and when anything happens four annual times in the motion picture world you can wager there's value there, in thrills and laughs and all the marvelous sensations you get when you see a Paramount Picture.
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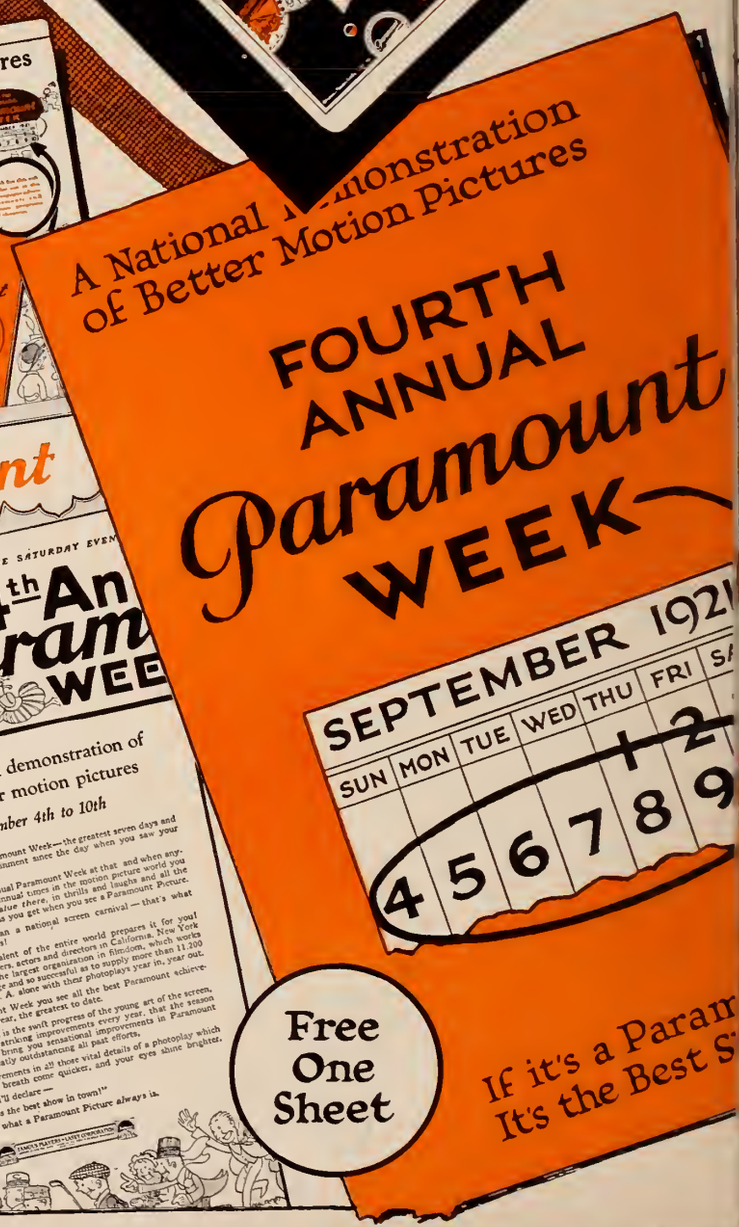
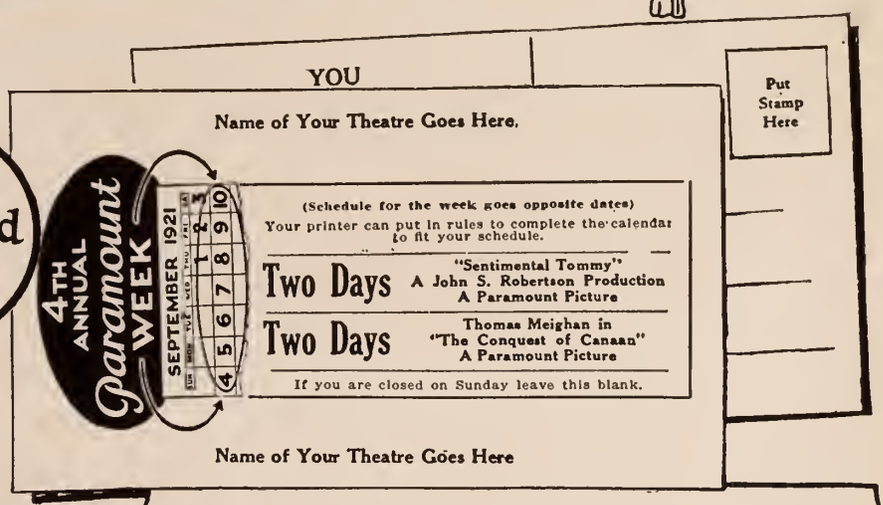
And you'll declare—
"That's the best show in town!"
"That's what a Paramount Picture always is.
FAMOUS PLAYERS-LASKY CORPORATION
COME IN — IT'S
Paramount
WEEK
See the Banner
See the Poster
See the Newspapers
FOURTH ANNUAL Paramount WEEK
SEPTEMBER 1921

Double Spread in the Saturday Evening Post Sept. 3rd 1921


A National Demonstration of Better Motion Pictures
FOURTH ANNUAL
Paramount
WEEK
SEPTEMBER 1921
SUN MON TUE WED THU FRI SA
If it's a Paramount Picture It's the Best S

Free One Sheet

COME IN — IT'S Paramount WEEK


YOU
Name of Your Theatre Goes Here.
Put Stamp Here
4TH ANNUAL Paramount WEEK
SEPTEMBER 1921
(Schedule for the week goes opposite dates)
Your printer can put in rules to complete the calendar to fit your schedule.
Two Days
"Sentimental Tommy"
A John S. Robertson Production
A Paramount Picture
Two Days
Thomas Meighan in
"The Conquest of Canaan"
A Paramount Picture
If you are closed on Sunday leave this blank.
Name of Your Theatre Goes Here

Free Post Card Cuts

Free Herald

Free Calendar Cut

HERE are the free accessories you get to help you make Paramount Week the biggest week in history—and the beginning of a new period of prosperity.

Everything you need for a record week!

There's also a twelve page Money Sheet, not shown here, which is free for the asking. In it all the accessories are reproduced, and you'll find dozens of exploitation ideas suitable to your needs.

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NEW YORK

Prosperity Week

Paramount Week is Prosperity Week.

It's a nationwide drive to get people into the picture habit again—after the summer slump.

The advertising campaign will reach every man, woman and child who can read.

It will stir them up and *make* them go to the theatres. And when they see the good show that you can give them, they'll keep right on going all season.

Take care of this week and the year will take care of itself!

FAMOUS PLAYERS-LASKY CORPORATION

NOW-
The big picture is
"CARNIVAL"
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Play it now while the crowds are talking about it ^^^
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DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

One year old and growing strong!

BUT recently "A. P." celebrated its initial birthday anniversary. There never was a more healthy and lusty institution at the age of one than is ours. In retrospect, we find that we have accomplished much during the past twelve months and we take pride in recording our achievement below, for your consideration.

"HOMESPUN FOLKS"
A Thomas H. Ince Production

"THE LEOPARD WOMAN"
A J. Parker Read Jr. Production

"THE FORBIDDEN THING"
An Allan Dwan Production

"The LAST of the MOHICANS"
A Maurice Tourneur Production

"LOVE"
A J. Parker Read Jr. Production

"A THOUSAND TO ONE"
A J. Parker Read Jr. Production

"LYING LIPS"
A Thomas H. Ince Production

"A SMALL TOWN IDOL"
A Mack Sennett Special Production

"A PERFECT CRIME"
An Allan Dwan Production

"I AM GUILTY"
A J. Parker Read Jr. Production

"HOME TALENT"
A Mack Sennett Special Production

"MOTHER O'MINE"
A Thomas H. Ince Production

"A BROKEN DOLL"
An Allan Dwan Production

"THE FOOLISH MATRONS"
A Maurice Tourneur Production

"THE TEN DOLLAR RAISE"
A J. L. Frothingham Production

"GREATER THAN LOVE"
A J. Parker Read Jr. Production

"DEVOTION"
An Associated Producers Production

"THE CUP OF LIFE"
A Thomas H. Ince Production

(Pictures listed in the order of release)

NOW is the time to book these productions for FALL showing!

Write, phone or wire our branch in your territory and an "A. P." representative will call at your convenience.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

You can run a program including our short subject Features, for little Money; Keep your house Open —make a Profit

"THE NORTHERN TRAIL", a two-reel feature photo-play, the first of a series of SELIG-RORK two-reel features, will be released in August.

THE CAPITOL THEATRE, New York, played this picture on the first short subject program ever run there; the week of July 3rd.

EDUCATIONAL is the stabilizing influence Exhibitors have been seeking. Educational can build your program, the whole program —a pulling program.

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

Christie

CLASS, FUN AND CLEANLINESS

VIORA DANIEL

BOBBY VERNON

Christie Comedies

VERA STEADMAN

These popular players *and* many more *of the* Christie type have become standard *in this* highest class of light-comedy entertainment *in*

Best Theatres

HELEN DARLING

EDDIE BARRY

MARY WYNN

TEDDY SAMPSON

Produced by

Christie Film Company

INCORPORATED

LOS ANGELES, CAL.

ERNEST G. KLEIN L. A.

Comedies

First Class Feature Production

2 Reels 2 A Month

DOROTHY DEVORE

NEAL BURNS

EARL RODNEY

Vanity Comedies 1 Reel 2 A Month

Gayety Comedies 1 Reel 2 A Month

Everywhere

FAY TINCHER

JOSEPHINE HILL

HENRY MURDOCK

JAY BELASCO

New Series Now Ready at

EDUCATIONAL FILM EXCHANGES, INC.

Educational Pictures

"THE SPICE OF THE PROGRAM"

FBW CORPORATION

Great, Costly Theatres and Fewer Big Pictures

Last summer—in July—the writer of this advertisement published in all the trade papers of the country a carefully prepared table giving a forecast to exhibitors everywhere as to the number of big pictures that would be available from all sources. Out of an announced output of 700 feature-length pictures this writer's table, itemized by companies, estimated there would be not more than 90 really big pictures. The year is ended and actually there were only 51 really big pictures released in the United States. Seven of these played as road shows and *exhibitors never got them at all.*

This year Producer and Distributor announcements thus far made, including the better states rights Producers, forecast a total production of not more than 550 features from all sources. This writer *again* makes his annual forecast to exhibitors and, this year, being more than fair in crediting producers with more big pictures than they ever have made, it is our forecast that a maximum of 89 really big pictures are in sight from all the sources in the industry as follows:

Company No. 1	12
Company No. 2	12
Company No. 3	4
Company No. 4	1
Company No. 5	0
Company No. 6	0
Company No. 7	4
Company No. 8	2
Company No. 9	4
Company No. 10	10
Company No. 11	0
Company No. 12	6
Company No. 13	10
Company No. 14	12
Company No. 15	12
Total	89

In other words, out of the year's total output just about 20% of the pictures in sight will be big enough to sustain the costly theatre institutions in which exhibitors have made huge investments that must be safeguarded by booking big pictures.

A large number of the big productions for the coming year have been intrusted to the F. B. Warren Corporation for distribution.

F. B. WARREN
CORPORATION
1540 Broadway New York City

Carl Laemmle presents the Screen's most Magnificent Actress-Priscilla

DEAN

in her greatest
UNIVERSAL JEWEL de LUXE

"As a box-office attraction it practically stands alone"

"Reputation"

"AS a production," writes William J. Vernon, of the South Broad St. Theatre, Trenton, "I am quite satisfied in stating that it is without a peer, and this takes in every photo-drama that I have had the pleasure of showing since the inception of this theatre. As a Box-Office attraction, it practically stands alone. It broke all records for attendance and receipts, notwithstanding the very hot spell. A word to brother exhibitors—you will make a very grave error if you allow this opportunity to go by."

Directed by
STUART PATON
Adapted by Lucien Hubbard
from Edwina Levin's novel

WHOOP-E-E-E! Here It Is

WILLIAM "BILL" FAIRBANKS

IN

"THE BROADWAY BUCKAROO"

Directed by W. Hughes Curran

Formerly with Wm. S. Hart

Read what the Pioneer Film Corporation has to say about this picture

PIONEER ATTRACTIONS

PIONEER FILM CORPORATION
ONE-THIRTY WEST FORTY-SIXTH STREET
NEW YORK CITY
NEW YORK

June 27, 1921.

Western Feature Productions, Inc.,
5544 Hollywood Blvd.,
Los Angeles, Calif.

Gentlemen:

We have just screened your production "BROADWAY BUCKAROO," the sixth of the series of Western Features, starring Bill Fairbanks, and we want to compliment you on the execution of this picture. It's a winner.

With such productions you are paving the way for the fullest measure of success. Little wonder that exhibitors are booking these features with marked enthusiasm.

We are breaking every record in the New York State territory, and we want to assure you that we fully appreciate your meritorious work in connection with the production of this Western Photoplay.

Go to it, and give us more like "BROADWAY BUCKAROO" who will continue to earn for yourselves the gratitude of the hundreds of exhibitors in this territory who are playing your features with every success.

With every good wish, we are

Cordially yours,
PIONEER FILM CORPORATION.
Ass't to The President.

GMD/EVF

Thrilling—Pathetic Heroic—With a Generous Amount of Comedy as Well

"Broadway Buckaroo" is the Latest Picture of the Series

EXHIBITORS

Book This Picture Now. Pioneer Says: *"It's a Winner."* Will Attract a Record Breaking Business.

WESTERN FEATURE PRODUCTIONS, INC.

5544 HOLLYWOOD BLVD. LOS ANGELES, CAL.

R-C
PICTURES
LOVE whispered to the heart of this Chinese prince and it answered.
Far over seas, to unknown shores he followed the voice, until it led him to dire peril.
Surrounded by remorseful foes, hounded by implacable enemies, he kept to his course, silent, determined.
And then he turned upon his tormentors and fought them with their own weapons—the weapons with which they had taken the life of his friend.
He fought them with a fury that comes with hatred and despair—
AND HE WON!
R-C PICTURES CORPORATION
(Robertson-Cole)
Presents
SESSUE HAYAKAWA
in
"WHERE LIGHTS ARE LOW"
A DRAMATIC LOVE STORY OF A PRINCE FROM THE FAR EAST WHO FINDS HAPPINESS IN AMERICA
Directed by
COLIN CAMPBELL

27 Million Goldwyn Readers

A Reginald Barker Production
THE OLD NEST
RUPERT HUGHES'
Heart-Gripping Story of the Home

A Frank Lloyd Production
THE INVISIBLE POWER
By Charles Kenyon
The Drama of Life's Hidden Force

Gouverneur Morris'
ACE OF HEARTS
Directed by Wallace Worsley
The Gripping Tale of "The Man Who Lived Too Long"

TOM MOORE *in*
BEATING THE GAME
By Charles Kenyon *Directed by* Victor Schertzinger

BETTY COMPSON *in*
FOR THOSE WE LOVE
By Perley Poore Sheehan *Directed by* Arthur Rosson
A Beautiful Story of a Great Devotion

RUPERT HUGHES'
DANGEROUS CURVE AHEAD
Directed by E. Mason Hopper
The Picture They've All Been Waiting For

Leroy Scott's Story of an Underworld Passion Flower
THE NIGHT ROSE
Directed by Wallace Worsley

WILL ROGERS *in*
DOUBLING FOR ROMEO
By Elmer Rice, Will Rogers and William Shakespeare
(*one of these boys was famous*)
Directed by Clarence Badger

A Frank Lloyd Production
THE GRIM COMEDIAN
By Rita Weiman
A Dramatic Tale of the Irony of Fate

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE
Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan *Directed by* E. Mason Hopper

A Frank Lloyd Production
THE MAN FROM LOST RIVER
By Katharine Newlin Burt
A Strong Story by the Author of "The Branding Iron"

Messmore Kendall Presents
VIVIAN MARTIN *in*
PARDON MY FRENCH
By Edward Childs Carpenter *Directed by* Sidney Olcott
Scenario by Harry S. Hoyt Titles by Irvin S. Cobb
Distributed by Goldwyn

NOW WATCH G

Are you sizing up picture promises for 1921-1922?

Are you determined to book those productions which not only *sound* good, but which *look* good—on the screen!

Watch Goldwyn!

Get to the Goldwyn exchanges and arrange for a screening of the first of the new season's crop of Goldwynners.

And don't leave without asking about the Twenty-Seven Million Readers of Goldwyn Advertising

There's exploitation *that you don't have to do yourself.*

Book "The Old Nest" for playing September 11th.

It is a very great motion picture, indeed. It will be a credit to your theatre.

Reserve Sept. 11th for "The Old Nest"

of 30 National Magazines

GOLDWYN!

And at the same time book "Dangerous Curve Ahead" for October 2nd.

This is also a marvelous entertainment to offer to any audiences—wealthy, poor, large or small town.

It is felt that among the Goldwyn productions for 1921-1922 there will be those which will take rank with the greatest in screen history.

Great productions do many things, besides making money for the producer and the exhibitor.

They elevate the standard of the entire industry.

They reflect dignity on the theatre manager who has the foresight to present these pictures to his patrons.

They will defeat censorship, where censorship is threatened.

TOM MOORE *in*
FROM THE GROUND UP
By Rupert Hughes *Directed by* E. Mason Hopper

The Most Gigantic Spectacle of All Times
THEODORA
By Victorien Sardou

Mary Roberts Rinehart's
Story of Young Love and Laughter
THE GLORIOUS FOOL
Directed by E Mason Hopper

Gabrielle D'Annunzio's
THE SHIP
Directed by His Son, Gabriellano
A Gigantic Spectacle of the Birth of a People

WILL ROGERS *in*
A POOR RELATION
By Edward E. Kidder *Directed by* Clarence Badger
From the Famous Sol Smith Russell Play

A Reginald Barker Production
THE POVERTY OF RICHES
By Leroy Scott
A Drama of Money and Marriage

A Great Drama of the Melting Pot
HUNGRY HEARTS
By Anzia Yezierska *Directed by* E. Mason Hopper

Hall Caine's
THE CHRISTIAN
One of the Greatest Stories Ever Told

The Story of a Crowd — A Study in Fear
THE SIN FLOOD
By Henning Berger *Directed by* Wallace Worsley

THE MAN WITH TWO MOTHERS
By Alice Duer Miller *Directed by* Paul Bern

RUPERT HUGHES' Own Production
THE WALL FLOWER
Watch For It!
Personally directed by Rupert Hughes

A Powerful Drama of Marriage and Disillusion
GRAND LARCENY
By Albert Payson Terhune
Directed by Wallace Worsley

Alice Duer Miller's
SHE GOT WHAT SHE WANTED
Directed by E Mason Hopper

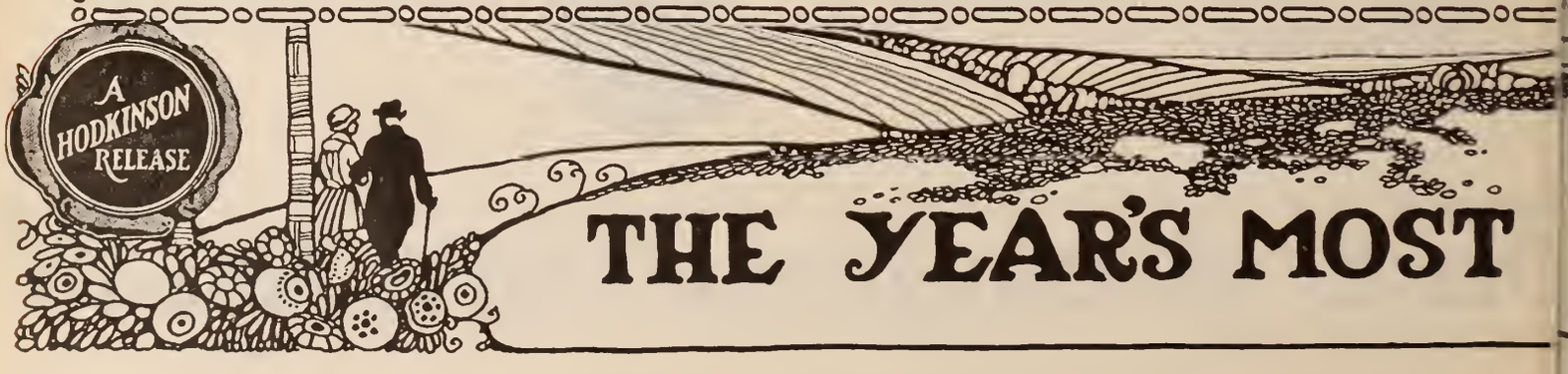
Oct. 2nd for "Dangerous Curve Ahead"

HUGO

"The JOU

Broadway will see "The Journey's End"

P.F. Reniers of the New York "Evening Post" after seeing "THE JOURNEY'S END" said: "If Broadway does not see Mr. Ballin's "THE JOURNEY'S END", it will be a shrewd loss to Broadway."



THE YEAR'S MOST

BALLIN'S MASTERPIECE

RNEY'S END"

S. L. ROTHAFEL
of the
Capitol Theatre, agreeing with Mr. Reniers, has booked "THE JOURNEY'S END" for showing

at the Capitol Theatre

Starting Sunday, July 17th.

UNUSUAL PHOTOPLAY

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.
WILLIAM M. VOGEL FOREIGN
130 WEST FORTY-SIXTH ST. NEW YORK DISTRIBUTOR

Mr. William Fox wishes to thank the exhibitors for the avalanche of congratulatory messages and proposals on the published announcement that his special features will be released direct to the motion picture theatres of the United States and Canada.

In addition to the special productions previously announced two more are added to the list.

THEY ARE

THUNDERCLAP

—

A

VIRGIN PARADISE

The first eight special super-features for 1921-1922

OVER THE HILL

A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT

SHAME

PERJURY

FOOTFALLS

ZANE GREY'S
THE LAST TRAIL

THUNDERCLAP

A VIRGIN PARADISE

As announced, requests for bookings are being examined in the order of receipt; if there is any delay it is entirely due to the consideration given to each application.

Each exhibitor who is not informed as to the special pictures to be released through this department is respectfully referred to the largest exhibitor in his territory regarding the value of these productions.

Address

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City
Telephone, Circle 6800

"ADVENTURES OF TARZAN"

The Wild Animal Serial Supreme — Starring

ELMO LINCOLN

in 15 Electrifying Episodes

INDEPENDENT BUYERS

- ¶ "Adventures of Tarzan" stars Elmo Lincoln, the greatest Tarzan of them all.
- ¶ It is a real wild animal serial—jammed with lions leopards, apes, elephants, crocodiles, and other jungle beasts in scene after scene of excitement and thrill
- ¶ Joe Martin, famous screen ape, plays a leading part
- ¶ "Adventures of Tarzan is censor-proof.
- ¶ Tarzan, plus Lincoln, plus wild animals, plus serial, gives you the record breaking State Right production of all time.

Directed by Robert F Hill from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs

Produced by Great Western Producing Co. for Weiss Bros.' Numa Pictures Corp.

FOR STATE RIGHTS

apply now to

ADVENTURES OF TARZAN SERIAL-SALES-CORP.,

Suite 908; 1540 Broadway, New York, Bryant 3271

"THE TARZAN OF TARZANS"

This is the fourth of a series of "Exhibitorials" by Charles Donald Fox. The series points a lesson for all exhibitors!

ARE YOU ON THE LINCOLN HIGHWAY?

OR—ARE YOU RAISING DUST ON A COUNTRY ROAD?

IN the game of driving your theatre to the head of the race are you gaining ground on your competitor by using the well laid, well lighted, modern "Lincoln Highway," or are you raising dust on a country road? Both roads *lead* to the same point. But how often do you encounter "breakdowns" on the dusty country road? "Breakdowns" are those stumbling blocks hundreds of well meaning exhibitors encounter in the race for patronage. See who's driving along the "Lincoln Highway"! You'll find the successful exhibitor on that road. It's a 100% perfect road and exhibitors making 100% perfect presentations in their houses are driving on it. They are never caught in a "rut"! There are no "ruts" on the perfect road. It's a drive to success when you hit the country's greatest "pike"! The "Lincoln Highway" leads to exhibitor success.

Are you guiding your house along it—or, are you, lacking foresight, raising dust on a country road? Are you, like so many other exhibitors, driving a beautiful house, forgetting to outfit it completely? Have you all your parts?

SYNCHRONIZED MUSIC SCORES

are one of the most important "parts" for your house! Just like the beautiful cars one sees gliding gracefully by on the "Lincoln Highway," so can one see the wonderful exhibitor successes on the "Lincoln Highway" of the exhibitors' world. The successful exhibitor is making a 100% presentation. He is offering a well balanced program of various units. His entire attention is not paid to the booking and screening of a single feature picture. That would be like driving a fine car and forgetting to buy the lamps for it. What good would the car be once night came? You could not see a foot ahead of you. Synchronized Music Scores are the lamps for your house. Have you any idea of the money you are losing because of the fact that you are not making a 100% presentation? Even if you are making *some* money, you are nevertheless losing money because you are not making *all* the money you could, out of your house. The only way to do that is to make a 100% presentation. All the units of your program must be on a par with your feature. MUSIC is one of the greatest features your program could boast of. That has been beautifully demonstrated along Broadway and the very men that have piloted those famous Broadway theatres to *musical* success are now preparing Synchronized Music Scores for you. Use them! Get on the "Lincoln Highway"! Quit raising dust on that country road! Twenty distributing offices are ready to serve you. These twenty distributing offices are the best "repair" shop you ever found.

"Drive" up to your nearest "repair shop"

Music Score Service Corporation,
1600 Broadway, New York City, N. Y.

Tri-State Distrihutors,
2003½ Main St., Dallas, Texas.

Synchronized Scenario Music Co. of Philadelphia
1333 Vine St., Philadelphia, Pa.

Sohelman, Mustard & Rowe,
Toy Bldg., Milwaukee, Wis.

Synchronized Scenario Music Co. of Kansas City,
Film Exchange Bldg., Kansas City, Mo.

Sobelman, Mustard & Rowe,
711 Hennepin Ave., Minneapolis, Minn.

American Film & Equipment Co.,
170 Golden Gate Ave., San Francisco.

Synchronized Scenario Music Co. of N. E.
142 Berkeley St., Boston, Mass.

C. H. Hays Distributing Corp.,
60 East Fourth South, Salt Lake City

Synchronized Scenario Music Co. of St. Louis,
3628 Olive St., St. Louis, Mo.

C. H. Hays Distributing Corp.,
Denver, Colo.

Synchronized Scenario Music Co.,
64 East Jackson Blvd., Chicago, Ill.

Synchronized Scenario Music Co. of Washington,
1007 Mather Bldg., Washington, D. C.

Strand Features, Inc.,
201 Film Exchange Bldg., Detroit, Mich.

Exhihitors Film & Service Co.,
565 So. Salina St., Syracuse, N. Y.

Hostettler Amusement Co.,
2034 Farnum St. Omaha, Nehr.

Apex Pictures, Inc.,
121 Fourth Ave., Pittshurgh, Pa.

Will T. Richards,
700 Carondelet St., New Orleans, La.

Theatre Service Company,
730 So. Olive St., Los Angeles, Calif.

Synchronized Scenario Music Co. of Atlanta,
801 Flat Iron Bldg., Atlanta, Ga.

C. H. Hays Distributing Corp.,
Seattle, Wash.

Exhihitors Poster Service Co.,
Film Building, Cleveland, Ohio.

SYNCHRONIZED SCENARIO MUSIC CO.

64 EAST JACKSON BLVD., CHICAGO, ILL.

FIRST NATIONAL PICTURES

She's Coming!

Shimmering, Silken Trousers

pearl-encrusted, meet her

pretty little pink feet with a caress

More about her on this page next week—this amazing heroine of a romance of the harem—in a Production that will rank with the six greatest of the screen—and this is NO EXAGGERATION.

Motion Picture News

VOL. XXIV JULY 23, 1921 No. V

Dull Day Thoughts

ALL signs in the independent sky would seem to point towards organization and cooperation both on the part of producer-distributors and state rights exchanges. To any movement tending towards a stabilizing of this important field MOTION PICTURE NEWS is pleased to extend a hope for success and a promise of whatever aid may lie within its power.

In aggregate strength the independent holds a large niche in film production and exhibition. Individually, however, the free lance has found himself at the mercy of conditions that hampered and balked him at every step.

Which is not as it should be. It is to the independent field that we must look for the inspiration and the opportunity that encourage individual production ambition. Initiative, ambition and genius can find the open door to a clear market and bigger achievement in an independent market that is healthy and growing.

Good health can be secured and maintained through honest, efficient organization.

Organization seems to be approaching us.

Despite the fact that your typical film man is a cynic who prefers to weigh every new development with the statement, "Oh, it has been tried before and they couldn't put it over."

Dull days give time for thought. The dull days of 1921 will have some slight measure of blessing for the independent market if they bring about cooperation on the part of both distributors and exchange men.

* * *

A World of Opportunities

STEPPING from the theory to practice, just think of what will happen to state rights atmosphere if the producer-distributors get together and compare notes on the men who have a habit of buying pictures and then failing to lift the C. O. D. on the shipments?

That's one angle.

Perhaps an exchange-men's organization would not make it any too pleasant for the producer who promises a full line of advertising aids and then offers them at a price that assures him an unfair profit on each item. (Those who know say that some of these reminders of General Film days appear now and then.)

Probably, also, an exchange-men's body would have something to say to the producer who promises an extensive trade paper advertising campaign to sell the picture to the exhibitor—and who then forgets the promise the day the territory is sold.

Perhaps—but why go on? What a world of opportunities!

* * *

What Has Happened To—

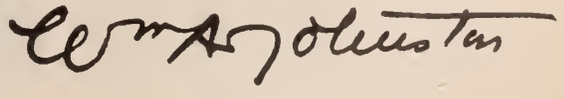
THE thought has just struck us that about every six months the film world offers opportunity for an editorial headed, "What Has Happened to ——?" So many good ideas offered, so many worthy movements inaugurated, organizations instituted—and then—a few months later, "What has happened to So-and-so?"

Well, for example, what has happened to the War Chest idea recently proposed to the National Association by Charles C. Pettijohn?

We hope it hasn't died.

In whatever form the War Chest idea is finally worked out it contains the makings of the real weapon for the motion picture. A defense fund on the one hand, a means of meeting the numerous charity appeals on the other, the War Chest combines elements too good to pass by.

Don't let it get in the "What happened to ——" class. Thresh it out, re-make it, change it here, improve it there—but before we face next Winter's censorship battles and meet next year's charity requests —let's have a War Chest.



Sig Samuels New House Is Dedicated

WITH the Governor of Georgia and the Mayor of Atlanta as godfathers, and the anniversary of national independence as its birthday, Sig Samuels' new Metropolitan theatre opened its doors at noon on Monday, July 4th, and took its place at once as the show place of the southeastern states.

The theatre was thrown open to the public for the first time at noon, but it was at the 9:15 performance that night that formal dedication took place. Governor Thomas W. Hardwick for the state and Mayor James L. Key for the city of Atlanta, stood beside Col. Walter Andrews the master of ceremonies, and Willard C. Patterson, the manager of Sig Samuels' enterprises, and congratulated the people of Atlanta upon the twentieth century palace of entertainment that had become theirs.

The Metropolitan, which is the Associated First National franchise house for Atlanta, only seats 1,700 people, but it is estimated that more than two thousand were packed into the theatre when Governor Hardwick arose to address them. The Governor stressed the value of amusement in the American scheme of living in his talk Monday night and Mayor Key told of the pride Atlanta had in such an establishment as the Metropolitan. Walter Andrews, while mastering the ceremonies very nicely, paid high tribute to Sig Samuels to the pluck and hard work which have made him a leader in Atlanta business and the practical donor to the city of the handsome new picture house. Willard Patterson and Colonel Andrews also spoke.

Sig Samuels

Kent Announces Changes in Branch Managers

S. R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, has announced the following promotions in the Paramount sales organization:

M. W. Kempner, formerly salesman in the Albany territory, is appointed Branch Manager at Albany, succeeding Joseph E. Seidelman, resigned.

F. E. North, formerly salesman out of the Detroit office in the Toledo territory, is appointed Branch Manager at Detroit, succeeding C. W. Perry, who is now engaged in special work in the Chicago territory.

Only Three Film Companies Chartered in New York

Motion picture concerns incorporating in New York state reached the lowest mark during the week of July 4th, during which the records in the secretary of state's office show that but three companies received the necessary charters to engage in the motion picture business. These companies carry a total capitalization of $76,000, and include the 138 West 42nd Street Corporation, capitalized at $50,000 and having for its directors, Thomas F. Garrity, John G. Griffin, Gabrielle Brock, New York; Gloria Pictures, Incorporated, $1,000, A. C. Houghton Earl Barroy, A. A. Toochkoff, New York; Roosevelt Sporting Club, $25,000, Sidney R. and Augusta B. Anthony, Edward A. Geis, New York.

Urges Formation of Sales-Managers' Association

Formation of sales'-managers organization among motion picture distributors, corresponding in purpose and conception to the present Associated Motion Picture Advertisers Association, was the plea expressed by Henry Ginsberg, domestic sales' manager of Education Films in an address before the A. M. P. A. July 7. Such a sales' managers' organization, he contended would bring about greater co-operation and work to the mutual advantage of all the distributing companies.

He protested against double bills (bargain bills), declaring that they were unnecessary to bring patrons into the theatres.

Al Christie, producer of Christie comedies, on his first trip East in five years, said:

"The attempt today at the West Coast is not to make as many pictures as possible but to make them better than anything else" he said. They are cutting out the temperament and getting down to real work and the directors who harmonize with this requirement are getting steady employment and glad of it."

Wells Hawks presented the A. M. P. A. with photographs of U. S. S. New Mexico and Pennsylvania together with the letter of appreciation from the Navy department for the A. M. P. A.'s efforts in sponsoring the public presentation of the government film "Our Navy in Action."

The meeting was held at Brown's Chop House.

Censorship Receives Setback in Washington, D. C.

Motion picture censorship has again received a setback in Washington, D. C. recently Senator Myers, of Montana, introduced a bill in the Senate providing for a Board of Motion Picture Censors for the District of Columbia. It was referred to the Congressional District Committee, which in turn referred the matter to the District of Columbia Commissioners for report.

On Thursday, July 7, the District Commissioners reported unfavorably upon the proposed measure and advised the Congressional District Committee that the Washington public is not in favor of censorship and that any need for stricter regulation of motion pictures in the District had been amply met by the recent amendments to the police rules, prescribing what can be shown upon the screens of Washington.

This is the second time in a few months that film censorship has been defeated in Washington.

Final Blow Dealt Censorship in Missouri

A final blow, which sent proposed Missouri state censorship legislation staggering into the background, was dealt by Governor Hyde last week. A committee of fifty from St. Louis, which backed censorship at the last session of the legislature, recently presented resolutions to the Governor and the legislators, asking that a censorship bill be considered at the extra session now in progress. In his special message to the lawmakers, not even the slightest mention of state censorship was made by Governor Hyde. This means that no further consideration will be given proposed censorship laws in Missouri until the next regular session of the legislature, at the earliest. Two censorship bills were introduced in the regular session this year, but both died in committee.

Paramount Recognizes Its Mexican Distributing Unit

Announcement is made by E. E. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corp., of the reorganization of the Paramount distributing organization in Mexico. The new organization is known as Famous Players-Lasky, S. A., and has already begun releasing. John L. Day, South American representative of the Famous Players-Lasky Corp., was chosen president of the new organization and Miguel T. Gonzales, secretary-treasurer. The latter, who has been identified with the Continental Film Co., S. A., Paramount distributors prior to the reorganization, will serve as managing director of the new company.

Practically all the bookings are made on a percentage basis, all advertising being done by the distributor.

Owners of Parcel Post Shipments Are Sought

The National Association of the Motion Picture Industry is endeavoring to locate the owners of a large number of undelivered parcel post film shipments that are held awaiting claimants at the New York Post Office. Many of these packages are unaddressed and the only identifying mark is the title of the film. Others are C. O. D. shipments which were refused by the addressee and still others were unclaimed through some error in addressing.

The following are unclaimed shipments bearing no name of sender or addressee:

"The Fool's Goal," "One Million Dollars Reward," "The Best Bad Man," "Tech Beverage," "In Dutch," "The Great Handicap," "Topical Tips and Photo Plays Best," "Trouble Mender."

The following is a list of astray shipments which bear the name of both sender and addressee:

"A Mother's Appeal," (two reels) sent by A. F. Tortoul to Craitsman Film Co.; "Walking to Hearth," (one reel) sent by Famous Players Film Service to K. W. S. Dist. Co.; one reel, (no title) sent by Harry Lewy to Globe Film Co.. five reels (no title) sent by E. E. Barsock to H. Axelbank; four reels (no title) sent by Erbograph Co. to C. Moss; five reels (assorted titles) sent by General Film Co. to the Bijou theatre; one reel (assorted titles) sent by Fine Film Lab. Inc. to Met'pltn. Motion Picture Co.; one reel (no title) sent by the Pyramid Film Co. to L. D. Hughston; three reels (no titles) from the Topical Films Co. to Jas. E. McCue, Rec. Ship.

The following three packages do not bear the name of any sender but the addressees are as follows:

"Good Little Brownie," sent to the Fairmont Feature Film Exchange; "Shepherd of the Hills," sent to George Gordon; "Young Mother Hubbard," sent to General Film Co.

A. M. P. A. Will Hold Fifth Anniversary Dinner

The Fifth Anniversary Dinner of the Associated Motion Picture Advertisers, Inc., marking the fifth year of the organization's existence will be held at the Biltmore Hotel late in October and will mark the most representative gathering ever held of all branches of the motion picture industry, according to initial plans and reports for the dinner formulated last week.

Speeches by men prominent in public life will feature the evening's entertainment with a possibility that the function may assume an international aspect if the committee is successful in assuring the attendance of several prominent foreign representatives.

Secondary only to the formal speeches of the evening will be the installation of officers for the ensuing year, as the anniversary dinner will mark the commencement of a new year in the organization's life.

Screen Writers' Guild Has Official Organ

The Photodramatist has become the official organ of the Screen Writers' Guild of the Authors' League of America, effective with the July number, which is now on the news stands. In this number are articles by Harvey O'Higgins, Jeanie MacPherson, Olga Printzlau, J. Leo Meehan, Percy Heath and Bebe Daniels, and an interview with Elinor Glyn. The "Hints from the Studios" department is now being conducted jointly by Al Cohn and Kate Corbaley.

"B'way Run of Value"

HARRY RAVER takes issue with William A. Johnston, editor of Motion Picture News, on the question of the advertising value of the Broadway run for motion-pictures. Mr. Raver writes Mr. Johnston as follws:

"I fail to see your point in The Broadway Ballyhoo editorial of June 25th's issue. One is likely to forget that the motion picture is not a commodity, like clothing, shoes, flour, etc. Its appeal is to the emotions, and this applies also to advertising a motion picture. The public must use soap, clothing and other necessities every day but can get along without motion pictures and still thrive and remain healthy. I believe the Broadway Run to be a necessary stimulant, whether profitable or not. It reaches a certain audience, through advanced prices, which still frowns on the regular motion picture theatre and ultimately creates new fans. The mere fact that the loss taken on a recent Broadway run was seventy-five thousand dollars is no indication that all pictures suffer losses when presented outside regular picture theatres. Griffith's takings of over a half million on 'Way Down East,' on Broadway alone, is proof to the contrary. Would he have done this business at eighty-five-cents-top in a picture theatre? 'Cabria' took thirty-four thousand, net profit, at the Knickerbocker theatre, seven years ago, when it was mighty hard to get two dollars at the box office. Could I have gotten more than a week, or two at the most, at either of the two big picture houses—Strand and Rialto—at that time? In a pinch I might have gotten a thousand dollars for one week's rental and they would have insisted on cutting the film down to five or six reels.

"I don't believe you can mention motion pictures and soap in the same breath. They don't mix in our scheme of life. But I do agree that foolish and stupid pictures are sometimes presented in legitimate theatres, on Broadway, at a loss. All of which does not prove the Broadway Run unsound, when applied to worthy productions, sponsored by showmen of judgment and experience.

"When you say that Broadway runs will go into the discard when this business gets down to 'merchandizing,' you disregard the fact that motion pictures are not merchandise.

"Ever since the legitimate theatre began, the value of a Broadway run has been proven in dollars and cents. The same psychology holds good with the motion picture—imitator of the legitimate theatre and its methods."

Bert Adler in Theatricals; Retains Film Interests

Bert Adler, well known in film circles, has entered the legitimate theatrical field as personal director of Fanchon and Marco who lately closed the engagement of their musical show, "Sun-Kist" at the Globe theatre, New York.

The new activity will in no way interfere with Adler's representation and exploitation work in the film business, and he has engaged Ace Berry, formerly of Mayflower Photoplay Corp., to assist him in the latter department.

Rothstein Off for Coast

Nat Rothstein, advertising executive for Equity Pictures Corp. and the Joan Productions, left New York on Tuesday of this week for Los Angeles. Mr. Rothstein will visit the Harry Garson studios where work is now under way on the first of Clara Kimball Young's new series of productions, and following conferences there expects to return to New York by August 1.

Nat Rothstein

Foreign Shipments by Parcel Post Permitted Now

Motion picture films in future can be shipped to foreign countries by International parcel post. This new ruling by the Postmaster-General has been made in response to a request of the National Association of the Motion Picture Industry. It is a result of the conference last week between Postmaster-General Hays and a delegation of National Association representatives comprised of Palmer H. Stilson, chairman of Transportation Committee; Paul H. Cromelin, chairman of the Exporters' Division; Frederick H. Elliott, executive secretary and Jack S. Connolly, Washington representative.

The inclusion of motion picture film in the international parcel post service to foreign countries is of great importance to the industry. Previously incoming film shipments could be made by parcel post, but outgoing shipments were barred from that service.

Columbia to Have Course in Picture Making

Columbia University announces a course dealing with production of moving pictures. Several years ago courses dealing with the writing of photoplays were instituted at Columbia, and proved so popular that four different instruction periods are now devoted to this work.

By the inauguration of the new production course, students may not only learn the principles of visual appeal but how to apply them in actual practice.

The course will be under the direction of Dr. Rowland Rogers, vice-president of the Picture Service Corp., formerly editor of Paramount and Goldwyn Pictograps and later production manager of the Bray Studios.

Paramount Transfers Staff to West Coast

Among the members of the staff of the Paramount Long Island studio who will be transferred to the Lasky studio at Hollywood at the closing of the Eastern plant are Robert M. Haas, art director; Thomas Geraghty, supervising director; Waldemar Young, scenario writer, and Tom McNamara, title writer and cartoonist.

Arthur Levey Goes Abroad for Ass'd Producers

Arthur Levey, foreign sales-manager of Associated Producers, left for London on the Aquitania July 5th on his first leg of a tour around the world. His object will be to establish "A. P." distribution in the principal cities of Europe. Levey's departure is the first step in organized distribution of Associated Producers product in foreign territory, and was delayed to the present time pending the release of a sufficient number of productions to warrant the establishment of individual branches

Exhibitors Meet Under Paramount Auspices

Pittsburg Manager Conducts Conference with Theatre Owners of That Territory

CLOSE to a hundred moving picture theatre owners located in Western Pennsylvania and West Virginia gathered in the Chatham Hotel, Pittsburgh, Tuesday, July 5th, 1921, at the invitation of Herbert W. Given, manager of the Pittsburgh Exchange of Famous Players-Lasky Corporation. The conference lasted from ten in the morning till four in the afternoon.

Mr. Given stated the idea originated entirely in the Pittsburgh Exchange, and, he assured the assembled exhibitors, was not "manufactured by the home office," as some of the exhibitor speakers said had been intimated to them by some exhibitors who did not attend. Mr. Given's statement of the purpose of the conference was as follows.

"This business conference is called for the purpose of exchanging our best ideas, for renewing and strengthening friendships and to create that enthusiasm and inspiration which comes with confidence and mutual trust."

The meeting was called to order by Wm. N. Robson, exploitation representative attached to the Pittsburgh Exchange, who acted as chairman of the conference and who worked out the details of the meeting.

There were three speakers outside the industry all of whom carried an important message. They were, in the order of their appearance; Mr. J. C. McQuiston, director of advertising and publicity, Westinghouse Elec. and Mfg. Co., who spoke on "The Possibilities of The Radio"; Mr. A. A. Alles, Jr., national executive secretary of the Industrial Cost Association, who spoke on "Costs"; and Mr. Alexander Dunbar, vice president and cashier of the Bank of Pittsburgh, N. A., who spoke on "The Business Outlook."

Mr. McQuiston outlined the wonderful development of radio and called attention to the wonderful service used in many theatres the previous Saturday when the Dempsey-Carpentier contest had been reported in various theatres as much as eight minutes ahead of the other means of communication, due to the fact that the radio was instantaneous and was not delayed by relays and transcription. He outlined how the day will come when most theatres will have radio installed by means of which they will transmit to their audiences the latest news of the day, the exact time and various other things of interest.

Mr. Alles gave a technical discussion of costs. He also pointed out the importance of exhibitors knowing exactly what it does cost to do business. He outlined the elements which an exhibitor should consider in arriving at his costs and ended with an offer of assistance to any exhibitor who desired to avail himself of the help of his association in arriving at his costs.

Mr. Dunbar was the next speaker. He spoke of economic questions in general and brought a message of good cheer, stating that we were on the eve of the greatest period of prosperity the country had ever known but that it could be a period of sensible prosperity as contrasted to the excesses brought on by the prosperity which was enjoyed during the war.

After Mr. Dunbar's speech the whole assemblage went to the Chatham Roof Garden, one flight above the meeting room where a lunch was served. Here addresses were delivered by D. A. Harris, member of the national executive committee of the M. P. T. O. A.; and Mr. Jerome Casper of the Rowland and Clark interests and president of the Western Pennsylvania section of the M. P. T. O. A.

The home office was represented by Mr. Walter P. Lindlar, assistant manager of the division of exploitation who emphasized the importance of Exploitation.

Mr. B. Martin president of the Pittsburgh F. I. L. M. Club, told the exhibitors the purpose of the F. I. L. M. Club and its relation to the theatre-owners.

Mr. E. M. Stuve of the Pittsburgh office and president of the newly formed Motion Picture Salesman's Association explained the purpose of the new association.

Mr. Fred Herrington, secretary of the M. P. T. O. A., spoke about his organization and why all exhibitors should belong to it.

The meeting then resumed in the regular room downstairs and was turned over to Mr. "Dennie" Harris of the Harris Theatre Enterprises and Executive Committeeman of the M. P. T. O. A. A general discussion of exhibitor problems followed Mr. Harris's speech.

As the Ad Man Sees the Press Book Problem

THE following is a letter from Howard E. Jameyson, advertising manager of the Liberty and Doric theatres in Kansas City, owned by Samuel Harding, president of the Associated Exhibitors:

"Will you please tell me, Mr. Editor, are press books made by men or do they grow on trees?

"All the sheets coming from one company look as much alike as two peaches from one tree. I am wondering whether a good advertiser would use the same kind of display lettering in advertising perfume that he would in advertising men's work shoes. Somehow it seems to me that it would be appropriate to use heavy, rugged lettering in advertising a western or northern 'He-man's' picture.

"And why not ask Goldwyn why they use that extended Cheltenham in nearly all their copy. Why not put a combination etching and half tone in the books once in a while?

"There is much talk about exhibitors getting together, but right now the most serious problem is to get together with the 'ultimate consumer.' Do you suppose that Elsie Ferguson would ever work in a custard pie comedy? Or that Nazimova would ever park herself in a bathing girl ensemble? Could Nell Brinkley or Howard Chandler Christy draw a good ad for a farm tractor? Some companies use one artist. He is forced to turn out ads for comedies, dramas, tragedies, in fact, everything. Why not select an artist whose work is in keeping with the style of the picture. Most exhibitors depend upon press books for ideas.

"Why use borders that cannot be routed off, Mr. Producer? Your particular feature may not be the only feature on the bill. An exhibitor may desire to play up a comedy and your ad probably will knock the whole layout gally west. Pick scenes that can do some talking. The ideal ad wouldn't carry a line of copy. Let the picture tell the story, or as much of it as possible. Have your artists give the picture and original and sympathetic treatment. Don't try to give us pages and pages of 'canned' publicity. The public is fed up on Mary's pup that chewed the lace off her lingers while making 'The Muddles of Maud.' Give us two or three good, intelligently written stories and a synopsis. If possible, and you have something that really warrants it, give us a feature story with a snappy two column cut from the play.

"Nearly every press book contains twice as much press dope as is needed. If the energy spent in getting this out was used on about six stories the quality of press material would rise in the opinion of the editors in general.

"When a colored insert is made for the trade papers, why not have the printers 'pull' a few of them in black and white and have them sent to the exchanges? Many of my best ads have been reproduced from trade papers.

"The 'ultimate consumer' isn't functioning just right at the present time. He seems to be missing on about two cylinders. Whether its a weak mixture in the pocketbook or whether he needs a complete overhauling, is beyond my knowledge of 'mechanics,' but I'll say this: its the advertising men who are going to have to lead him back to the sawdust trail that hits for the box office."

What the M. P. T. O. A. Demands of Zukor

Sydney Cohen Issues Statement in Regard to Forthcoming Conference

THE following statement has been received from Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, in regard to the proposed conference between a committee of the exhibitor organization and Mr. Zukor, president of Famous Players-Lasky Film Corporation.

"Acting under the authority conferred by the National Convention at Minneapolis, I have this day sent a letter to Mr. Adolph Zukor, President of the Famous Players-Lasky Corporation, informing him of the appointment of a Committee to meet him for the purpose of adjusting complaints and grievances of exhibitors against his organization.

"This matter concerns primarily unfair competition of the Famous Players-Lasky Corporation in the exhibiting field. Mr. Zukor solicited an opportunity to appear before the Executive Committee of our Organization at Minneapolis. This opportunity was accorded to him. He fully and freely admitted the breaking of his former pledges and professed to have experienced a thorough change of heart. He promised to comply with any conditions which the Executive Committee might want to impose upon him, offering repeatedly to give carte blanche to the Committee and its officers.

"The Executive Committee had neither the desire nor the authority to take definite action in the premises; indeed, the Executive Committee wanted Mr. Zukor to go before the convention, but respected his wishes when he declared that a discussion on this subject with the thousand odd delegates would prove impracticable. His admission and offers might have been accepted, but the Committee thought it better to have all further proceedings entirely in the open.

"I want to say that every opportunity will be given by the Committee to Mr. Zukor to translate his promises and professions into deeds. The keynote of all these conferences must be reparation to the aggrieved exhibitor. It must be established, once for all, that men, whether individuals or groups, cannot use our own money to come into unfair competition with us.

"A complete reformation of the present contract and the system under which it has grown up, must form part of the program of reparation. Every exhibitor must of right be furnished with a copy of every contract he signs, and this must be done at the time of signing.

"One other inequitable but altogether too common practise will be brought to the attention of Mr. Zukor. Where an exhibitor has been using Famous Players pictures or any other brand of pictures for a considerable period of years, we believe that he has established a sound equitable value of which he should not be deprived arbitrarily. If such an exhibitor has built up a steady patronage for this type of picture, it seems contrary to all the rules of fair play to have the producer of these pictures establish himself in this exhibitor's community, as the exhibitor's competitor.

"Let me add that the Motion Picture Theatre Owners, and I sincerely believe Mr. Adolph Zukor, as well, fully appreciate the importance of these conferences. We hope that the results, finally arrived at, will furnish new precedents and will usher in a new and better era in all dealings between producers and distributors on the one hand and theatre owners on the other. We hope that the entire industry will profit by these object lessons, and that other producers will respect the rights and equities of the exhibitor better than they have heretofore.

"I believe that the convention at Minneapolis has achieved great results in clearing the atmosphere and properly appraising the men and the interests in this Industry. No more solid foundation can be laid for a future better understanding. In these days of depression, with the continuous efforts of professional reforms and hired agitators to hamper our Industry and give the pictures a bad name, it seems to me that internal peace is absolutely indispensable as the first condition of progress. When we have found a permanent solution of the problems which have weighed heavily upon the exhibitor, through no fault of his own, we will have taken the first step towards the achievement of internal peace."

The Committee Appointed for Zukor Conference

A COMMITTEE of five has been appointed by President Cohen to confer with Adolph Zukor, as authorized at the recent Minneapolis convention of the M. P. T. O. of A.

The following is the committee: A. R. Pramer, of Omaha, Neb.; G. G. Schmidt, of Indianapolis, Ind.; J. C. Ritter, of Detroit, Mich.; W. A. True, of Hartford, Conn., and H. B. Varner, of Lexington, N. C.

Late News from the Coast

ROLAND RUSHTON has returned from New York with a number of stories for Reginald Barker, who is shortly to begin independent productions at the Brunton studios.

The Jackie Coogan films will be financed by the West Coast Theatres Company, or Gore Brothers, Lesser and Ramisch. They will be directed by Victor Schertzinger at the Brunton studios. George Stout is the business manager.

The Monroe Salisbury Players, having the continuity for a Spanish story written, will produce at the Brunton studios shortly.

Charles R. Seeling Productions have completed a five-reel Western, entitled "Big Boy Bronson," to be released by Aywon Film Corporation.

Morris R. Schlank has returned to the Coast with a contract for series of two-reel comedies, featuring Eddie Barry, to be released by Arrow Film Corporation, under the trade name of Broadway comedies. The title of the first is "The Bluffer."

Charles Chaplin is being sued for $25,000 by two attorneys of Salt Lake City for counsel fees regarding the storage of the negative of "The Kid" in Utah to prevent attachment by Mildred Harris or First National last year. Chaplin claims $500 a minute is too high.

Eddie Lyons is back from New York with a contract to produce a series of two-reel comedies, and is preparing to begin production.

Universal Manager Tells of Far East Conditions

Some interesting sidelights on the methods of presenting photoplays in the Far East were obtained from J. B. Morton, manager of the Universal branch at Manila, Philippine Islands, during the recent visit of Mr. Morton to Universal's home office in New York.

"American methods of picture presentation," said Mr. Morton "have not yet been accepted in the East. Exploitation, except in a small way, is practically unknown. The Philippine exhibitor uses a ballyhoo outside his theatre, and once in a while, a street ballyhoo of some kind. Serials and Westerns are very popular, the average native not being quite up to the deeper photoplays which are popular in the States."

Mr. Morton said that business in general in the Islands was good, and that the next few years would see a material increase, both in the quantity of the business, and in the appreciation of the inhabitants for the better class of photoplays. He will remain in New York for a few days, and then return to Manila by way of his home in Illinois.

Fight Films in Chicago 15 Hours After Knockout

Just fifteen hours and thirty-one minutes after Jack Dempsey administered the knockout wallop to Monsieur Carpentier, films taken of the big mill for one of the nationally famous news weeklies, reached the American Film Co.'s laboratories at 6227 Broadway, Chicago, by airplane. A big force of technicians were awaiting the negative and it was rushed through development, printing, tinting, toning and titling departments, and thirty American "Ten Point Prints" were delivered to the Chicago exchange which distributes the news weekly, a few minutes before 11 o'clock Sunday morning. At noon the exchange had the Chicago edition in the theatres and mobs of excited fans were able to get an eyeful.

Metro's Sixth Sales Convention Ends

HAVING sounded again the keynote of fairness to the exhibitor, the sixth annual convention of Metro's officers, district and exchange managers came to a close Thursday evening, July 7, at a banquet given at the Hotel Astor, New York.

After a report of the up-to-the-minute activity of the Hollywood studios by J. Robert Rubin, attorney for Metro, who acted as toastmaster of the banquet, Marcus Loew addressed the meeting.

Richard A. Rowland, president of Metro Pictures Corporation, after emphasizing Mr. Loew's policy toward the exhibitor, spoke of the production policy of the company.

Other speakers were: David Bernstein, treasurer of Loew's, Inc., and C. E. Danforth, of Van Emburgh & Atterbury, who dealt with the present economic phases of the motion picture industry.

Among the Metro officials present at the convention were: Richard A. Rowland, president; W. E. Atkinson, general manager; E. M. M. Saunders, general sales manager; T. J. Connors, assistant sales manager, and Harry J. Cohen, foreign manager.

District managers who attended were: E. A. Golden, Boston; S. A. Shirley, Chicago; W. C. Bachmeyer, Cincinnati, and H. Lustig, Los Angeles; and the following exchange managers: S. MacIntyre, Atlanta, Ga.; H. W. Kahn, Buffalo, N. Y.; M. Hill, Boston, Mass.; L. A. Rozelle, Chicago, Ill.; W. W. Rowland, Cincinnati, O.; C. E. Almy, Cleveland, O.; L. Bickel, Dallas, Tex.; C. H. Townsend, Detroit, Mich.; F. P. Brown, Denver, Col.; S. L. Haldeman, Kansas City, Mo.; B. F. Rosenberg, Los Angeles, Cal.; A. H. Fisher, Minneapolis, Minn.; A. Abeles, New York City; William A. Scully, New Haven, Conn.; C. J. Briant, New Orleans, La.; C. R. Osborn, Omaha, Neb.; A. E. Atkinson, Pittsburg, Pa.; R. Lynch, Philadelphia, Pa.; L. P. Gorman, Portland, Me.; C. Stearn, Seattle, Wash.; F. W. Voight, San Francisco, Cal.; G. L. Cloward, Salt Lake City, Utah; Charles Werner, St. Louis, Mo.; G. W. Fuller, Washington, D. C.; S. Glazer, Toronto, Canada.

The Palm Theatre, Pueblo, Col., Reopens Doors

The Palm theatre of Pueblo, Col., has reopened its doors, following the completion of a thorough cleaning-up to remove all traces of the recent flood. In accordance with the plans of Joseph J. Goodstein, owner of the Palm, the first day's receipts were turned over to the Relief Committee for the Pueblo sufferers. The theatre closes its evening performance at 8:00 P. M., the military requiring all persons to be indoors by 8:30.

Stratford, in Chicago, to Have New Manager

Announcement was made last week that Max Slott, who has been house manager of the Woodlawn theatre for the past two years, has been appointed manager of the Stratford theatre at 63rd and Halsted Street, Chicago.

Mr. Slott will take entire charge of the theatre and will look after bookings.

Cannot Cancel Serial Contract, Court Decides

A CLEVELAND motion picture exhibitor cannot cancel a contract on a serial when it is half played, neither can he cancel a single reel contract, without notification according to contract. This was decided in Municipal Court last week, when a suit was decided in favor of the Standard Film Service of Cleveland against the Moonlight theatre, Broadway and East 55th Street. The Moonlight theatre tried to cancel a serial after the seventh episode. It also tried to cancel a series of short reel comedies without due notification to the exchange. The Standard Film Service took the matter into Court and had the case tried on its merits. The Court decided that neither a serial nor comedies could be cancelled except in accordance with contracts signed mutually by the exhibitor and the distributor.

N. Y. Censorship in August But No Preparations Made

According to information received by the National Association of the Motion Picture Industry, from the secretary of Governor Miller, of New York, no arrangements whatsoever have yet been made by the State authorities for handling the censorship of pictures as authorized by the Clayton-Lusk law which becomes effective August 1.

Governor Miller has not yet appointed the Motion Picture Commission; no provision has been made for supplying license applications to distributors either for pictures now in circulation or for those to be released after August 1; no headquarters for the Commission has been decided upon.

Many requests for information concerning the operation of censorship in New York have been received recently by the National Association from its producer and distributor members who wish to arrange for the licensing of their films that are already in circulation. It has not yet been decided whether or not the Commission will open an office in New York City or attempt to conduct the entire business of reviewing and licensing films in Albany.

"Garden of Resurrection" Not a Newell Production

Word has been received from Guy Newell, managing director of the George Clark Productions, of London, stating that "The Garden of Resurrection," released by the Stoll Film Co., was not directed by him. The American trade papers, in reviewing this feature, state that Mr. Newell was the director.

35 Graduate from Paramount Sales Class

The third class of Paramount's School of Salesmanship, under the supervision of Fred F. Creswell, closed its sessions last Thursday and thirty-five enthusiastic graduates departed on Friday and Saturday for their respective destinations.

Although the first and second classes of the school occupied four weeks for the course, the work of the class just closed was accomplished in three. This accomplishment was due in a great measure to the fact that a larger proportion of the men in the class had come from within the organization and their knowledge and experience as reflected in their recitations and written tests were such as to make greater speed possible.

Following are the graduates of the class and their assignments:

D. J. McKinley, Omaha; F. Hunt, Omaha; J. L. Roper, Minneapolis; S. Cooley, Kansas City; R. S. Hoser, Philadelphia; W. S. Ryan, Minneapolis; E. M. Kempner, New York; J. W. Thurlow, New York; H. F. Neil, Kansas City; A. A. Grimes, Pittsburgh; J. H. Grainger, Salt Lake; H. Antin, Denver; B. F. Durham, Cincinnati; J. B. Meloy, Cincinnati; F. E. Wagoner, Indianapolis; W. J. Clark, Chicago; L. E. Vogel, Des Moines; A. P. Longdon, Indianapolis; H. V. Larkin, Minneapolis; V. C. Jacob, Chicago; H. J. Mann, New York; T. Millette, Des Moines; J. D. Moran, Minneapolis; W. G. Carmichael, Chicago; L. F. Edelman, Washington; E. E. Geyer, Philadelphia; C. A. Roeder, San Francisco; V. R. Moore, Portland; W. C. Winship; Los Angeles; C. R. Christensen, Seattle; W. F. Agnew, Chicago; H. I. Horton, Charlotte; W. C. Johnston, Atlanta; L. H. Owens, Dallas; J. H. Elder, Atlanta.

N. Y. Official to Prohibit Obnoxious Film

COMMISSIONER JOHN F. GILCHRIST, of the New York City Department of Licenses, has barred from public exhibition in Greater New York a picture which is one of a group the National Association of the Motion Picture Industry is endeavoring to suppress throughout the country. In a warning to every exhibitor in the New York territory, Commissioner Gilchrist threatens the summary revocation of the license of any theatre which shows "The Sex Peril," formerly known as "Open Your Eyes." This picture was recently examined by the Department of Licenses and officially deemed unfit for showing to mixed audiences.

Three other pictures of a similar character which were made under the auspices of the War Department exclusively for showing to soldiers in training camps during the war, are also in circulation in spite of vigorous protests that have been made by the National Association against their exhibition. These pictures are "Fit to Win," "The End of the Road," and "Some Wild Oats."

The National Association has repeatedly requested exhibitors to refrain from booking any of these sex pictures as their showing merely arouses indignation and a demand for censorship in states where they are shown.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

The Deposit Bill, introduced in the Illinois House by Representative Rew, and amended in the Senate, has been signed by Governor Small and is now part of the law of Illinois.

Among other things, it provides that where money is advanced or deposited as security for property rented, the money so advanced shall be deposited at interest with a bank or trust company authorized by law to do business, in trust for the use of the parties to such contract.

Also that when a contract has been completed or rescinded by mutual consent, the money advanced shall be returned to the party who advanced it with any interest which accrued while the money was on deposit.

The measure provides that in the event the contracting parties do not consent to return the money deposited, a bill in chancery may be filed in any court or jurisdiction in the country where the bank or trust company holding the money is located, and that the court shall try the issues and if it finds the party advancing the money is not liable for damages, for which the money was security under the contract, it shall enter an order returning the money to him.

The original Rew bill was modeled after the New York act and was considered much more favorable to the exhibitor, although the new act also is believed to be beneficial and protect the interests of those who rent film from exchanges.

W. K. Young & Brothers have confirmed a report that they are identified with the syndicate which has purchased a site for a two-thousand-seat theatre on the south side of Fifty-fifth street between Dorchester and Blackstone avenues, and that Architects Zimmerman, Saxe and Zimmerman, are drawing plans for the theatre. The theatre and site will cost approximately $400,000. The land taken over consists of a 175 x 200 - foot tract in Blackstone avenue, 75 feet south of Fifty-fifth street and it is the intention of the syndicate to cut a lobby through to Fifty - fifth street,, which will be 75 feet long and 50 feet wide, where an elaborate four - story front will be erected. Work is to be started as soon as possible and an announcement as to who will operate the new house will be made at an early date.

Manager Aschman, of Pathe, has inaugurated a scheme which enables his office force to get out their work despite the hot weather. The force has been divided into two shifts which work from 6 A. M. to 1 o'clock and from 7 A. M. to 2 o'clock respectively, getting their work over before the afternoon heat, which has been particularly oppressive during the recent torrid weather. Manager Aschman is among those who punch the time clock at 6 A. M. and states he is enjoying the early hours and that the office routine is being handled much more efficiently under the new system.

Schoenstadt & Sons expect to get work started on their magnificent thirty-two-hundred-seat south side house at an early date and state that the plans for the theatre have been completed by Architect Newhouse. The site for this big theatre, 150 feet on Hyde Park and 320 feet on Blackstone avenue, was acquired about a year ago. It is the intention of the Schoenstadt interests to erect a house which will be a credit to the city and a worthy rival to any motion picture house in Chicago.

The Randolph is setting aside its first run policy for one week only, and simply because of the phenomenal success of Jackie Coogan in "Peck5s Bad Boy," at McVickers. Thus, the Randolph will have Jackie Coogan in "Peck's Bad Boy," dividing honors with Buster Keaton in "The Goat," for the new week.

Bob Taylor, well known motion picture theatre man of Kewanee, Ill., has purchased the President theatre, Chicago, from Brunhild & Young for twelve thousand dollars, and will continue to operate this popular house as a motion picture theatre.

M. Mitchell, of the Quality Film Service, Atlanta, Georgia, was a Chicago visitor last week and while here made his headquarters at Pinnacle's Chicago office. Mr. Mitchell is distributor for Neal Hart series in his district.

J. A. Kruge, well known exhibitor who was operated upon for appendicitis recently, is making a rapid recovery and is receiving congratulations from his many friends on his successful operation.

Jim Cathro is again connected with Pathe after a sojourn on the Pacific Coast. He is well known in this territory and his friends are glad to see him located here once more.

George Landis is covering the Indiana territory for Interstate Exchange.

Jones, Linick & Schaefer have another theatre. It is located at Flossmoor, Ill., and is out among the trees—a real open air theatre. Here's how it happened. Aaron Jones personally reviews all pictures booked in his theatres. Also, he has a summer home at Flossmoor with his partner, Adolph Linick. Projection rooms are so hot that Mr. Jones set up a screen and two Simplex machines, out in the open, where the balmy evening breeze permits thorough enjoyment. They saw "Dream Street," last night. Tonight the bill is "Deception." Understand they will show Charlie Chaplin, for the first time on earth, in his new feature at Flossmoor.

Bert Lubin, president of the Western Picture Corporation, stopped over in Chicago for a visit to the Rothacker Laboratory en route to New York. With him were Director R. H. Townley and Cameraman Holbrook. They had just completed the production at San Antonio of "Partners of the Sunset," the first of a series of six pictures of western atmosphere starring Allene Ray.

F. W. Kraemer, assistant Rothacker Film Company comptroller, was given a farewell dinner before his departure to the coast. He expects to be in Los Angeles several months. He will be of further assistance to Joseph Aller in installing a cost system for the Rothacker-Aller Laboratories.

W. W. Anderson, who, for the past three years has been assistant manager of Pathe's Chicago exchange, has been promoted and left for Atlanta to become manager of that office. Mr. Anderson is very popular with exhibitors and exchange men, who regret to see him leave the city, but predict big success for him. J. Gillick, who has been appointed to succeed Mr. Anderson as assistant manager in Chicago, has already assumed his new duties. Mr. Gillick has been connected with Pathe's local office for the past four years. During most of the time he has covered the south side as salesman.

J. Lamm, managing director of Brunhild & Young, announces that that company has purchased the Emmett Theatre Building and property located at 4338 Wentworth avenue from Rube Levine. Brunhild & Young have been operating the theatre under a lease for the past two and one-half years and have made it a very successful house. Twenty thousand dollars was the price paid for the property, according to Mr. Lamm, who states that the house will be closed on July 11 and completely remodeled, and that before it is opened a new ventilating system, new projectors and a complete new scheme of decorations will have been installed. H. Lieverthal, who has been manager of the President, will be in charge of the Emmett.

Walter S. Wessling, district manager of Pathe's west division, with headquarters on the Pacific Coast, stopped off in Chicago for a few days last week en route to Los Angeles, after a visit to New York.

Adolph Linick, of Jones, Linick & Schaefer, is not afraid of the bogie man of bad business. In fact, business has been so good with this firm that Mr. Linick has bundled up his family, boarded the Aquitania and sailed for Cherbourgh. Before returning he will journey through France, England and parts of Germany. The same ship will carry Zig Faller, manager of the Bijou Dream, and his wife and daughter.

Walter L. Hill, Universal's live wire publicity director in this territory, recently returned from a trip through Northern Illinois, during which he visited theatres in the smaller cities, and brought back a big bunch of new contracts for Universal's service. Mr. Hill was demonstrating that pictures can be sold even in hot weather if you can show exhibitors that they will receive special exploitation and publicity aid in putting over their program.

U. S. Navy Will Screen "Sunset Jones"

A deal, just consummated between Lieutenant James O'Reilly, officer in charge of the motion picture bureau of the United States Navy, stationed at the Brooklyn Navy Yards, and the American Film Company, gives "Sunset Jones" to the Navy for showings in navy yards, aboard battle ships and in hospitals, American announces.

Standard Film Booking New Release

"Youth's Melting Pot," one of the series of the American Film Company's reconstructed features, which the Standard Film Company of Cleveland, Cincinnati, and Detroit, is distributing through the states of Ohio, Michigan and Kentucky, is being booked by this concern in the territory they control, the company announces. This production is an adaptation of "Youth's Endearing Charm" and presents Mary Miles Minter in the leading role.

Music and The Picture

Regarding the "Musictionary"

A Practical Orchestra Leader Voices His Opinion On This Interesting Subject

My dear Mr. Isaacson:—

I appreciate very much your running my letter regarding the cue sheet. I thank you.

I read with much interest your article preceding my letter in the same issue. You have covered the subject even more fully and forcibly than I have. There is no question whatsoever as to the absolute necessity of a standardized cue sheet or guide to leader in scoring his pictures.

I take especial interest in the latter part of your article in regard to the Musictionary. I take the liberty of making a suggestion here regarding the publishing of same. First, I assume that this Musictionary will be published by one organization and will include up to the present time all music published, covering all modes, atmospheres and action that one encounters on the screen. Now then, have we gone far enough? Music is constantly being published. We find good music being written daily adapted to screen use, so how are we going to keep this book up to date?

This is my idea. There is published at the present time an encyclopedia of a loose leaf type. This encyclopedia is bought in its complete form and one may subscribe to all editions which are published, I think, monthly or thereabouts. I am not certain as to the frequency of the issues. It is obvious that the loose leaf system is superior to any bound edition, because with each supplement issued it is put in its respective place. There is no limit to its capacity.

The Musictionary, I would suggest, being published in a loose leaf form complete in its first issue and following the plan of this encyclopedia which I mentioned. I have no idea or could not suggest the frequency of new issues. That would depend entirely upon the number of compositions accepted by the company as fit for classification.

I might mention to you at this time that I completed about six months ago a loose leaf index of my library which may interest you. The index which I completed is first alphabetically arranged. I will try to give you an idea of its general construction.

To illustrate—These alphabetical pages take care of every conceivable need of mine in the selecting of music for my programs. If I want particularly an adagio 2/4, 3/4, etc., under A is a page marked Adagio with the respective rhythms and titles of compositions. Each tempo, such as adagio, has pages following it with a separate rhythm to each page, such as one page for adagio 2/4 and another for adagio 3/4, etc. I can also find an agitato under its respective heading with each number listed on that page showing its rhythm, such as 3/4, 12/8, etc. I may desire a ballet. In the B's is a page for ballets, each number showing its respective rhythm. I may desire a number purely characteristic of comedy. That would be found in the same manner under the C's. Should I need a national number, it would be found on a page to itself under its alphabetical heading.

I have a page "Rural Atmosphere." Now an illustration of the thoroughness with which I have cross-indexed all of the numbers found in my book is this: the number "Howdy" is to be found on this page under the head of "Rural Atmosphere." It is also a one step and therefore it is found under the one step heading.

On the page under the heading of *plaintive* (sentimental) is "The World is Waiting for the Sunrise." This number would be found under the following respective heads in addition to the above—*vocal*, with its key and Andantino, 4/4.

To further illustrate—under the head of descriptive music would be found such numbers as "The Mill of Colette," a sea storm (which is really MacDowell's Scotch Poem), a Dutch Wind Mill, etc. Each of the above mentioned numbers would be found under its respective title and also under a tempo-rhythm classification. as in the case of "The Crafty Spy," which would be found under Misterioso 4/4, also.

I do not know whether I have been as clear as I intended to be. If you are interested and desire any further explanation, I should be pleased to give you what information I can. I want to express my approval of the plan for the publishing of a Musictionary and it is my earnest desire to see the dream materialize, and could I be of any assistance whatsoever, I would be more than glad to co-operate.

E. H. Charlton,
Columbia Theatre, Inc.,
Baton Rouge, La.

Edwin H. Lemare World Famous Organist

Edwin H. Lemare, claimed by many as the greatest living organist, seated at the Robert-Morton organ recently installed in Bovard Auditorium at the University of Southern California, Los Angeles. The instrument was dedicated by Mr. Lemare at baccalaureate and dedicatory exercises held Tuesday, June 21st. A difficult and expressive program was rendered

PROGRAMS FOR THE WEEK OF JULY 16TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Overture—"Robespierre."
Presented with a stage tableau.
Scenic—The Bonnie Briar Country—Educational.
Ballet—Souvenir.
Presented by Mlle. Gambarelli and Alexander Oumansky.
Current Events—Capitol News.
Compiled from all releases.
Special—"Tuneful Memories."
A melange of favorite melodies rendered by Erik Bye, Joseph Sheehan and the Capitol quartette and assisted by the Capitol ballet.
Feature—An Unwilling Hero—Will Rogers.
Vocal—Valse from "Romeo and Juliet."
Sung by Alys Michot with special stage setting.
Comedy—Edgar's Feast Day—Goldwyn.
Next Week—The Journey's End.

Mark Strand Theatre—
Overture—"The Fortune Teller," with xylophone solo by Ed. Montray.
Current Events—From all releases.
Scenic—Jogging Across Sawtooth—Educational.
Feature—The Golden Snare—First National.
Presented with a vocal prologue and atmospheric stage setting.
Vocal—"The Butterfly Waltz Song" from "Babette."
Sung by Lottice Howell, soprano.
Comedy—A Game Lady—First National.
Organ—Fantasie Triomphal.
Next Week—The Sign on the Door.

Rivoli Theatre—
Overture—First Movement of "Scheherazade."
Scenic—The Soul of the Cypress.
Ballet—"Danse De Nymphes."
Presented by Desha and Leah and arranged by Paul Oscard.
Current Events—Selected from all releases.
Vocal—"I Hear a Thrush at Eve." Sung by Zila Simpson, soprano and Carlo Encisco.
Feature—The Conquest of Canaan—Thomas Meighan.
Vocal—"Printemps."
Soprano solo by Grace Hoffman.
Comedy—At the Ringside—Pathe.
Organ—Chant Seraphique.

Rialto Theatre—
The Conquering Power transferred from the Rivoli to the Rialto.

Criterion Theatre—
The Golem continues for an indefinite run.

Astor Theatre—
The Old Nest for an indefinite run.

Broadway Theatre—
Love's Penalty with personal appearance of Hope Hampton and Keith vaudeville.

Six inch double column ad. for "A Wise Fool" by the Broadway Strand theatre, Detroit.

LOS ANGELES

California Theatre—
Overture—Way Down Upon the Swanee River.
Current Events—From Fox and Kinograms.
Organ—Blue Moon (With Voice).
Novelty—Aerial pictures of the Grand Canyon of Colorado.
Special—Elks' song and dance number with five performers and a special set showing the interior of an Elks' Club.
Feature—Proxies—Cosmopolitan-Paramount.
Next Week—The Ten Dollar Raise.

Kinema Theatre—
Overture—Peer Gynt.
Current Events—International News.
Vocal—Male trio.
Novelty—Toonerville Follies reel of First National stars welcoming Elks.
Special—Novelty act showing four people in rehearsal and making the final scene of a picture with the set and equipment complete. The same scene is then thrown on the screen. Produced by Victor Schertzinger.
Feature—The Golden Snare—First National.
Next Week—Bob Hampton of Placer.

Grauman's Theatre—
Overture—Brother Bill.
Current Events—Pathe News.
Organ—All For You.
Novelty—Topics of the Day—Pathe.
Educational—Pathe Review.
Cartoon—Selection from Paramount Magazine.
Special—Novelty number entitled "Elk's Review."
Feature—One a Minute—Paramount.

The World's Greatest Laugh Picture
In Omaha's Most Comfortable and Airy Theater
Starts Today Lasts All Week
Strand
DIRECTION M. A. BELASCO
Shows Every Day 1, 1, 3, 5, 6:30 8 and 9:30
Here he is, the famous partner of Chaplin's "The Kid," in PECK'S BAD BOY
The world's foremost story by the world's foremost writer
You Will Want to See It Again!
A First National Attraction
JACKIE COOGAN
"The KID" HIMSELF in
"PECK'S BAD BOY"
(1921 MODEL)
Positively the Greatest Picture for The Entire Family Ever Produced
Great for Kids From 5 to 500
Boy! Page Mr. Methusaleh!
Subtitles by Irvin S. Cobb
KIDS
All this week at any show you can get in at a special price of 15c including Government Tax 15c

This one for "Peck's Bad Boy" by the Strand theatre, Omaha, was three columns by sixteen inches.

Symphony Theatre—
Current Events—Selznick News.
Cartoon—Andy's Caller—Gumps.
Comedy—Scandal—Fox.
Overture—Medley of popular airs.
Feature—Ridin' Romeo—Fox.
Next Week—"Dangerous Pastimes" with personal appearance of star.

Clune's Broadway Theatre—
Educational—Movie Chats.
Novelty—Adventures of Bill and Bob—Pathe.
Current Events—From Fox and Kinograms.
Feature—The March Hare.
Next Week—Moonlight and Honeysuckle.

Superba Theatre—
Overture—Elks Special.
Current Events—International News.
Vocal—That Haunting Waltz.
Comedy—Custard's Last Stand—Century.
Feature—Desperate Trails—Universal.
Presented with a prologue with Western moonlight scene setting and male quartette in appropriate numbers.
Next Week—Renunciation.

Mission Theatre—
Fourth week of "Dream Street."

Rialto Theatre—
Fifth week of "The Woman God Changed."

Tally's Theatre—
Second week of "Sacred and Profane Love."

SAN FRANCISCO

Strand Theatre—
Cartoon—Mutt and Jeff release—Fox.
Educational—Kineto Review.
Feature—Mother o' Mine—Associated Producers. Presented with a prologue in which a singer renders appropriate numbers.
Next Week—The Sacrifice.

California Theatre—
Orchestra—Sweet Summer Breeze.
Current Events—California Topical Review.
Orchestra—Selections from "Irene" and "Canadian Capers."
Novelty—Topics of the Day—Pathe.
Organ—"Why Dear." Presented with a film novelty.
Vocal—Apollo Quartette presenting selected numbers.
Feature—Salvage—Pauline Frederick.
Next Week—Too Much Speed.

Imperial Theatre—
Special—A Day with Jack Dempsey—Pathe.
Current Events—Selected strips from all releases.
Novelty—Ride on a Runaway Train—Educational.
Orchestra—Samson and Delilah.
Feature—The Woman God Changed—Cosmopolitan. Given with a tableaux prologue.
Next Week—Same bill.

Tivoli Theatre—
Comedy—Snooky's Blue Monday—Educational.
Scenic—Too Bad It Is True—Educational.

Quarter page on "The Golden Snare" and "Made in Heaven" by the Adams and Madison theatres, Detroit

OLYMPIC
ONE WEEK ONLY
CONTINUOUS
10 AM to 11 PM.
PRESENTS
CHILDREN 22¢
ADULTS 33¢
War Tax Included
An intimate story of young married life that tried to wear a false mask of prosperity
"APPEARANCES"
with
DAVID POWELL
a screen player of note
This picture will not be shown again in Pittsburgh for a period of 35 days
TWEEDY DAN' COMEDY
'CHIC-CHIC'
PICTORIAL REVIEW · NEWS · KINOGRAMS
A Paramount Picture
COMING NEXT WEEK MARY McLAREN in "THE WILD GOOSE"

Display for "Appearances," four inches by three columns, sponsored by the Olympic theatre, Pittsburgh.

Vocal—"The Evening Star" and "Thursday." Sung by William Myers.
Orchestra—"Mignon" and "The Swan."
Feature — God's Country and the Law—Arrow.
Next Week—Sowing the Wind.

Rialto Theatre—
Current Events — Selected strips from all releases.
Cartoon—Gumps release.
Comedy—Bliss—Pathe.
Orchestra—"Then You'll Understand" and "Emmaline."
Special—Twelve people company of Russian dancers in repertoire.
Feature—The Golden Trail.
Next Week—The Mother Heart.

Frolic Theatre—
Short subject—The Movie Trail—Universal.
Comedy—Wood Simps—Century.
Current Events — International News.
Feature—The Beautiful Gambler—Universal.
Next Week—Desperate Trails.

Blue Mouse Theatre—
Special—Vocal number with four principals render grand opera selections.
Current Events—Fox News.
Educational—Pathe Review. Includes "Goose that Laid the Golden Egg."
Feature — A Private Scandal — Realart.
Next Week—The Outside Woman.

Wintergarden Theatre—
Overture—"Old Home Pieces."
Novelty — Topics of the Day — Pathe.
Comedy—Bride and Gloom.
Scenic—Niagara Falls.
Current Events—International News.
Feature—Donovan from Headquarters.

Liberty Theatre—
Overture—"Melancholy Moon.
Current Events—Selznick News.
Comedy—Officer Cupid.
Scenic—One Peak was Enough.
Feature—Too Much Speed—Wallace Reid.
Next Week—Behind Masks.

Clemmer Theatre—
Overture—Orchestra accompanies soloist in "I Don't Know."
Novelty — Topics of the Day — Pathe.
Comedy—The Goat—Century.
Scenic—Me—Universal.
Feature—Christmas Eve at Pilot Butte—Universal.
Next Week—Billions.

DENVER

America Theatre—
Current Events—International News.
Comedy—High and Dry—Mermaid Educational.
Feature — Wedding Bells — Constance Talmadge.
Next Week—The Sky Pilot.

Rialto Theatre—
Current Events—Pathe News.
Novelty — Topics of the Day — Pathe.
Comedy—The Sneakers—Christie Educational.
Feature—Too Much Speed—Wallace Ried.
Next Week—The Lost Romance.

Rivoli Theatre—
Comedy—The Truant Husband—Fox.
Current Events—Fox News.
Cartoon—Not Wedded but a Wife—Mutt and Jeff.
Feature—Don't Change Your Mrs.—Arrow.
Next Week—The Other Woman.

KANSAS CITY

Liberty Theatre—
Overture—"Italienne," (Zerko) by Liberty symphony orchestra, Frederick J. Curth, director.
News—Pathe.
Comedy—Aesop's Fables.
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Home Talent," Mack Sennett's Comedians.
Next week—"I Am Guilty," with Louise Glaum.

Doric Theatre—
Overture—Selections by Doric orchestra, Sanda Kish, director.
News—International.
Comedy—"Edgar's Feast Boy," Booth Tarkington Comedy.
Organ selections—P. E. Stevens, organist.
Feature—"Guile Of Woman," with Will Rogers.
Next week—"The Cabinet of Dr. Caligari."

Newman Theatre—
Overture—Selections from "Chocolate Soldier," by Newman concert orchestra, Lee F. Ferbstein, director.
Newman News and Views.
Organ selections—Gerald F. Baker and Quentin Landwehr, organists.
Feature—"The Oath," with Miriam Cooper, Anna Q. Nilsson and Conway Tearle.
Next week—To be selected.

New Royal Theatre—
Overture—Selections by New Royal orchestra, Lewis M. Ferbstein, director.
News—Royal Screen Magazine.
Organ selections—Milo T. Harte, organist.
Feature—"Scrap Iron," with Charles Ray.
Next week—The Perfect Crime—Monte Blue.

New Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
News—Screen magazine.
Comedy—"She Sighed by the Seaside," with Ben Turpin.
Feature—"The Sky Pilot," with David Butler, Coleen Moore and John Bowers.
Next week—"One a Minute," with all-star cast.

OMAHA

Strand Theatre—
Overture—"Boyhood Melodies" by orchestra under direction of Harry Silverman.
Prologue—Boy quartet.
Comedy—None.
Current Events—Pathe News.
Feature—"Peck's Bad Boy."
Next week—"Sham."

Rialto Theatre—
Overture—"Requited Love," Julius Johnson at the organ.
Comedy—"Snooky's Day Off."
Current Events—International weekly.
Feature—"Lessons in Love."
Next week—Not announced.

Sun Theatre—
Overture—Orchestral selections under direction of Hugo Nordin.
Current Events—Universal weekly.
Comedy—Not announced.
Feature—"Blind Wives."
Next week—"Snow Blind."

Moon Theatre—
Overture—Orchestral selections under direction of Robert Cuscaden.
Current Events — Educational Weekly.
Comedy—Not announced.
Feature—Wet Goods.
Next Week—Desperate Trails.

BROOKLYN

Mark Strand Theatre—
1. Opening number, "La Forza Del Destino" (Verdi), Mary Fabian, soprano. Sang from concert stage. Substituted this number for usual orchestral overture.
2. Summer Dance, "Valse Bluette" (Drigo), Jeno Sevely, violinist; Dorothy Lane, dancer. Venetian art dance with neutral drop background. Cut out moon and hanging flower basket to contrast. Dancer in white. Violinist at his desk in orchestra.
3. Interpretative song, "The Girl of the Golden West" (Puccini). Sung in setting of mountain and ranch scenic set by Leon Zario, tenor, attired as cowman,
4. Mark Strand Topical Review.
5. Etude di Volcano—A Prologue. Electrical and mechanical scenic contrivance with special lighting effects, designed to create atmosphere for featured picture. Music was Prelude to "Gobi," composed especially for this prologue by Alois Reiser, director, Brooklyn Mark Strand Orchestra.
6. Feature Film—"Cabiria."
7. Organ Solo—"A. D. 1620" (MacDowell). Edward Napier and John Hammond, organists.

Next Week—James Oliver Curwood's "The Golden Snare."

ST. LOUIS

Missouri Theatre—
Overture—Isaac Cohen's Symphony.
Current Events — From leading strips.

CONTINUOUS VAUDEVILLE AND PICTURES
EXTRA
Added Picture Attractions at 1:15 and 4:45 daily except Saturday and Sunday. Sunshine comedy and Rivoli News Review.
The Rivoli
TOLEDO
MILLION DOLLAR PLAY HOUSE
New Summer Prices
Six Acts of Metropolitan Vaudeville
The Three Minstrel Misses
Little Jerry
The Elwyn Trio
Kay, Hamlin and Kay
Robinson and Williams
Collins and Phillips
Her First Sight of the Promised Land
ALICE BRADY in "The Land of Hope"

Another of Harold F. Wendt's Rivoli theatre, Toledo, displays, advertising "The Land of Hope." In size same was seven inches by four columns

BUTTERFLY PICTORIAL TOPICS EDITED FOR THIS THEATER.
BUTTERFLY
A tale of two wives who thought they knew things that they didn't.
A tale of two husbands who didn't know things that they should.
IT IS WITH A GREAT DEAL OF PRIDE THAT WE ANNOUNCE THE FIRST MILWAUKEE SHOWING OF
"TOO WISE WIVES"
"A Paramount Picture"
Produced by LOIS WEBER
Are American Women Spoiled? Are Their Husbands Too Easy?
Come and See How a Woman Director Answers These Questions IN AN ABSOLUTELY FASCINATING WAY.
A SURE WAY TO KEEP COOL
"Manager Mossary has lined the walls of his theater with electric fans, and the place beats an ice cream soda for cooling off."
Elizabeth Scott in the Wisconsin-News.
MUSIC
Cello Solo by Gustave Keller
Overture—"Sometime," Butterfly Orchestra.
10 A. M. TO 11 P. M. CONTINUOUSLY.
ADMISSION 30¢ PLUS TAX

The Butterfly theatre, Milwaukee, advertised "Too Wise Wives" as shown above. The display was five inches by four columns.

Paramount Magazine.
Presentation—Singing and Dancing by Missouri Ballet.
Arranged by Director Bill Goldman.
Comedy.
Literary Digest—Topics of the Day.
Feature—May McAvoy in "A Private Scandal."

New Grand Central—
Overture—Gene Rodemich's Orchestra.
Current Happenings—Universal and Selznick.
Scenic—First National.
Organ Solo—Yost at the organ.
Toonerville Trolley Comedy.
Feature—Naomi Childers in Courage.
Miss Childers—A St. Louis product—Will appear in person.

West End Lyric—
Popular Selections.
Topics of the Day—Literary Digest.
Lyric Events—From leading strips.
Scenic—First National.
Comedy—Toonerville Trolley.
Feature—Salvage—Pauline Frederick.
Concert in Gardens half hours prior first evening show—David Silverman's Orchestra.

Kings Theatre—
Feature—First Half Week—What Every Woman Knows.
Second Half of the Week—Such a Little Queen—Constance Binney.

CINCINNATI

Walnut—
Current Events—Pathe 56.
Topics of the Day—Literary Digest.
Feature—Scrap Iron.
Next Week—White and Unmarried.

Grand—
Current Events—Kinograms.
Novelty—Aesop's Fables.
Feature—Without Limit.
Next Week—The Great Adventure.

Gifts—
Current Events—Fox 43.
Christie Comedy.
Feature—The Barbarian.
Next Week—Made in Heaven.

Capitol—
Overture—"Semiramide"—Capitol Symphony Orchestra, Buel B. Risinger, conductor.
Cartoon—Out of the Inkwell—Bray.
Feature—The Highest Bidder.
Songs of Bygone Days—Minnette Salman and Arnold Schroeder.
Added Feature—A Voice in the Dark.
Next Week—Guile of Women.

WASHINGTON

Crandall's Metropolitan—
Overture—"You're in Love"—Selections.
Current Events—Pathe News, Topics of the Day.
Comedy—The Rent Collector—Vitagraph.
Feature—The Golden Snare—First National.
Next Week—Wedding Bells—First National.

Loew's Columbia—
Feature—The Wild Goose—Paramount.

Loew's Palace—
Overture—The Singing Girl Selections.
Current Events—Pathe News, Topics of the Day.
Comedy—Who's Who—Sunshine.
Feature—Too Much Speed—Paramount.
Next Week—Salvage—Robertson-Cole.

Moore's Rialto—
Overture—"Forza del Destino."
Current Events—Fox News.
Comedy—Made in the Kitchen—Artcraft Pictures.
Feature—Charge It—Equity.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—Soldier's chorus from "Faust."
Screen Travel.
Wodlawn Pictorial Review.
Comedy—"The Society Dogs."
Overture—Selections from Leoncavallo's opera, the "Il Pagliacci."
Feature—Thomas Meighan in "White and Unmarried."
Intermission—"Just Keep A Thought for Me."
Coming feature—Land Of Hope, featuring Alice Brady.

Tivoli Theatre—
Overture—"Oberon."
Pathe News.
Specialty—Olga and Mitchka in classical dancing.
Literary Digest.
Organ solo—"Emaline," by Jesse Crawford.
Scenic with piano solo accompaniment.
Prologue.
Feature—"Peck's Bad Boy."
Comedy—"Torchy's Big Lead."
Coming feature—"Wedding Bells," featuring Constance Talmage.

Roosevelt Theatre—
Overture—Selections from "Katinka."
Prizma—Persian Rug Makers.
Prologue—Mother O' Mine, by Marie Rossi, soprano.
Little Mother Of Mine, by Mr. Williamson, tenor.
Feature—"Mother o' Mine."
Presentation—Scene from "Firefly."
Color picture.
Topics of the Day.
Current Events.
Coming feature—"Carnival."

Barbee's Theatre—
Feature—"Some Wild Oats." 9th week.
Coming feature—Babe Ruth in "Headin' Home."

Ziegfeld Theatre—
Incidental music by orchestra.
Feature—"Dream Street." 2nd week.

Randolph Theatre—
Organ selections.
Feature—Jackie Coogan in "Peck's Bad Boy."
Comedy—Buster Keaton in "The Goat."

PHILADELPHIA

Stanley—
Overture—Raymond.
Feature—The Concert.
Current Events—Stanley News.
Musical Interlude—Concert Waltz, Friml—Robert Armbruster at the piano.
Comedy—Among Those Present, Harold Lloyd.
Next week—The Woman God Changed.

Stanton—
Overture—Martha.
Feature—My Lady's Latch Key, McDonlad.
Current Events—Stanton News.
Topics of the Day—Literary Digest.
Cartoon—Darkest Africa.
Comedy—Edgar the Detective.
Next Week—Roads of Destiny.

Arcadia—
Feature—The March Here, Realart.
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue.
Comedy—90 Days or Life.
Next week—The Great Lover.

Palace—
Feature—Man of the Forest, Claire Adams.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—90 Days or Life.
Next Week—White and Unmarried.

Victoria—
Feature—The Big Town Round-Up.
Current Events—Pathe News.
Comedy—Three Good Pals.
Next week—The Voice in the Dark.

Capitol—
Feature—Home Stuff.
Comedy—The Fall Guy.
Current Events—Kinograms.
Short Subject—Screen Snapshots.
Topics of the Day—Literary Digest.
Next week—The Lost Romance.

Regent—
Feature—Bucking the Tiger.
Comedy—At the Ringside.
Curent Events—Regent News.
Next week—The Silver Lining.

CLEVELAND

State—
Overture—"Jewels of the Madonna"—"Bull Frog Patrol."
Prologue—"Speeders of Today," with Loew's State Quartette.
Dance Novelty—"A Summer Night's Dream in Fairyland" presented under direction Serge Popleoff, late dancing partner of Mme. Pavlowa, with scenes by Arnold Erlanger.
Song Specialty—Woodland Fairy Song, sung by Claire Collins, composed by Jno. Zamecnik.
Current Events—Pathe News—Topics of the Day.
Feature—"Too Much Speed" with Wallace Reid.
Added Attraction—Wallace Reid in person at four performances Sunday.
Next week—Elaine Hammerstein in "The Girl From Nowhere."

Allen—
Overture—"Peer Gynt" suit.
Prologue—"Evening in an Hungarian Gypsy Camp" with Hungarian folk songs, and typical gypsy dancing, arranged by Zimmer under direction of Managing Director S. Barrett McCormick.
Current Events—Extracts of Kinograms, Selznick and other news weekly.
Scenic—"The Valley of Ten Thousand Smokes."
Songs—"Songs of Far Away" sung by George W. Kadel.
Cartoon—Aesop's Fables Modernized.
Feature—Will Rogers in "An Unwilling Hero."
Next Week—"The Right Way" with personal appearances of Thomas Mott Osborne, national reformer and former warden of Sing Sing.

Stillman—
Overture—Martha, under direction of H. Pfizenmeyer, featuring

Here Comes the Bride!
THE COOLED STRAND
The Happiest, Snappiest Connie-Comedy Yet!
CONSTANCE TALMADGE
in Salisbury Field's
WEDDING BELLS
ALL BECAUSE CONNIE BOBBED HER HAIR!
HARRISON FORD
A story of slips on the peal of Wedding Bells

This "Wedding Bells" display is by the Strand theatre, Milwaukee. In size it was seven inches by six columns.

This nine inch by three column display on "The Little Pirate" is by H. H. Fruedenfeld, publicity director of the Sun and Muse theatres, Omaha

"The Last Rose of Summer" as a violin solo by Mr. Fielder.
Current Events—Pathe News—Screen Snap Shots.
Comedy—"Standing Pat."
Feature—Alice Lake in "Over the Wire."
Next Week—Bert Lytell in "The Man Who."

Park—
Overture—19th Century Song Revue, a Potpourri of old time songs, arranged by Homer Walters, musical director.
Theme—"There Comes a Sunray" from "The Rose Girl."
Current Events—"Pathe News"—Topics of the Day.
Comedy—"We Should Worry"—Hall Room Boy Comedy.
Feature—Douglas MacLean in "One-A-Minute."
Next Week—Wanda Hawley in "A Kiss in Time."

Standard—
Current Events—International News.
Comedy—"The Society Dogs" Century Comedy.
Feature—"The Kiss" with Carmel Meyers.
Next Week—Harry Carey in "The Dangerous Trail."

ATLANTA

Metropolitan Theatre—
Overture—"Criterion Cuddles," composed by David Love, conductor.
Kinograms.
Comedy—To be selected.
Feature—Rosemary Theby in "Good Women." (R-C)
Organ Solo—George Lee Hamrick, organist.

Howard Theatre—
Overture—"Bits from Hits," medley arranged by Enrico Leide, conductor.
Howard News and Views.
Comedy—"Snooky," (Educational)
Violin Solo—Massenet's "Elegie," played by Rene Hemery, First Violin, Howard Concert Orchestra.
Feature—Bebe Daniels in "The March Hare."
Organ Solo—Edwin Sawtelle, Howard Organist.

Criterion Theatre—
Overture—Criterion Orchestra conducted by Will Chase.
Kinograms.
Topics of the Day.
Comedy—Mack Sennett's "Love, Honor and Behave."
Feature—Lionel Barrymore in "Jim, the Penman."

PITTSBURG

Grand Theatre —
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Scrap Iron.
Comedy—Scrappily Married.
Next Week—The Scoffer.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Reputation.
Comedy—The Sailor.
Next Week—A Tale of Two Worlds.

Olmypic Theatre—
Current Events—Selznick News.
Novelty—Kinograms.
Review—Pictorial Review.
Feature—Appearances.
Comedy—Chic-Chic.
Next Week—The Wild Goose.

Liberty Theatre—
Current Events—International News.
Feature—The Traveling Salesman.
Novelty—Tony Sarg's, the First Circus.
Comedy—Movies and Maniacs.
Next Week—White and Unmarried.

Regents Theatre—
Current Events—Fox News.
Novelty—Prizma.
Feature—Scrap Iron.
Comedy—Scrappily Married.
Next Week—The Scoffer.

Savoy Theatre—
Current Events—Fox News.
Feature—Wet Gold.
Comedy—The First Circus.
Next Week—I Am Guilty.

Blackstone Theatre—
Current Events—International News.
Novelty—Prizma Travelogue.
Feature—The Traveling Salesman.
Next Week—Not announced.

BALTIMORE

Rivoli—
Overture—"Old Timers' Waltz," by Lake.
Current Events—Rivoli News of the World.
Feature—The Girl in the Taxi—Mr. and Mrs. Carter de Haven.
Comedy—The Fox—Bill and Bob.
Special Request—All Aboard—Lloyd, Daniels and Pollard.
Novelty—The First Circus—Tony Sarg's.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—The Sky Pilot.

Century—
Overture—"Sari" by Kalman.
Current Events—Kinograms and Pathe as Century News.
Special—Prizma.
Vocal—"Faust" selections—Joseph Sorde, basso, singer.
Feature—City of Silent Men—Thomas Meighan.
Comedy.

Parkway—
Overture—Classic.
Current Events—Parkway News and Special Review.
Comedy.
Feature—Appearances—David Powell.

Wizard—
Overture—Popular and operatic airs.
Current Events—Topics of the Day and Pathe News.
Feature—The Faith Healer—Milton Sills.
Comedy—High Sign—Buster Keaton.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinogram.
Comedy—Torchy.
Novelty—Literary Digest Topics.
Prologue—Fourth of July Tableaux.
Feature—Sowing the Wind.
Next Week—The Golden Snare.

Colonial Theatre—
Current Events—Selznick News.
Comedy—Darkest Africa—Mutt and Jeff.
Feature—Dauntless Men.
Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—The Girl From Nowhere.

Ohio Theatre—
Current Events—International News.
Novelty—Literary Digest Topics.
Comedy—Sweethearts—Joan.
Feature—The Lost Romance.
Next Week—The Bronze Bell.

Loew's State Theatre—
Novelty—Paramount Magazine.
Current Events—Pathe News.
Special Music—Otis Igleman in violin solo.
Feature—Carnival.
Next Week—His Greatest Sacrifice.

NEW ORLEANS

Strand Theatre—
Fourth Anniversary Program of Strand, including:
Bob Hampton of Placer—Marshall Neilan.
Pathe News.
Victory Parade—Prizma.
Lloyd Comedy—Now or Never.
Strand Orchestra—Norman Veazey, director.
Next Week—The Wild Goose—All Star and Lloyd Comedy—Now or Never.

Liberty Theatre—
Passion Flower—Norma Talmadge.
Educational Comedy—Just in Time.
Pathe Review.
Liberty Orchestra—Max Fink, director.
Next Week—Blind Wives and The Reckless Sex.

Trianon Theatre—
The Girl in the Taxi—Carter de Haven.
Mutt and Jeff Comedy—Unseen Forces.
Next Week—Roads to Destiny.

Globe Theatre—
Straight from Paris—Clara Kimball Young.
Pathe News.
The Rooster and the Eagle—Pathe.
Pathe News.
Next Week—Habit, Pathe and Comedy—Edgar Jonah Day.

Pearce's Tudor Theatre—
Feature—Blind Love—Lucy Cotton.
Next Week—Outside the Law—Priscilla Dean.

MINNEAPOLIS

State Theatre—
Overture—"William Tell."
State Digest—
Includes: Current Events, Kinograms and International News.
"By the Sea"—Frank Moser.
Rheims—Prizma.
"Emaline"—Fox Trot Song—Paul S. Davin, soloist.
Constance Talmadge in Wedding Bells.
Arthur Depew—
"Andantino in D flat"—Lemare.
Noon Day Organ Recital—
1. Andante and Allegro—Bache.
2. Melodie op. 27—Friml.
3. Popular Selections.

ST. PAUL

Capitol Theatre—
Selection from "Babes in Toyland."
Capitol Digest—
Includes: Current Events—Kinograms and International News.
Dawning—Prizma.
Snooky's Blue Monday—Chester Comedy.
Constance Talmadge in Wedding Bells.
Ralph H. Brigham—Concert Organist.
"Rustle of Spring—Sinding.
Organ Recital—by Harold Price.
1. "Serenade"—Shubert.
2. "Melodie"—Beaumont.
Next Week—The City of Silent Men.

Eleven inch by three column display on "Home Talent" by the Liberty theatre, Kansas City.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Too Much Speed—

Wallace Reid usually draws well here, and this picture was no exception. It is only average, however, and is, basically, a repetition of one of his previous racing pictures. (Middle West.)

A very good picture; pleased immensely, and played to very good business despite the extreme heat. (Middle West.)

Wally Reid's best picture. Did fine business despite warm weather. (Middle West.)

Very good; receipts fair. (East.)

Sure did go over big. Large box office receipts. (West.)

Sham—

Not quite up to Ethel Clayton's other pictures, but did an average week's business. (Middle West.)

Good picture but business not so good due to torrid weather. (Middle West.)

Woman God Changed—

A high class picture which appealed to the thinking class. Did good business with it. (Middle West.)

The Gilded Lily—

A lavishly staged production which made a hit with the patrons and played to good houses all week. (Middle West.)

The Lost Romance—

A high class picture, very well done; very human and pleased a lot of people as well as us. Business picked up in hot weather on it. (Middle West.)

White and Unmarried—

The first three reels are very good; the rest is cheap melodrama. They seem to be making a mistake in putting this star in too many crook pictures. Business fell off because of the heat.

This is how "Sheltered Daughters" was advertised by the Loew houses in Cleveland, Ohio.

Too Wise Wives—

A rather tiresome thing which was only a fair box-office attraction. (Middle West.)

What Every Woman Knows—

Clean picture and pleasing. Box office receipts about as usual. (West.)

Beau Revel—

Pleasing picture which brought good business. (West.)

Idol of the North—

Good picture for warm weather. Did fair business. (Middle West.)

One a Minute—

Splendid picture. Receipts pleasing. (East.)

FIRST NATIONAL

Peck's Bad Boy—

Second week and still going good. The picture received liberal press notices. A great field for exploitation. (Middle West.)

A repeat that did well, considering the weather. (East.)

Sowing the Wind—

Excellent drama with good business all week despite unprecedented hot weather. (Middle West.)

Scrap Iron—

Dandy film, with a cash-in on the Carpentier-Dempsey rage. Receipts fine. (East.)

The Old Swimmin' Hole—

Great picture. Sure did please my patrons and brought in the money. (West.)

Lessons in Love—

Pretty good business on this entertaining picture. (West.)

The Sky Pilot—

Fine picture and good business. (West.)

GOLDWYN

Boys Will Be Boys—

Fine picture. Business unusually good for this time of the year. (Middle West.)

What Happened to Rosa—

Flot too flimsy even for farce. Picture very mediocre. (Middle West.)

Wet Gold—

Very good picture and went over big at this house. (Middle West.)

Guile of Women—

The picture was fair; business was off. (East.)

Just Out of College—

A nice light little comedy but like all the others it didn't draw this week. (East.)

Tale of Two Worlds—

Poor receipts and equally poor picture. (West.)

METRO

The Greater Claim—

Alice Lake seems to be gaining in popularity here. The picture, a well balanced production, played to a good week's attendance. (Middle West.)

Home Stuff—

Played with Buster Keaton in "The Haunted House" and went over well for a week's run. Favorable comment was expressed by many patrons. (Middle West.)

The Little Fool—

A very entertaining little light comedy. Business bad. (East.)

Billions—

Pretty good picture. Good business. (West.)

FOX

Face at the Window—

Pleasing picture. Business good. (West.)

Foolish Wives—

Good business on second week of run. Good money-getter. (West.)

Big Town Round-Up—

Mix has made better pictures. Business fair. (Middle West.)

ASSOCIATED PROUDCERS

Ten Dollar Raise—

Fine picture which seemed to please. Business somewhat more than usual. (West.)

Foolish Matrons—

Very entertaining picture and one which brought big business. (West.)

UNIVERSAL

The Man Tamer—

Fairly good picture. Average business. (West.)

Reputation—

Another thriller. Business bad. (East.)

Girl in the Saddle—

Poor entertainment and poor business. (West.)

UNITED ARTISTS

Thru the Back Door—

Large crowds at each performance. Box office value large. (West.)

Going big on second week. Great picture. (West.)

Carnival—

A wonderful picture which went over with us in big shape. (Middle West.)

REALART

A Kiss in Time—

Went over good and brought fine business. (West.)

Don't Call Me Little Girl—

Best receipts for several weeks. Good. (East.)

ROBERTSON-COLE

Cold Steel—

Fine business and picture seemed to entertain. (West.)

Black Roses—

A fair picture. Business poor. (East.)

HODKINSON

His Own Law—

Some very good acting by Bosworth, but a poor plot. Ran in conjunction with "What Happened to Rosa," the two drawing fairly well. (Middle West.)

SELZNICK

Worlds Apart—

Fair picture, average business. (West.)

STATE RIGHTS

Kazan—

Fine feature which went over well. (West.)

The Allen theatre in Cleveland advertised "A Tale of Two Worlds" as above.

Exhibitors' Service Bureau—Pages 552-563

This float was used by Paul E. Noble, manager of the Majestic theatre, Portland, Ore., to exploit the Universal comedy, "Blue Sunday"

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland, O.

Advisory Board
Exhibitors' Service Bureau

Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

Mitchell Sets Up "Bar" in Lobby

On this page is a lobby display for "The dol of the North," by W. Griffith Mithell, manager of the Majestic-Gardens heatre of Kalamazoo. The reader will ote the "bar" which Mr. Mitchell inorms us he succeeded in including a local everage company to supply gratis for the dvertising they would get for their Orange Squeeze."

The barmaid did a thriving business, aving her "suds" on ice, and the Maestic Gardens grabbed off many an extra ollar from people who were attracted by ie novel display, and had stopped to rest foot on the brass rail.

A corner of the Majestic Gardens theatre, Kalamazoo, showing the "bar" which Manager W. Griffith Mitchell installed as a part of the lobby display for the showing of "The Idol of the North"

Salvation Nell" Prologue Presented by Hyman

"Salvation Nell" was provided with n advance stage prologue at the Brooklyn Mark Strand that transplanted behind the otlights of the Brooklyn theatre just ich a group of Salvation Army workers at one finds on a corner in New York's ast Side on any summer evening under ie flickering light of a street lamp.

Managing Director Edward L. Hyman tired a group in Salvation Army garb, en and women. On opening the specta-rs saw a night scene in New York with hts glimmering everywhere. Off stage ie reverberating boom of the Salvation rmy bass drum preceded the appearance f the typical group of lassies with tamburines, cornets and folding organ.

The group marched to center of stage nd beneath a cut-out street lamp unolded their organ, formed in a circle and the dim light sang, "Oh, Come All Ye aithful." The singing was done by the Mark Strand Mixed Quartette.

As conceived by Mr. Hyman this prologue made an excellent tie-up for "Salation Nell," which as the title implies as a rich theme of Salvation Army activies running through it.

Canvas Submarine Attracts Romans Attention

A canvas submarine filled the long narrow lobby of the Regent theatre, Rome, N. Y., during the run of "Below the Surface." This is another of the displays arranged by Harry Swift, the Paramount exploiteer, for this lobby which is especially adaptable to spectacular dressing. The use of artificial palms and plants contributed to the atmosphere of the display.

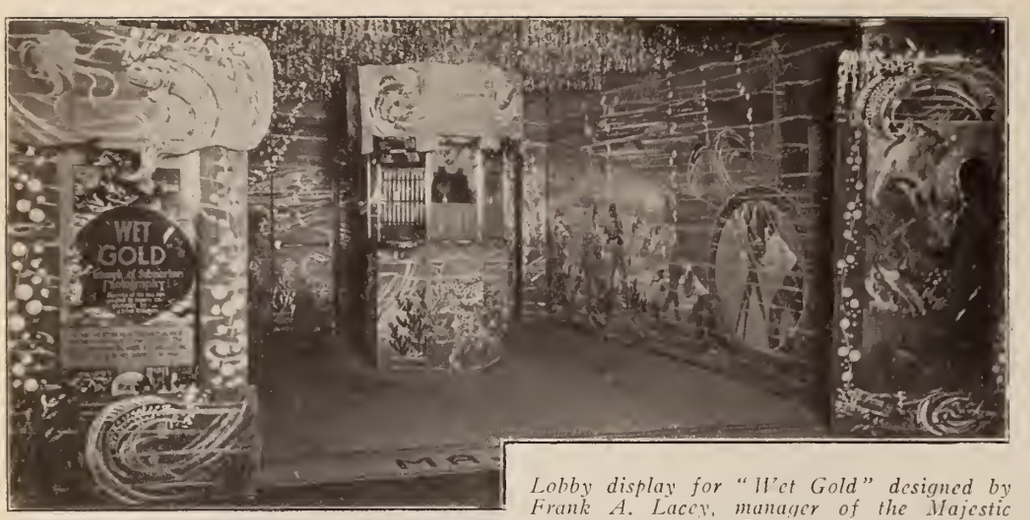
Philadelphia to Hold Movie Week

To stimulate interest in motion pictures in Philadelphia, the Stanley Co. of America has designated the week of July 18-23 as "Go to the Movie Week" in that city, and urges everyone to attend a motion picture theatre during that period. That these six days may be of special attractiveness to motion picture fans, the Stanley Co. has prepared programs for all its theatres of unusual merit.

Various suggestions were made as to when would be the proper time to create renewed interest in motion pictures during the warm weather and when people become lax in attendance at theatres, and after considering these it was decided by Jules E. Mastbaum, president of the Stanley Co. that midsummer was the most practical time, hence it was that the week beginning Monday, July 18th was selected. These six days, under the title of "Go to the Movie Week" will afford everyone the opportunity of seeing some of the best films of the year, and at the same time it will enable them to renew their allegiance to the silver sheet.

The Stanley Co., through the medium of the public press, billboards, street cars and other advertising, are conducting a big campaign along the lines suggested by the title of the week and great interest is being aroused in the event, both in the city and throughout the many suburbs to Philadelphia.

Stage setting and characters taking part in the prologue which Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, originated for his showing of "Salvation Nell"



Lobby display for "Wet Gold" designed by Frank A. Lacey, manager of the Majestic theatre, Portland, Ore.

Chrysline Pulls New One for Mary's Latest

The Modjeska theatre, Augusta, Ga., has one of the livest showmen in the territory, as its house manager—Mr. Chrysline—who is always in the lead with his stunts.

As a case in point, he recently played "Through the Back Door." The front of the Modjeska had been entirely transformed to represent the bricked back of a big old-fashioned house, with a tiny narrow "back door," through which one entered the theatre.

Two windows, the size of stock one-sheets were cut in the wall, one on either side of the little back door. Each of these windows held a one-sheet from the picture, and, lettered across the top of the bricked wall, was the name of the picture, and the star.

One entered the little back door—and, if one was inclined to embonpoint, one went in sideways!—into a lobby that was furnished as a kitchen. There was a stove, the woodbox, hanging shelves filled with groceries, pots and pans and the like.

The cashier wore a fetching little chef's cap, and a white all-over apron. The ticket taker wore the uniform of a butler while the ushers were dressed as pretty little French maids.

Newman Gives Special Mats for Coogan Picture

Following the methods employed by other exhibitors in exploiting "Peck's Bad Boy," as told in these columns, Frank L. Newman, owner of the Newman theatre, Kansas City, played to capacity houses last week. A feature of the daily program, with the exception of Saturday and Sunday, was morning matinees, beginning at 10:45 and 12:30, especially for children.

Liberal press notice was given the picture, while 250 children, attending a daily vacation Bible school, gave further publicity to the production by parading from their camp grounds to the theatre, each carrying an American flag.

Quinlan Builds Big Marquee Display

Jack Quinlan, manager of Pantages theatre, Memphis, Tenn., woke 'em up again with a big marquee display on "Partners of the Tide." A big lighthouse was built of beaverboard, with revolving lights of red, blue and green, and canvas furnished an ocean with realistic waves created by electric fans. A small boat rigged up as a fishing schooner was rocked by a motor inside. Miniature lifebuoys around the edge of the marquee and in the lobby added the finishing touch to a fine display that got big crowds.

Meyer Gets Hamilton Merchants for Double Truck Tie-Up

F. S. Meyers, manager of the Palace Hamilton at Hamilton, O., whose initiative in the line of stunts ranks him among the most enterprising of exhibitors, last week effected a tie-up in connection with "Hard Luck" that brought him a double-page advertisement in The Hamilton Evening Journal.

Nearly all of the advertisers in the city were gathered together for the big display under a heading on one page that read, "Now or Never is the Time to Rout HARD LUCK completely out of Hamilton. Patronize these places and you'll never knew the meaning of Hard Luck." The heading on the next page ran: "Now or Never is the Time for You to Realize that HARD LUCK exists in the Dictionary Only—It is an unknown quantity at these establishments."

Mr. Meyer's own theatre advertisement was in the center of the double page surrounded by advertisements of the department stores, banks, furniture stores, life insurance companies, haberdasheries, electric companies, jewelry stores and the county fair, each one featuring HARD LUCK in big type and assuring the reader that the way to avoid it was to patronize the particular establishment.

Self explanatory stunt which W. Griffith Mitchell, managing director of the Majestic Gardens theatre, Kalamazoo, used to exploit "The Nut"

"Reputation" parade arranged by James Beatty, manager of the Liberty theatre, Fresno, Cal

Wendt's "Showman's Commandments" Idea

In a little book gotten out by Harold F. Wendt, publicity director for the Rivoli theatre, Toledo, O., for the employes of the house, is a page under the caption of "A Showman's Commandments."

Of such Solomon-like wisdom in the conduct of a theatre, whether original or not, is that which has been printed, that we are appending the sentences with the recommendation that every exhibitor, large or small, insist that his house staff commit them to memory:

Those who patronize the Rivoli are doing us a favor and they should command a just amount of respect. If they didn't buy tickets of us we would soon all be in search of work.

In the event of an argument, remember that the patron is always right.

A house attache's smile has "made" many a regular patron.

A smile from the box office has as great a drawing power as a high salaried star.

In speaking to an outsider—"our show is always good."

People naturally follow the crowds. Therefore, "business is always good."

A good showman never knows how a magician or mind reader works.

M. K. Shuttlesworth is opening a new airdome at Mexia, Texas, with 2,000 seating capacity.

Stilt Walker Exploits "The Nut"

Fred H. Wilson, of Boston, who has a big reputation as a stilt walker and stuntster and whose exploitation capers for "Daddy Long Legs," have been told in the NEWS previously, has enlisted his services with the United Artists' Philadelphia office and is helping exhibitors put over "The Nut."

One of his recent engagements is at the Majestic Theatre, Williamsport, Pa., where he performed many tricks on his stilts, such as climbing ladders, dancing, shimmying and other stunts. His stilts are of such a height that he was compelled to put them on while seated in the second-story window of the theatre. An accompanying cut shows Wilson in action.

George Sharpe Makes Fresno Look to Its Reputation

George F. Sharpe, manager of the Liberty theatre, Fresno, Cal., has a REPUTATION for successful exploitation campaigns. His recent campaign for "Reputation," was the talk of Fresno.

He first interested local merchants in a "Reputation Week." The result of this was a double-page ad tie-up in Fresno's leading newspapers—a two-page spread of unusual distinction with the peculiar "Reputation" trade mark of the picture in each ad. The merchants also dressed their windows to carry out the "Reputation Week" idea, and made many "Reputation" sales, they reported.

Several days prior to the showing of the picture, the telephone operator of the Liberty theatre called the homes and offices of Fresno's leading citizens. When she got the number, she queried: "How's your Reputation?" and then hung up. This stunt caused no end of speculation and curiosity.

Finally, on the opening date of his four-day run, Sharpe engineered a parade of twelve new Willys-Knight automobiles, ten of which carried a huge letter each, from the word R-E-P-U-T-A-T-I-O-N. The jockeying around of these cars to confuse onlookers and then to spring the correctly spelled word on them was the source of much interest to the crowds that filled the Fresno business section at the noon hour.

Railroad Scene Used as Lobby Idea at Augusta

A complete railroad, with "spur tracks," a tiny "one-horse town," a railroad crossing, with wee little houses, and tiny dolls dressed as people in the story were some of the interesting parts of a special lobby recently erected by Manager Chrysline, of the Modjeska theatre, Augusta to advertise "The Traveling Salesman."

The railroad was built on a long table. There was a fine tunnel, and, as the train emerged from the tunnel, there was a little crossing labelled "Elliott's Crossing." An inch or two from the crossing was a wee doll's house, real glass window panes, and a glass door panel. One of the panels of the glass door had been broken.

Farther down the track lay "Grand River," and here there was a little station, a hotel, a straggling "Main Street" with drug store, barber shop, and all, just as it was in the picture, only many times smaller, of course.

The river of "Grand River" flowed down the little hill, and under a trestle over which the train plowed a dozen times an hour. At the top of the hill sat a tiny doll, in ragged trousers, torn sun-hat, and bare feet, fishing. There were two or three little groups of people up and down Main Street, and a little fat Kewpie doll represented Roscoe Arbuckle as "The Traveling Salesman."

The little train was driven by electricity and had a whistle that really blew, and a bell that really rang. The noise of the train never failed to attract people's attention.

This display for "Dangerous Business" is by the Virginian theatre, Charleston, W. Va.

This lobby display for "Kismet" was designed by A. J. Wood, manager of the Grand Opera House, Brunswick, Ga.

Musical Comedy Interlude an Innovation for "The Kid"

Jack Retlaw, manager of the West Coast Theatres, Inc., houses in Pomona, Cal., the American and Belvedere, staged a novel interlude for Chaplin's "The Kid" in that he disregarded the conventional usage of the Charles Chaplin imitations and centered his theme upon the little orphan kid. Added interest was given the prologue in that Retlaw did not precede the unrolling of the comedy with the staging but cut into the run of the film at an opportune moment with the interlude herewith illustrated.

He hired two Italian street musicians and dressed a youngster to resemble Jackie Coogan. The scene lasted five minutes, just long enough to carry home an idea of the kid's character, who interrupted the concert of the musicians with his mischievous pranks. The interlude proved a distinct novelty with Belvedere audiences. The team of musicians was also used as a stage number during the program so Retlaw killed two birds with one stone.

Baby Bear Advertises "The Little Clown"

L. V. Johnson Alcazar Theatre, Great Falls, Mont. used a month old bear cub to exploit "The Little Clown."

During the day the cub occupied a prominent position on a truck which also carried a deazon bell outfit. Schoolhouses were visited and cards on which was printed 'This ticket and $.10 will admit you to see Mary Miles Minter in "The Little Clown" were distributed. In the evening the cub patrolled the front of the theatre.

Wood Builds Lobby Display for "Kismet"

Once more "Kismet" gets a lobby display and unusual exploitation, as is explained by the accompanying cut.

This time the decorations are by A. J. Wood, manager of the Grand Opera House, Brunswick, Ga.

The lobby front was made of beaverboard, artistically decorated in blue and with the domes shown in the cut done in gilt.

Mr. Wood writes that he got his idea for the display from one built by the Alcazar theatre, Birmingham (reproduced in the News), and made up his mind that he would see what he could do in building such a front with "nothing to work with except a keyhole saw."

What Mr. Wood has accomplished with his keyhole saw and a few dollars exemplifies what handsome results may be obtained by exhibitors who have a will to do things even if they don't live in the largest towns.

The sheep which appears in the picture was paraded about the city with a cow-bell around its neck.

Dr. Nathan Prescribes for "Midsummer Madness"

The powder and capsule stunt worked in Stratford, Conn. for "Midsummer Madness" saved the Stratford theatre from closing its doors during the summer. Harry Feldman, manager, and Albert S. Nathan, Paramount exploiteer, exploited the picture.

Stratford has no newspaper which was another problem for Feldman. He posted fifty red and white cards as teasers which read, "Beware Midsummer Madness." Then he distributed two thousand envelopes which were labelled, "A Cure for Midsummer Madness. Follow Directions Carefully."

Inside the envelope was a gelatin capsule, which when opened showed a slip of paper which read, "See Midsummer Madness at the Stratford, etc." There was a powder medicine folder which, when opened, also had the same message. This stunt started the patrons on visits to the box office and the Stratford is still open. Feldman is impressed with the possibilities to work this stunt on "One a Minute," Douglas MacLean's patent medicine picture and like pictures.

Furniture Tieups for "A Wise Fool"

Jack A. Lacy, Paramount exploiteer out of the Cleveland exchange, has tied up the title "A Wise Fool" with merchandise. The tieups arranged in Toledo for the Temple Theatre was featured by furniture store tieups in which the catchline on the window card read: "'A Wise Fool' would buy this suite" and like applications.

A window tie-up for "A Wise Fool" secured for the recent showing at the Temple theatre, Toledo, O.

Ballantyne Presents Revue at Omaha

Eight Omaha girls scampered out over a runway, clad in snappy and colorful, even though somewhat abbreviated costumes, rendered original song numbers, did the latest dance steps and put over numerous other stunts usually found only in a Broadway musical show, all as a part of the prologue and epilogue which R. S. Ballantyne, manager of the Moon theatre, Omaha and his staff originated for the engagement of "So Long Letty."

A special stage setting as is shown by the accompanying cuts was provided for the "So Long Letty Girl Revue" which was the title bestowed on the number by Manager Ballantyne.

At the opening of the number Mr. Ballantyne used four girls and one man, all in evening clothes. On the second number the girls took positions along the sides of each picture box and drew curtains during a special song number introducing four other girls separately. This number was entitled "Girls from Everywhere" and represented a "girl from Boston, New Orleans, San Francisco and our Home Town Girl." Following this number came a dance by the Home Town Girl, with a feature of the ballet being the lighting from directly overhead.

During the ballet number, the four girls in evening gowns, stepped back of the street car set piece shown in the cut and changed their gowns, appearing in bathing suits. During the time the girls were taking off their evening gowns, silhouette effect on the side of the car was obtained by back lighting.

With the bathing girls back a number was given by the eight girls and then the closing number by the whole company came. This was on the special runway built over the seats of the theatre in true Winter Garden fashion.

All the songs and music for the revue were written by Wallace Wheeler, pianist at the Moon, while Miss Dorothy De Vere directed the dance numbers.

The special song numbers were entitled "You Won My Heart So Easily," "Girls From Everywhere," "Highbrow Blues," "Wouldn't You Like to Learn to Like a Girl Like Letty?"

Illustrating the accompanying story concerning the prologue number for "So Long Letty" staged by the Moon theatre, Omaha

Single Window Card Effective

A. Mike Vogel, Paramount exploiteer, broke into Rosenberg, Oregon, for the town's first window tieups, featuring them with conspicuous single cards.

The picture was "Heliotrope," playing at the Antler's theatres.

"Heliotrope" window display secured for the showing of this picture by A. Mike Vogel, at the Antlers theatre, Rosenburg, Ore.

Wendt Goes After Visiting Moosers

Harold F. Wendt made a special effort to corral the visiting Loyal Order of Moose during the recent convention of this order held at Toledo, O., where Wendt is publicity director of the Rivoli theatre.

Imitation personal picture cards with a cut of the interior of the Rivoli were prepared. The message on the cards was a greeting to the visiting Moose and the address side was so printed as to look as if they had come through the mail.

These cards were taken to the twenty-two leading hotels. A few passes encouraged the clerks to put one in each of the guests' mail and key boxes. When the delegates returned to their rooms they received the cards. It was advertising forced upon them in a pleasant way. They kept the cards, which took on all the appearances of having come through the mails, as souvenirs. In all, ten thousand cards were distributed through the hotels. Then a fleet of boys were sent out on the streets and each person wearing a badge or the regalia of the order were handed a card. For the entire week a trail was run in the theatre welcoming the visitors. The opening meeting of the convention saw one of the post cards distributed to each in attendance. All newspaper ads were headed "Howdy Pap." To top it all off, the Mooseheart Boys' Band was invited to be the guests of the theatre at a box party the first night they were in the city. The leader consented to have the band appear on the stage and renders a few selections. This special feature was announced on the streets with one-sheets. Then, too, the front of the theatre was decorated in the national and Moose colors and emblems, making it "the official amusement headquarters for the Moose." As to whether or not the campaign paid—it might be said that at many performances there were more people in the theatre wearing Moose badges and uniforms than there were those who were not affiliated with the order.

Local patrons were also attracted by the campaign and turned out in greater numbers than usual at every performance.

Decorations for "Black Roses" playing recently at the Butterfly theatre, Milwaukee

Ryan Has New Serial Exploitation Idea

Charles H. Ryan, manager of the Garfield theatre, Chicago, has adopted the use of a "Garfield Serial Club" card during the run of "Do or Die."

The card is not good for admission to the theatre and is not sold but any person who attends the show during the run of "Do or Die" for the eighteen episodes and has his ticket punched in spaces provided for the purpose will be admitted free for the first five episodes of the next serial production that is to follow the current attraction.

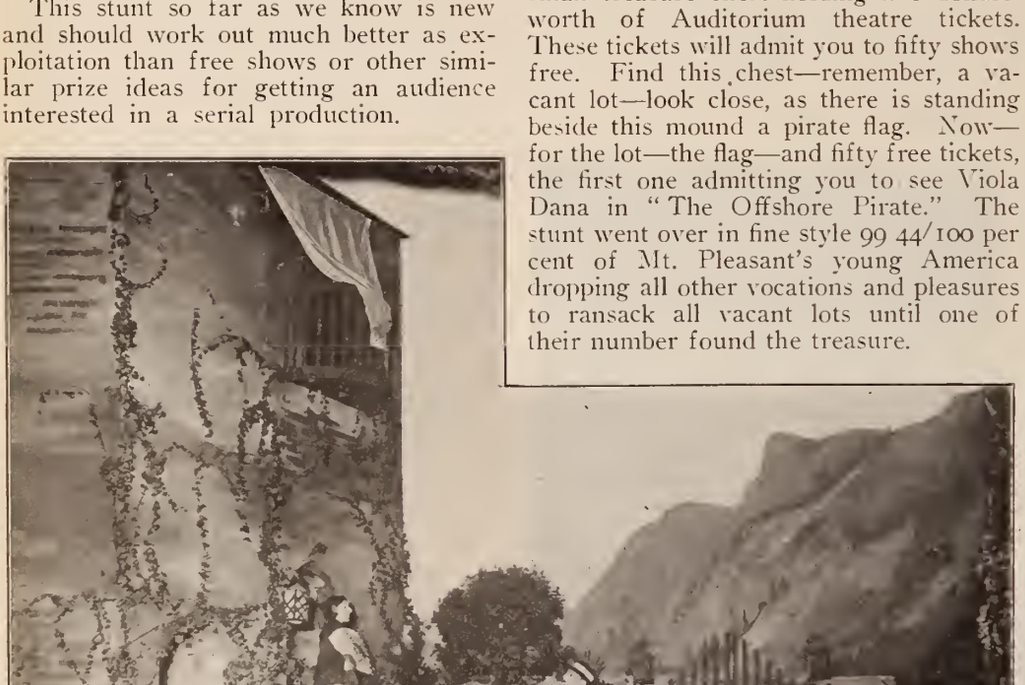
This stunt so far as we know is new and should work out much better as exploitation than free shows or other similar prize ideas for getting an audience interested in a serial production.

Treasure Hunt Goes On Big at Mt. Pleasant, Ia.

The good old reliable, sure fire business getting treasure hunt has been used with gratifying success for "The Offshore Pirate," by the Auditorium theatre, Mount Pleasant, Iowa.

The Auditorium announced the details of the treasure hunt with the following ad:

"Boys and Girls: The offshore Pirate has buried his treasure somewhere in Mt. Pleasant. In some vacant lot within the city limits of Mt. Pleasant is buried a small treasure chest holding five dollars' worth of Auditorium theatre tickets. These tickets will admit you to fifty shows free. Find this chest—remember, a vacant lot—look close, as there is standing beside this mound a pirate flag. Now—for the lot—the flag—and fifty free tickets, the first one admitting you to see Viola Dana in "The Offshore Pirate." The stunt went over in fine style 99 44/100 per cent of Mt. Pleasant's young America dropping all other vocations and pleasures to ransack all vacant lots until one of their number found the treasure.



Prologue characters and stage setting for "The Passion Flower" as presented at the Ambassador theatre, Los Angeles

Milwaukee Theatre Builds Fine Lobby Front

For the recent showing of "Black Roses" at the Butterfly theatre, Milwaukee, the management arranged a splendid presentation, with a lobby display that was unique and effective. One of the striking points about the lobby is that it was sodded with genuine growing sod, and was decorated beautifully with cherry blossoms. The Japanese note was carried throughout the house, and usherettes being dressed in Japanese costumes, with Japanese head dress and carrying ornamental fans.

"Passion Flower" Prologue Is Elaborate

A scenically effective and musically beautiful prologue for the recent engagement of "The Passion Flower" at the Kinema theatre, Los Angeles more than caught the fancy of Los Angeles picture fans.

The entire setting was newly constructed, massive and draped in accordance with the color demands of the locale—Spain.

Roy Smoot, a tenor, and Stella Hymson, a young lyric soprano, were the soloists. The action of the prologue began with Smoot's entry, serenading the girl who looked down from the little balcony. As his song increased in pathos the girl came downstairs and met him in the small garden. There she joined him in a duet, which ended in a lover's quarrel. A short vision of another man hidden behind shrubbery sufficed to give the singer cause for jealousy and the scene ended with the lovers parting in anger.

The staging was made successful by Wm. Newbury, business manager for the Kinema, and Jack MacPherson, stage director, who designed and constructed the setting. Harry Arthur, Jr., general manager of the Gore Bros.-Ramish & Sol Lesser houses on the West Coast staged the entire performance.

This lobby display for "The Gilded Lily" is the work of the Palace theatre, Muskogee, Okla.

Howell Has Artistic "Gilded Lily" Display

An artistic lobby display on the "Gilded Lily" was designed by Organist Howell, of the Palace theatre, Muskogee, Okla.

Artificial lilies were effectively placed on the beaverboard banners at the sides as shown in the accompanying picture. Subdued lobby lights concealed in green and blue draperies, which formed a background for the cut-out in the center, lent a luxurious effect to the display. The star's name was in gilt letters.

Elaborate Prologue for "White and Unmarried" Staged

For his prologue idea for "White and Unmarried," Sid Grauman, managing director of Grauman's theatre, Los Angeles, borrowed from the picture itself.

A scene in the production shows the "Blue Devil's Cafe," a Parisian underworld resort.

Mr. Grauman picked out the salient features of this scene and reproduced it on the stage. He had his stage carpenters build a huge cauldron, under which by the aid of artificial means, such as lights, paper streamers and colors, he produced the effect of flaming fire leaping up the sides of the huge kettle.

Into the big pot he placed a jazz orchestra, and men clad in the proverbial uniform of Satan paroled the place and waited on the customers.

The program was enlivened with the presentation of a number of acts, with the "Cafe Scene" as the locale, or comprising the scenic background. There were some dance numbers, the "Wild Man's Frolics" as seen in the picture, exhibitions by a gymnast and several dance acts. The number was received with tremendous applause and was acclaimed by Los Angeles critics as one of the most effective prologues ever staged by Mr. Grauman.

Pittsburgh Press Donates Advertising Space

A tieup between theatres and the Pittsburgh Press whereby the paper would run a 3-inch advertisement of the theatre free of charge was engineered by William N. Robson, Paramount exploiteer for the Pittsburgh exchange.

The Pittsburgh exchange placed a full page Paramount advertisement with the Press. P. H. Mansfield, the dramatic editor of the Press offered all theatres the opportunity of tying up with the Paramount ad. The theatres in turn agreed to run a slide for two weeks advertising "Buried Treasure," which was running as a news feature, or any other feature printed in the Press.

Nearly every theatre in town, many of which were not advertising, took advantage of the offer.

Strand Theatre Has Elaborate Prologue Number

The most elaborate exploitation ever attempted by a motion picture theatre in North Carolina, it is declared, was that just arranged by Joseph Duncan, manager of the Strand theatre, Asheville, N. C., in connection with "The Love Flower." A high wall of seemingly red brick, with beautiful flowers growing up and atop of the wall, was erected in front of the theatre. A large gate opened into the lobby and a "sweetheart swing" with a magazine carelessly reposing on the cushions gave the vicinity a sentimental touch that was strikingly appealing. The display secured deserved publicity in Asheville newspapers and was the subject of much favorable comment among the people of the city.

This is a view of the prologue which Sid Grauman presented in conjunction with the showing of "White and Unmarried" when this picture played Grauman's theatre, Los Angeles

Illustrating the accompanying story of the prologue number presented for "Passion" by the Bleich theatre, Owensboro, Ky.

Reproduces Scene from Picture as Prologue

One of the most novel prologues ever staged in Los Angeles was the number which Jack MacPherson, stage director for the Kinema theatre, originated for the recent showing of "Not Guilty."

An exact replica of the first scene was mounted on the Kinema stage, with a soloist made up to resemble the leading character. Three dancers from the Ruth St. Denis School of Dancing were given pantomime roles, expressing their desires for the lonely man, who sang as solo "Memories." While the dancing went on and the song ended in plaintive sobbing a novel stereopticon illusion threw a picture of the leading woman in the picture, "Sylvia Breamer," upon the backdrop, and the man turned with his hands stretched for the picture. It was thus carried home that the cause of the man's loneliness was a woman. The prologue aided the screening in no small measure. It was conceived by Harry Arthur, Jr., general manager of the West Coast Theatres, Inc.

Rogers Builds Another Fine Lobby Display

For consistency, quality of production and originality, in the matter of lobby displays the News is backing E. R. Rogers, manager of the Tennessee Enterprises, Inc. houses at Chattanooga, Tenn, against the world.

This time it is the Rialto front that has undergone a change with a lobby set for "Idols of the North."

The accompanying cut will illustrate Mr. Rogers' latest creation. The display is within the reach of every exhibitor in the United States. How many of them will copy Mr. Rogers' display and send in a photograph for reproduction in the Service Bureau? We promise every exhibitor who will do both, the space for a cut showing his handiwork.

Lobby for "Brewster's Millions"

Edwin Brant, manager of the Colonial theatre, Elyria, Ohio, and Fred E. Walters, the Paramount exploiteer, put over "Brewster's Millions" in such a fashion that the competing lakes and seashore resorts were knocked for a goal.

The Colonial has a highly effective air-cooling system so the two men sold it to the public with a big sign reading: "Why Go To the Lake? Duck In Here and Cool Off."

Walters and Brant also got good front page publicity by staging a fake get-away of a thief with a satchel filled with bogus "Brewster's Millions" money. The Elyria Chronicle-Telegram put the story in a box on the front page, giving the name of the picture, the theatre, and warning the people "to be on the watch for bills decorated with the cheerful countenance of 'Fatty' in place of the sedate George Washington."

Bamberger Neglects No Exploitation Bets on "Passion"

Snappy advertising, a good lobby display, and a well arranged "songalogue" are responsible in part for good business done in Owensboro, Ky., at the Bleich theatre by Manager A. E. Bamberger, on a two-day engagement of "Passion."

A week before the coming of the production, stakes with "Passion" pennants on either side were driven at the corners of the streets in the residence portion of the city. A large banner showing both coming and going, made V-shape also was hung in front of the theatre a week ahead of time. Effective poster advertising was used, and 50 inches extra space was used in each of the two daily papers Sunday and streamer space on the day's interviewing, with extra space the day of the showing.

Several days before the opening the doorman and the ushers passed out heralds. The days of the showing an attractive lobby display was arranged with the "Passion" pennants.

Susan Field, a local singer, sang the "Song of My Soul" in the "songalogue," arranged by Manager Bamberger.

The climax scene was reproduced—the guillotine was made of beaver board and painted black and the guillotine was placed on a raised platform. The singer was dressed in rags, white waist and brown skirt, hair streaming about her face, and her hands were chained. She wore no shoes.

An augmented orchestra played the score and accompanied the singer. At the last note she fell at the foot of the guillotine and as she fell the screen was lowered and the three yellow candles were flashed on in the beginning of the picture.

The full stage was dark. A red flood light was used to the left and lights streamed softly down over the singer from above, giving the appearance of night.

Here is the way the Rialto theatre, Chattanooga, Tenn., advertised "The Idol of the North" during its recent showing at this theatre. The interior of the lobby was shown last week

Another Bargain Sales Tieup for "Witching Hour"

The time element stressed in the title "The Witching Hour" interested a department store of Binghamton, N. Y., in one of the most successful bargain sales in the history of the store. The tieup gave the Strand Theatre four windows and columns of free publicity.

One of the large central windows was designed to represent a still of the picture: two women seated crying, a church clock in the distance striking two o'clock—the witching hour—and a man standing with his arm pointed to the clock.

The other windows were tied up with stills and merchandise. The bargain sale was announced for a Saturday between 2 and 3 o'clock in the afternoon. The sale was also announced on the screen of the Strand. S. G. Sladdin, Paramount exploiteer from Buffalo, arranged the tieup.

"Deception" lobby display as used by the Palace theatre, Muskogee, Okla.

Borrows Real Money Bags and Safe for Lobby Display

Manager Coleman, Strand theatre, Memphis, Tenn., obtained real money bags and borrowed two big safes, which arranged as shown in the accompanying picture, made an effective lobby display for "Brewster's Millions."

A tie-up with the Safeguard Protective Co., which wrote a thousand of their checks for a million dollars on the "Estate of Brewster's Millions," payable to everybody, also aroused interest in the picture.

"Deception" Lobby Display Gets Results

Organist Howell, of Palace theatre, Muskogee, Okla., enjoyed selecting and playing 75 pieces of fine old music for "Deception," but he also found time to fix up a lobby display. He built a whole front of beaverboard at the edge of sidewalk, artistically panelled and decorated. Only cut-outs from the press book were pasted on in the center, with six-sheets on sides. The considerable labor in hand decoration was repaid by receipts.

This is the lobby display for "Brewster's Millions" which the Strand theatre, Memphis, Tenn., used recently

South Seas Lobby Show, with Music, Costs $1.20

Effectiveness of well arranged lobby exhibits to offset summer dullness, or apathy of patrons was demonstrated by Manager W.. H. Ostenberg, of the Orpheum theatre, Scottsbluff, Neb., recently, when he presented "The Idol Dancer."

Jas. H. Smith, who is in charge of exploitation work for the Orpheum theatre had gone to the trouble of going to the marsh stretches of the North Platte River which flows past Scottsbluff, and brought in some of the tallest grass he could find. This was placed in juxtaposition to eight particularly large palms, which surrounded the box office, the latter having been remodeled to represent a hut. Three life size cut-out figures were arranged in front of the box office, the center one a Hula Hula dancer in grass skirt. The three figures were out of six sheets, three sheets, etc. A skilfully directed green light gave color to the scene.

The effect of a Hawaiian orchestra was another clever scheme of Mr. Smith's who secured phonographs and concealed them in the foliage.

In producing the heavy foliage scene and keeping the large palms in position, Mr. Smith had made very good use of the wood wings from the stage of the Orpheum, and altogether the fact will readily be recognized by the average exhibitor that the maximum of appeal and interest was secured with a decided minimum of expense.

In fact it should be known that the Orpheum theatre was "out" or rather "in" just $1.20 in actual outlay as expense. The returns of the box office were particularly heavy and Manager Ostenberg proposes to prevent any summer dullness in Scottsbluff by using lobby scenes such as this one.

Stage setting and characters appearing in the prologue number for "Salvation Nell" as presented by the New York Mark Strand theatre

Plunkett's Prologue for "Salvation Nell"

Following is a complete description of the prologue number which Joseph L. Plunkett, managing director of the New York Mark Strand theatre, presented in connection with the showing of "Salvation Nell." A cut accompanying illustrates the text:

THE SCENE: Tenement House District.

THE SET: Blue black drop with translucent windows. House flat on each side.

PROPERTIES: Lamp post on left; box, barrel and crate in various corners.

LIGHTING: Four blue bunches overhead center; blue and red border front; blue foots, blue border illuminating back drop. One elevated blue bunch light in side front and next to that two blue spots and one green, arranged vertically; the same group directly opposite. Two elevated blue bunches on each side back; and one white bunch in back of drop to illuminate windows.

DISCOVERED: Trombonist and Strand Ladies' Quartet in Salvation Army uniforms. Three of quartet carrying tambourines while the fourth member carries the American flag and Bible.

ACTION: After the trombone solo, "Follow On," all march around the stage once, the quartet singing refrain and shaking tambourines to the accompaniment of the trombone and the orchestra. After completion of that the quartet sings "Brighten the Corners Where You Are."

Ramsey Presents Prologue for "Old Swimmin' Hole"

Elmer Ramsey, manager of the Central theatre, Fairbury, Ill., is the latest small city exhibitor to take advantage of the exploitation possibilities of "The Old Swimmin' Hole."

For a prologue he staged a schoolroom scene, with eight children sitting at desks. After they had sung several school songs, one of them gave a reading of the James Whitcomb Riley poem on which the picture is based. The use of home talent brought hundreds to the theatre, and proved a highly attractive feature.

Twenty-four sheets were posted at all the entrances to the town, and the downtown corners were liberally plastered with small posters. In addition he used 60 inches of newspaper space and took pains in dressing his lobby.

Children's Drawings Arouse Interest at Muncie

Manager A. E. Bennett, of Strand theatre, Muncie, Ind., used a drawing test for children to stimulate interest on "Last of the Mohicans." Prizes aroused the kids to all sorts of efforts to draw Indians. About 200 pictures were received which were pasted on boards and placed in the lobby during the run. Good interest was created, and much extra business resulted.

Uses Real Fruit in Lobby Decorations

A lobby display of real fruit was used by Manager T. G. Coleman during the showing of "Forbidden Fruit" at the Strand theatre, Memphis, Tenn.

Bananas, apples, oranges and grapefruit with live green branches interspersed, were distributed about the lobby as shown in the accompanying picture.

A big tree was secured and the various varieties of fruit hung on it in Christmas tree fashion. The familiar barrel with mirror and apple at the bottom which has been used a number of times in exploiting "Forbidden Fruit" was placed on the sidewalk.

This novel and attractive display was the means of bringing many people to the theatre.

This lobby display for "Forbidden Fruit" is the work of the Strand theatre, Memphis, Tenn.

Brilant Puts Over Publicity Stunt at Minneapolis

Exploitation that served a double purpose in getting the attention of visiting exhibitors who might book the pictures and possible patrons for the Blue Mouse theatre where the film was playing was put over for "Mother O' Mine" at Minneapolis last week during the M. P. T. O. A. convention, by Arthur M. Brilant, director of publicity and exploitation for Associated Producers, in co-operation with the Minneapolis Daily News.

Brilant went to W. A. Frisbie, editor of the Daily News, and Mr. Robertson, city editor, and interested them in sponsoring a special private showing of "Mother O' Mine" exclusively for the newspaper carriers of the Daily News. Arrangements were made with Jacob Sebelman, manager of the Blue Mouse theatre, for the showing. The day before the stunt the Daily News ran a half column story on it. The afternoon of the showing the Daily News ran a story and picture almost a column in length.

At nine o'clock the morning of the special show more than three hundred boys ranging in age from twelve to sixteen years, gathered at the Daily News office. Headed by the Working Boys' Band of Minneapolis, the boys, carrying large banners, paraded on the leading thoroughfares of the city. Thousands of people lined the sidewalks and filled the windows of the adjacent buildings. The parade halted in front of the West Hotel where the convention was held and played two lively selections that stopped the convention and drew the exhibitors outside to see what was going on.

Then the parade reformed and with the band playing marched to the Blue Mouse theatre where the boys were shown "Mother O' Mine."

This is a view of the lobby display which J. H. Adams of the Strand theatre originated for his showing of "Seven Years Bad Luck"

Telephones Used as Medium to Exploit Dean Picture

The telephone was used by Manager W. E. Sturgis, of the Hippodrome theatre, Joplin, Mo., as an exploitation medium for "Outside the Law."

Both Sturgis and his wife put in several hours for two days phoning hundreds of regular fans asking if they knew that they were "outside the law" varying that with "what would you do if you were 'outside the law'" then ringing off without explanation.

Adams Originates Novelty Lobby Display

Manager J. H. Adams, Strand theatre, Nashville, Tenn., used a number of stunts in exploiting "Seven Years' Bad Luck."

A lobby display consisting of several big broken mirrors and a large supply of black cats, some of beaverboard and others of cardboard on which was printed, "Are you superstitious," emphasized the idea of the picture as did an old "crystal maze" mirror suspended in the center with a card attached reading, "If you think this is funny, see Max Linder."

After the first day an open basket full of buttons of all sizes with a card reading, "This is what happened to those who laughed yesterday, so loosen your clothes," was added to the display.

A picture of Arthur Briliant's "Mother O' Mine" parade at Minneapolis as told in the accompanying story

McWilliams Shows Local Babies in Movies

Movies of local babies were used by F. J. McWilliams, manager of the Grand theatre, Madison, Wis., to attract fond parents and counteract warm weather during a recent showing of "Scrambled Wives."

The motion pictures were secured without cost to the theatre by co-operation with a portrait photographer who used the offer of ten feet of movies free with a dozen baby pictures to boost his business.

The well known pride of doting parents caused over fifty of them to bring the baby to his studio to watch the birdie and become screen stars.

When the Grand theatre advertised a showing of "Goff's Movies of Madison Babies," the photographer was happy, the parents' friends all heard about it, and the Grand got the business.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Inter-Ocean and Arrow in Big Foreign Deal

HORACE G. HARPER, Managing Director of the Inter-Ocean Photoplays, Ltd., returned to London on the S. S. Olympic last week after having successfully negotiated with D. J. Mountain, foreign manager of the Arrow Film Corporation, one of the largest individual contracts for the distribution of American films in foreign markets ever made in this country.

Under the terms of an agreement made just prior to his sailing, Inter-Ocean Film Corporation acquired the exclusive rights for the United Kingdom for all productions now controlled or heretofore acquired for a term of years by the Arrow Film Corporation.

The contract which was executed on June 24, was signed by Paul H. Cromelin, president of the Inter-Ocean Film Corporation and Dr. W. E. Shallenberger, president of the Arrow Film Corporation.

"Her Sturdy Oak" Wanda Hawley's New Film

Wanda Hawley's next subject for Realart, following "A Kiss in Time," will be "Her Sturdy Oak." It is described to be a "very amusing story" and was written by Elmer Harris. Walter Hiers plays the title role. Besides Miss Hawley and Mr. Hiers, who are declared to make "a wonderful mirth-provoking combination" in this new picture, the cast includes Sylvia Ashton, Mayme Kelso, Leo White and Frederick Stanton. A swarm of bees and a set of twins also help to keep the comedy going. Thomas N. Heffron is the director, and William E. Collins the photographer.

Lottie Pickford as Lead in "They Shall Pay"

Lottie Pickford, the sister of Mary Pickford, has returned to the screen and is playing the leading part in "They Shall Pay," a Playgoers Pictures Production which is scheduled for release on August 7, according to an announcement just received from Associated Exhibitors.

This is the third release of the Playgoers Pictures Corporation during this season. "They Shall Pay" was preceded by "Women Who Wait," and "The Butterfly Girl," both productions which have found a very friendly reception from exhibitors as well as from the audiences.

Famous Opens Laboratory

London Plant, Costing £50,000, Is Built on Modern American Lines

WITH the completion and opening of the Olympic Kinematograph Laboratories, Ltd., at Acton, London, the Famous Players-Lasky British Producers, Ltd., is now in a position to take over the developing and printing of its own films, which hitherto had to be entrusted to one of the general concerns that undertake such work for the various British film companies.

The new laboratories were erected by Famous Players-Lasky British Producers, Ltd., at a cost of £50,000 and are constructed on the most modern American lines.

The first floor is set apart for the chemical, printing and perforating rooms. In the latter are six Bell & Howell perforators with the usual vacuum accommodation for waste. The printing room is supplied with six Duplex printers and one Bell & Howell. The plant, in fact, under the present working conditions, is capable of turning out no less than 150,000 feet of printed film each day, and arrangements have been made in advance for enlarging these departments as time goes on.

The second floor is chiefly devoted to all departments handling the studio negative. Five thousand feet of film can be disposed of by this department per day, and though the accommodation is sufficient for present requirements, provision has been made for a possible extension of the department's activities. There are the usual framing, developing, fixing and drying rooms on this floor, together with the administration offices.

Two special rooms in the laboratory have been set apart for the titling department and equipped with the latest title outfit. The titles used in the Famous Players Lasky British Productions are prepared by a special staff of artists working under the supervision of A. J. Hitchcock, studio title designer. Sixteen film vaults are located about twenty yards from the main building.

Novelty Is Pathe Objective

"Something Different" Is the Aim of Serial Companies Now at Work

IN a statement issued during the week from the headquarters of Pathe, the declaration is made that "the house of serials" has adopted a production policy which seeks the development of chapter plays "that have entirely different angles from anything ever before attempted." This is being done, says the Pathe statement, in response to "the unending demand of exhibitors for novelty in serials." The statement continues as follows:

"Ruth Roland's 'White Eagle' will be 'something different' from anything she has ever appeared in. It is virtually an entirely Indian serial. All of the action is laid in the Redskins' country, and aside from the few principals, the supporting cast is completely made up of real Indians.

"Charles Hutchison's 'Hurricane Hatch,' which will come out of the Seitz studios in early autumn, will be a thriller from start to finish. The episodes already completed clearly indicate this. Mr. Hutchison, the serial stunt champion, is attempting feats for this offering, that would defy duplication by a professional daredevil.

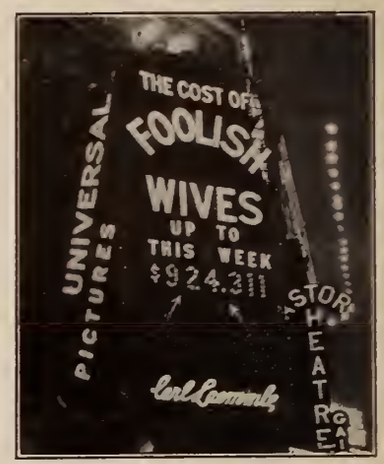
"The reports received thus far on 'The Sky Ranger' and 'The Yellow Arm' give great encouragement to Pathe officials. In ordering the production of these serials, Paul Brunet fully appreciated the tastes of serial fans and exhibitors, too. More money was spent on the production of 'The Yellow Arm' than ever was invested in a Pathe serial produced in the East. The expenditures on 'The Sky Ranger' were very heavy, but not equal to the costs of 'The Yellow Arm.' Consideration of the cast in the latter picture is sufficient to warrant this statement. Juanita Hansen is starred in it, with Warner Oland, Marguerite Courtot, and William Bailey, giving the principal support."

June Caprice made her debut as a serial star in "The Sky Ranger," in which she was co-starred with George B. Seitz, producer of this thrilling chapter-play.

The Jules Verne setting of "The Sky Ranger" gives it a vigor, of action and mystery that creates a highly sustained interest.

Agnes Ayres and Valentine in "The Sheik"

Jesse L. Lasky announced during the week that Agnes Ayres, pending the completion of the preparations for her first Paramount starring picture, would be featured opposite Rudolph Valentine in George Melford's special production, "The Sheik."



Showing a huge sign advertising "Foolish Wives" located on the Astor theatre building, New York, and overlooking Times Square

How These Movie Costs Do Soar, Says B'way

A huge sign covering three floors of the Astor theatre building at the corner of Forty-fifth Street and Broadway, New York, has been erected by Universal to advertise Von Stroheim's "Foolish Wives," which is scheduled for release in the fall. In addition to the galaxy of bright lights, a unique feature of the sign is the display of the cost of the million-dollar production. Each week Universal will change the figures representing the cost, increasing the amount at each change until the final total is reached. The changing figures each week have added a "teaser" element to the other attractive features of the huge display.

Mary Murillo Added to R-C Scenario Staff

Mary Murillo has joined the scenario and continuity department of R-C Pictures Corporation and will work on original stories and continuity at the New York headquarters of that corporation.

Miss Murillo has had a wide and profitable experience in the writing and preparation of motion picture scripts, covering a number of years.

New Louise Glaum Film Released July 17th

J. Parker Read, Jr.'s, "Greater Than Love" is announced by Associated Producers for release July 17th. The production stars Louise Glaum. The story comes from the pen of C. Gardner Sullivan. Fred Niblo directed it.

In the supporting cast are Mahlon Hamilton, Gertrude Claire, Patricia Palmer, Betty Froncisco and Edward Martindel.

Three scenes from "The Lost Romance," a William de Mille production released by Famous Players-Lasky Corp.

Eve Unsell Heads R.C's Scenario Department

EVE UNSELL has been named by the R-C Pictures Corporation as head of their scenario department on the West Coast. Miss Unsell will leave New York for Los Angeles on July 15th.

She will take with her the following staff of assistants: Zara Mendel, formerly associated with Emil Chautard of Famous Players; Garrett Eldson Fort, assistant editor and continuity writer, formerly publicity writer, reader and originator of titles for Famous Players-Lasky productions. Mr. George Blaisdell who was assisting Miss Unsell in re-building synopses and titles and who was formerly associated with the Moving Picture World will now be associated with Paul Price, title writer.

Miss Unsell has just recently returned from London where she had charge of the scenario department of the Famous Players-Lasky British Producers, Ltd.

George Blaisdell, in addition to his title work, will continue to conduct the Miss Unsell book and play department.

Rothacker "Shoots" Big Gymnastic Meet

Three reels of beauty and brawn were filmed by the Rothacker Company during the athletic meet in Chicago of the American Gymnastic Association. Verne Blakely was the cameraman. The screen of the swimming scenes at the Rothacker laboratory revealed that Mack Sennett overlooked a bet in not having a recruiting agent present at the meet. Contestants came from all over the county, and the picture will be exhibited in their respective cities.

"King Fisher's Roost" New Neal Hart Film

The negative of "King Fisher's Roost," Pinnacle's next Neal Hart feature release, has arrived at Burton-Holmes Laboratories in Chicago, where work has been started on prints.

Neal Hart and his entire company went to Mexico to shoot this interesting and exciting picture in natural surroundings commanded by the story and some excellent scenic effects were filmed.

The picture will be released within a few days.

Six Paramount Releases for July

PARAMOUNT is releasing six features in July, the list including a William de Mille superspecial, a Cosmopolitan production, a Paul Powell production made at the London studios, a William A. Brady production and pictures starring Wallace Reid and Dorothy Dalton respectively.

First on the list scheduled for July 3, is the Cosmopolitan production, "The Woman God Changed," which was directed by Robert G. Vignola. This is an adaptation by Doty Hobart of Donn Byrne's story, "Redemption Cove." Seena Owen and E. K. Lincoln are seen in the leading roles, with Lillian Walker, Henry Sedley, H. Cooper Cliffe, Paul Nicholson and Joseph Smiley in supporting parts. Much of the picture was filmed in the Bahamas, where South Sea Island scenes were taken.

Wallace Reid in "Too Much Speed" is released for July 10. This is another Byron Morgan automobile race story, Mr. Morgan himself having written the scenario. Frank Urson was the director, Mr. Reid's leading woman is Agnes Ayres, lately promoted to Paramount stardom, and others in the cast are Theodore Roberts, Jack Richardson, Lucien Littlefield, Guy Oliver, Henry Johnson and Jack Herbert.

Also released the 10th is "The Mystery Road," the first Paul Powell production for Famous Players-Lasky British Producers, Ltd. This is an E. Phillips Oppenheim story, adapted by Margaret Turnbull, and features David Powell, well-known Paramount leading man who has been seen in leading roles opposite Elsie Ferguson, Billie Burke, Marguerite Clark and others. The cast is a large one and includes Nadja Ostrovska, Mary Glynne, Ruby Miller, Pardoe Woodman, Percy Standing, Louis Guilbert, Irene Tripod, Lionel d'Aragon and Arthur Cullin. There is an elaborate cabaret scene in which Phyllis Bedells, England's foremost premiere danseuse, and the Tiller troupe of London Palace girls appear.

The release for the 17th is William A. Brady's special production, "Life," based upon the spectacular play of the same name by Thompson Buchanan which had such a long run at the Manhattan Opera House, New York. Traverse Vale directed and the cast includes such well-known players as Herbert Bruce, Nita Naldi, Jack Mower, J. H. Gilmore, Arline Pretty, Leeward Meeker, Rod La Rocque, Edwin Stanley, Curtis Cooksey, Geoffrey Stein and Effinham Pinto.

On the 24th comes Dorothy Dalton in "Behind Masks," adapted by Kathryne Stuart from E. Phillips Oppenheim's popular novel, "Jeanne of the Marshes." Frank Reicher directed. Miss Dalton's leading man is Frederick Vogeding and the cast includes Julia Swayne Gordon, William P. Carleton, Kempton Greene, Lewis Broughton, Gladys Valerie and Alex Kaufman.

The final release of the month, scheduled for the 31st is the William de Mille production, "The Lost Romance," by Edward Knoblock, with scenario by Olga Printzlau. Conrad Nagel, Lois Wilson and Jack Holt are featured, with Fontaine La Rue, Mickey Moore, Maym Kelso, Robert Brower, Barbara Gurney, Clarence Geldart, Clarence Burton and Lillian Leighton in the supporting cast.

"Woman God Changed" Set for July 3, Heads List

Present-Day Screen Music

M. J. Mintz Believes Music Scores Will Aid in Educating Musicians

"MUSICIANS should welcome the coming of Synchronized Music Scores," states M. J. Mintz, vice-president and general manager of Synchronized Scenario Music Co. "It seems a pity that there are thousands of musicians in motion picture theatres to-day who are making little advancement over their style of playing, or are offering mighty few new selections in their accompaniments. This fact is all the more to be lamented considering the fact that motion picture music has advanced so much in the past year.

"In the use of our scores the musician is permitted the opportunity of playing the very pieces that please thousands of patrons of the big Broadway houses in New York. The world's greatest authorities on motion picture musical adaptations personally prepare each Synchronized score. Their choice of music aside from the original music they use in making up a score is assurance that the small town musician who plays these scores will please his audience by right of the fact that these men, heading our scoring staff, have made a life study of motion picture musical adaptations. That variety also is a factor in the making up of a Synchronized Score is certain when one remembers that our staff have entre to the largest library of music in the world.

"The future of music in motion picture theatres is assured, it is not alone sufficient to install a good orchestra in the music pit. For that orchestra to function properly it is necessary to make certain that its director fully understands the accompaniment of music to the screen action. Synchronized Music Scores have come to fill the greatest gap, and to relieve the greatest source of worry the exhibitor has known in the past. Where once it was a problem to obtain music fitted to the pictures booked by exhibitors, modern day methods have made possible the inauguration of a music score serivce, which for a small rental fee, assures the exhibitor and his musical director that their worries as to the synchronization of their music with the screen action is over."

Century Comedy Will Be Released July 27th

"The Thinker," the Century Comedy that was scheduled to be released on July 27th with an all-star comedy cast, has been changed to "The Whizbang." This is the first Century, since "Custard's Last Stand" that has featured no one star in particular. Florence Lee, Bud Jamison, and Lige Conley, all well known Century comedians, will be seen in "The Whizbang."

Universal's Specials for Fall

Nine Special Attractions Named for Sept. and Oct.

PRODUCTION has progressed so fast at Universal City since the return of Irving Thalberg, production manager, to the Coast following his conference with Mr. Laemmle, that it is now possible to announce definitely the first nine Universal Special Attractions of the fall season. These nine are the September and October releases and comprise releases of all the six Special Attraction stars, Frank Mayo, Gladys Walton, Hoot Gibson, Marie Prevost, Miss DePont, and Herbert Rawlinson.

To Frank Mayo, who has made a record the past year as a Universal Special Attraction star, falls the honor of opening the season on September 4th. His offering will be "The Shark Master," written and directed by Fred LeRoy Granville. Two leading women, May Collins and Doris Deane, support him. The scenes were mostly made at Catalina.

Gladys Walton's first picture on the new schedule will be "High Heels," formerly called "Christine of the Young Heart," by Louise B. Clancy. This picture was directed by Lee Kohlmar. In the cast will be found William Worthington, who resigned the megaphone for the time being, Frederick Vogeding, George Hackathorn, and the DeBriac twins.

Hoot Gibson, who is making his first appearance in five-reelers, will be seen in "Action," adapted from "The Mascotte of the Three Stars," by J. Allen Dunn. The direction is placed in charge of Jack Ford, who has a cast including Clara Horton, Francis Ford, J. Farrell McDonald, William Robert Daly, Jim Corey and Dorothea Wolbert.

The fourth picture introduces another of the new Universal attraction stars—Marie Prevost, in "Touch Me Not." This is a story written especially for her by Percival Wilde. The last includes Clyde Fillmore, Lionel Belmore, George Fisher, and Marie Crisp. King Baggot directed.

"The Rage of Paris" is the title of the fifth production, which will introduce the new star, Miss DuPont. DuVernet Rabell wrote the story under the title of "The White Peacock Feather." Miss DuPont is being supported by Jack Perrin, Eleanor Hickock, Ramsey Wallace, Leo White and J. J. Lance, and is being directed by Jack Conway.

Frank Mayo comes into the limelight for the second time in the fall schedule with William Harper Dean's story. "The Reverend Meddler," in which he will be directed by William Worthington. Mayo appears as a two-fisted circuit rider in the southern mountains. He is supported by Lillian Rich. The story appeared originally in The Country Gentleman.

Gladys Walton's second fall picture will be "The Ark Angel," by Hamilton Thompson, a vigorous drama of the West Coast fishing industry. Major David Kirkland, one of the screen's original directors, held the megaphone, and prominent in the cast are Jack Mower, William Welsh, Rex Rosselli, Anna Hernandez, Frances Hatton, C. B. Murphy, Alda B. Jones, and the Countess Decella.

Hoot Gibson is the star of the eighth fall production, a Peter B. Kyne story called "The Sheriff of Cinnebar." In addition to the leading women Molly Malone and Mary Philbin, Gibson is supported by Arthur Hoyt, Joe Girard, Charles Newton, Jim Corey, Mack Wright, Joe Harris, Joel Day, Richard Cummings, and William Merril McCormick. Reaves Eason directed.

The ninth production of the fall will star Herbert Rawlinson. The story chosen is "The Black Bag," a famous novel by Louis Joseph Vance. This production will start next week.

Pathe Announces Release Schedule for July 24

PATHE EXCHANGE, INC., announces a representative schedule of short subject features and the current episodes of two serials for release during the week of July 24.

"The American Badger" is the next of the series of "Adventures of Bill and Bob." "The Flirt" is the second of the series of re-issued one-reel comedies starring Harold Lloyd. Bebe Daniels, now a promising star in her own right, is featured with the comedian, and "Snub" Pollard, now featured in Hal Roach comedies, is Lloyd's running mate in the cast.

"The Lioness and the Bugs" is the title of the new animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. "No Stop-Over" is the latest Hal Roach comedy scheduled for release, featuring "Snub" Pollard." The chief elements of comedy are the tribulations of "Snub" and his wife trying to catch the elusive train for Long Beach.

The current episode of "The Yellow Arm," the Pathe serial starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured, is "A Nest of Knaves." The thirteenth episode of "The Sky Ranger" is titled "At the Last Minute." June Caprice is co-starred with George B. Seitz in the chapter play. Thrilling feats with the remarkable aeroplane make the current episode the most exciting yet presented.

Pathe Review No. 113 presents "The Newest Light on Earth," which gives an insight into illumination by radium. "Art and Animals" gives a few humorous impressionistic Zoo sketches by Cartoonist Hy Mayer in his Capitol Travelaugh. "The Manly Art" is the second and last round of a boxing demonstration caught by the Pathe Slow-Motion Camera. "His Majesty, Mont Blanc" shows the tremendous vistas of the Alps and their surrounding country in Pathecolor.

"Man of the Forest" Scores

Hodkinson Receives Fine Reports on Ben Hampton-Zane Grey Picture

"THE Man of the Forest," which was released by the W. W. Hodkinson Corporation as their contribution toward the recent Zane Grey Week, has pleased in every theatre where it has been exhibited, declares a statement just received from the Hodkinson headquarters.

In the statement, the Hodkinson home office submits some of the congratulatory telegrams that have been received from theatre owners and managers concerning the business done by "The Man of the Forest." A telegram from Charles Goddard, manager of the Goddard Theatre, Sacramento, Cal., is quoted as follows:

"'The Man of the Forest' a knockout. Congratulations to Ben Hampton on his masterly handling of this stirring Zane Grey story. Business great with me. Put some more over like this."

A wire from Howard Smith of the Palace Theatre, Buffalo, is quoted as follows:

"Congratulations on 'Man of the Forest.' Wonderful picture. Did larger gross business than any previous picture for the past six weeks. Give us more like it. Sure-fire summer attraction."

The Hodkinson statement continues as follows:

"Benj. B. Hampton's productions of Zane Grey novels have been building steadily in popularity for a very long period of time until the present day. The U. P. Trail was declared to be the greatest western picture every brought to the screen and demonstrated itself conclusively as a strong money-maker. 'The Man of the Forest' followed in its tracks, showing itself to be an even greater success than its predecessor. It is only natural, therefore, that exhibitors everywhere are anxiously awaiting the next Hampton-Grey-Hodkinson release which will be 'The Mysterious Rider,' conceded to be the greatest of all Zane Grey's novels."

New Selling Method for "Adventures of Tarzan"

THE marketing of "Adventures of Tarzan," the latest fifteen episode Tarzan serial starring Elmo Lincoln, to the various state right exchanges throughout the country, will be handled in a unique manner. Instead of following the usual custom of producing four or five episodes and signing contracts on the strength of these initial chapters, Louis Weiss, of Adventures of Tarzan Serial Sales Corporation, has announced that the entire fifteen episodes of this serial will be available for screening within the next month, at which time the actual marketing of "Adventures of Tarzan" will begin.

This procedure is followed for the purpose of giving all territorial purchasers an opportunity of viewing the serial in complete form before entering into contracts for the distribution of same in their respective exchange centers.

Pearl Shepard Added to Aladdin Comedy Cast

Supplementing its announcement of last week with respect to the new series of Aladdin Comedies which Shiller Productions will make for early Reelcraft release, R. C. Cropper, president of the Reelcraft organization, announces this week that work on the first of the series of comedies has already been begun at the Mittenthal Studios in Yonkers. Simultaneously, the announcement is made that Miss Pearl Shepard has been engaged as leading woman for the new series of comedies.

Miss Shepard is well-known for her work both in comedy and dramatic productions. Her most recent endeavor was in Ivan Abramson's "Mother Eternal," which played for several weeks on Broadway.

Ora Carew Will Head Grover Jones Cast

Ora Carew will again dip into the western "thriller" waters when the first of the new Grover Jones Productions is published. Such is the gist of the first publicity offering coming from the Hollywood studios of Grover Jones, a former comedy director who has entered the feature field at the head of his own unit.

Al. Gilbert Co. Starting First Production

The Al Gilbert Film Productions, Inc., announce that they are starting their first production on July 11th. It is entitled "Out of the Shadow" and included in the cast are Walter Miller, Norma Shearer, Paul W. Panzer, Jane Allyn and Jules Cowles. The story and continuity are the work of Thomas F. Fallon. Roy Sheldon is directing and Anthony Trigili is behind the camera.

Perret's Latest Pathe Release Due July 15

Another international romance, with a tale of intrigue and daring exploits in the United States and Europe, will be found in Leonce Perret's latest cinema creation, "The Money Maniac." Pathe will release this production, which has been scheduled for issue on July 31. The cast includes Lucy Fox, Robert Elliott, Ivo Dawson, Marcya Capri, recently voted the most beautiful woman in all Spain; Eugene Brion, a leading actor of France, and Henry G. Sell.

The action runs the gamut from the oil fields of Texas, to the mountains of the Spanish border, which affords a most picturesque background for some of the swiftest action of the play.

Paramount Week to Be Named for Lasky

Paramount Week this year, September 4th-10th, will be known among the members of the Paramount sales organization as "Lasky Week," in honor of the Famous Players-Lasky Corporation's production chief. This decision was made known last week to the district and branch managers by General Manager of Distribution S. R. Kent in a letter published in the "Paramount Week Flier." The letter in part follows:

"In naming the week of September 4th this year 'Lasky Week,' the Department of Distribution is proud to do honor to our First Vice-President and head of our Production forces.

"We unitedly promise Mr. Lasky that in his honor we will deliver the greatest week's business by far in our history."

Remarkable 'Sea Fight' Views in Pathe News

No issue of the Pathe News has ever contained a more remarkable picture than that showing an attack by destroyers on four superdreadnaughts of the Pacific Fleet, off San Pedro, Cal., easily the leading feature in Pathe News, No. 52. Views from sea and air give the most comprehensive idea of what an actual battle between the "devils of war" would look like. Every detail is clearly delineated, and it is probable that not even the sailors who were fortunate to participate in the battles during the great war received a bigger thrill than will any audience watching this feature of the Pathe News.

"Moonshine Menace" is Popular in West

The J. P. MacGowan action dramas are great favorites in the West, according to an announcement by the American Film Company. The company state that reports received from the Elliott Film Company of Minneapolis, which is distributing America's reconstructed features throughout Minnesota, North Dakota, Wisconsin and South Dakota, "Moonshine Menace," an adaptation of "Judith of the Cumberlands" with Helen Holmes, is netting some fine bookings.

Fox Releases Rouse Interest

Announcement That Fox Specials Are to Be Issued Brings Response

THE announcement made last week by William Fox that "Over the Hill," "A Connecticut Yankee," and other specials of the Fox brand, will be released direct to exhibitors, has brought a flood of inquiries to the Fox headquarters as well as expressions of commendation for the decision just adopted by the Fox organization.

The final selection of titles for the first eight pictures to be released through the Special Feature Department now makes possible, for the first time, the announcement of this entire group. The pictures are, without reference to the order in which they will be released, as follows: "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Shame,' "Perjury," "Thunderclap," "Footfalls" and Zane Gray's "The Last Trail." Two of these pictures had not been named in any previous announcement. "Thunderclap," which is a great melodrama of metropolitan life, was directed by Richard Stanton, whose special pictures "Checkers" won popular approval last season. "A Virgin Paradise" is an ambitious production directed by J. Searle Dawley. The picture contains a number of unusual elements, which will not be described prior to its release—a large part of the filming having been done on a tropical island in which wild animals are to be found in great quantities. This photoplay partakes of the nature of both spectacle and drama.

The announcement of these special productions in a group has led to confusion in the minds of some exhibitors, according to Ralph Proctor, who is in charge of the special feature department. The grouping of the Fox specials is only for purpose of announcement and for convenience in treating of them. The pictures will not be sold in a group under any circumstances. They will be marketed individually.

"Remorseless Love" Listed

Set for Release Aug. 10 by Select; Elaine Hammerstein Is the Star

WITH a number of productions completed from which to make a selection, Myron Selznick, vice-president in charge of production, has chosen "Remorseless Love" as the next Selznick-Elaine Hammerstein release. It is scheduled for August 10th. Work on the negative has been about completed and prints will go forward to the various Select exchanges throughout the country within the next few days.

"Remorseless Love" is from a story by Mary Lanier Magruder which appeared recently in one of the popular magazines. The screen version was written by Edward J. Montagne, staff writer for the Selznick organization who has a number of notable successes to his credit.

In that the subject matter has to do with the mountain districts of the South where feuds thrive and write drama into the lives of the most commonplace, "Remorseless Love" represents a departure from the kind of work with which Miss Hammerstein has been identified heretofore. Niles Welch has the principal male role in support of the star and Effingham Pinto is another player whose work adds much to the value of the picture.

The direction is by Ralph Ince. This is the first Selznick picture starring Miss Hammerstein which Mr. Ince has directed in many months.

Director Thos. N. Heffron, Sylvia Ashton and Wanda Hawley of the "Her Sturdy Oak" cast, a forthcoming Realart picture in which Miss Hawley is to be starred

F.I.L.M. CLUB OUTING

Interest is being aroused to a marked degree over the baseball game between teams of Motion Picture Theatre Owners Chamber of Commerce and F. I. L. M. Club.

F. I. L. M Club team is at practice nearly every evening under the management of Harry Buxbaum.

Mr. Wm. Brandt, president of the Chamber of Commerce, also baseball captain, is rounding his aggregation into shape for the big event. In accepting challenge sent him by Mr. Raynor of the Entertainment Committee, he writes as follows:

"Mr. Wm. Raynor,
"1600 Broadway,
"Pathe Film Exchange,
"New York City.

"My dear Mr. Raynor:

"I have your letter of June 27th with reference to the outing of the F. I. L. M. Club on July 27th at Glenwood-on-the-Sound, and also note your challenge to the Theatre Owners Chamber of Commerce to contest in a game of baseball.

"It may interest you to know that we have been secretly training a team for the entire winter and while I have not seen this team in action recently and therefore cannot challenge at the present writing yet, when you see the below line up, you will realize how much of a chance your F. I. L. M. Club will have. The line-up consists of the following:

"Pitcher, S. Schwartz, Oxford theatre; catcher, S. Peyser, Staten Island; first base, O. Miller, Oxford theatre; second base, R. Sanders, Marathon theatre; third base, Pop Wolf, Adelphi theatre; short stop, L. Bolognino, 623 Eighth avenue; right field, L. Gordon, Venice theatre; left field, L. Geller, Winter Garden theatre; center field, B. Grobe, Valentine theatre; coacher; Al Harstin, Regun theatre; umpire, Morris Goodman, Broadway Lyceum.

"In addition we have several other gentlemen in reserve whom we decline at the present time to name, for fear that because of this strenuous competition, you may ring in some professionals. We are very sorry for you.

"Cordially yours,
"(Signed) WM BRANDT."

On previous occasions so many children attended that the Entertainment Committee has seen fit to engage a trained kindergartner from the School of Ethical Culture to care for the kiddies. This will insure an opportunity for every mother to take part in the numerous ladies' contests.

The affair will be held at Karatsonyi's Inn on the Sound. Steamer Nassau will leave foot of East Thirty-sixth street, on Wednesday, July 27, at 12 o'clock noon.

Hodkinson Releases Are Being Heavily Booked

H. H. Hurn, Hodkinson representative in the Cincinnati territory, reports a heavy demand for Hodkinson pictures in his territory. Ike Libson of the Palace Theatre, Cincinnati, Ohio, has booked "The Man of the Forest," "Lavender and Old Lace," and "Keeping Up with Lizzie" for early play dates, while J. A. Maddox of the Southern Theatre, Columbus, Ohio, has also booked "Lavender and Old Lace."

Hope Hampton in Person

Hope Hampton is appearing in person this current week at the Broadway Theatre in connection with the presentation of "Love's Penalty," her latest production, booking through First National exchanges. Miss Hampton's daily appearances are said to be meeting with favor.

Viola Dana Voted Queen of Round Up at Reno

Viola Dana, chosen Queen of the Reno, Nevada, Round-up by a popularity vote has been presented with the freedom of the city.

Sunday night, July 3, was Viola Dana Night, with the city's five first-class theatres all showing the same Viola Dana picture at the same time. The picture selected was "Home Stuff." Miss Dana's program for the day called for her appearance in person at each of the five theatres. She also presented awards to the winners of the Tourists' Sociability Run, and was the guest of honor at the autoists' banquet.

Miss Dana arrived in Reno on Thursday, June 30, and was greeted at the station by the Round-up reception committee, who arrived in airplanes. The Round-Up Queen was taken by the air route to the field of activities.

BarmitzvahPartyShown in "Shams of Society"

Jewish home life is depicted with unerring realism in "Shams of Society," the first Walsh-Fielding production directed by Thomas B. Walsh and scheduled for early release by R-C Pictures Corporation.

Not the least engrossing of the numerous interesting episodes is the barmitzvah party held in accordance with the age-old Jewish custom of feting a lad of thirteen when he is confirmed and enters the church.

Sessue Hayakawa, starring in Robertson-Cole special features

Metro Film Goes from Rivoli to Rialto

Rex Ingram's production for Metro, "The Conquering Power," which drew capacity audiences to the Rivoli theatre, New York, the week beginning July 3, has been held over on Broadway by Dr. Hugo Riesenfeld, director of the Rivoli, Rialto and Criterion theatres, for exhibition at the Rialto, 42d Street and Broadway, the week beginning July 10.

Beach Chooses Director for New Production

Rex Beach has selected R. William Neill as his director for "The Iron Trail," which will be the first Beach production for release by United Artists. The leading role in the picture will be played by Wyndham Standing. Thurston Hall has been chosen for the heavy.

Kinograms Photographer Sails for Far East

When the American steamship Acropolis sailed from Pier 5, Army piers, Hoboken, on June 30th, she had on board E. Ross White, a Kinograms staff photographer, bound on one of the most extensive news gathering trips ever made by a news reel cameraman.

White is going to make pictures that will allow Kinograms to tell its patrons through the Educational Film Corporation and the exchanges of the First National, just what is happening in many of the countries of the Near East and Asia Minor—and he will visit some countries that have not been visited since before the outbreak of the world war, including several of the new Soviet Republics.

Goldwyn to Issue "The Old Nest" Sept. 11th

No matter how big the success of "The Old Nest" is, the photoplay will be released to exhibitors on September 11, announces Goldwyn. It will not be "roadshowed."

"Those who have booked Goldwyn pictures in the past will have first call upon this master production while it is fresh in the public mind," declares the Goldwyn announcement.

The same procedure will be followed with the other big Rupert Hughes picture, "Dangerous Curve Ahead," which will be released to the exhibitor on October 2. Both pictures will receive first runs in 150 key cities in the first week of their release.

Violet Mersereau, one of the cast of "Nero," a forthcoming Fox production being made abroad, with J. Gordon Edwards directing

Director Walsh Credits His Cameraman

Technical men of the highest calibre helped Director Thomas B. Walsh to make his first independent production "Shams of Society." It is scheduled for early release by R-C Pictures Corporation.

Mr. Walsh has no hesitancy in giving full credit to his chief cameraman Jack Stumar, and his manager of production, Bernard Siebel. "Co-operation," said he, "is the keynote of success in everything where the work of more than a single individual is involved."

Illustrates use of the ARCO WAND Vacuum Cleaner (No. 341-T, Truck Type) for cleaning carpets, runners and floors in a Moving Picture Theatre. Very easy to collect all the dirt from under as well as around the seats. Can also be used for cleaning upholstery and hangings.

Arco Wand Truck Vacuum Cleaner

Hundreds of small and large theatres adopted ARCO WAND TRUCK VACUUM CLEANERS with a *very noticeable saving in time, labor and cost.*

Many of these theatres were already equipped with permanent vacuum cleaning systems, but ARCO WAND TRUCKS used so much less current and were so convenient to handle that the permanent cleaning system has been abandoned.

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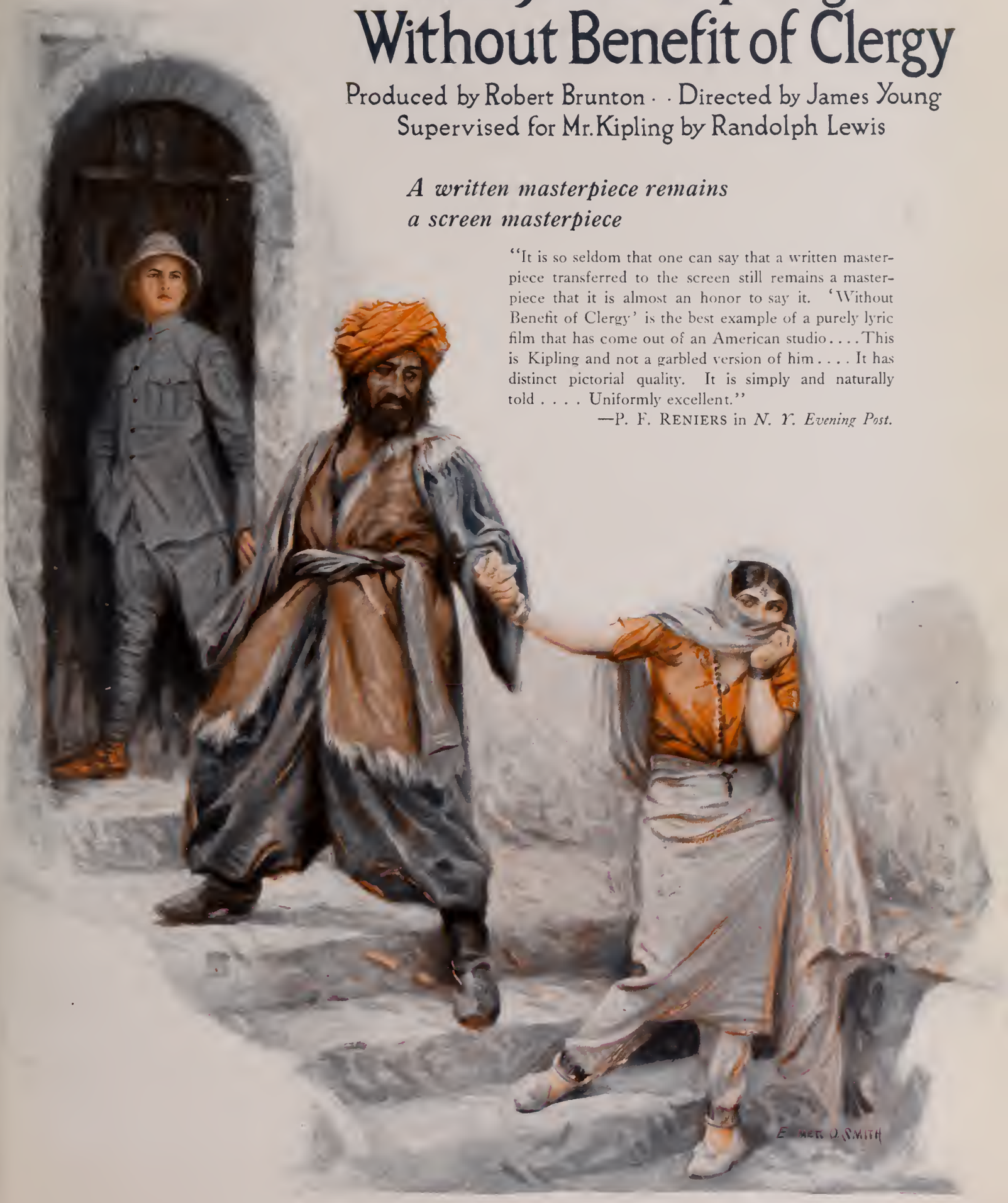
Rudyard Kipling's Without Benefit of Clergy

Produced by Robert Brunton · · Directed by James Young

Supervised for Mr. Kipling by Randolph Lewis



A written masterpiece remains a screen masterpiece

"It is so seldom that one can say that a written masterpiece transferred to the screen still remains a masterpiece that it is almost an honor to say it. 'Without Benefit of Clergy' is the best example of a purely lyric film that has come out of an American studio . . . . This is Kipling and not a garbled version of him . . . . It has distinct pictorial quality. It is simply and naturally told . . . . Uniformly excellent."

—P. F. RENIERS in *N. Y. Evening Post.*

RUDYARD KIPLING'S

classic

"Without Benefit of Clergy"

They saw, and they said:

"Will grip the sympathy of any audience"

"James Young scores . . . . it is a masterpiece of visualization of a short story known the world over . . . . will grip the sympathy of any audience . . . . realism to the Nth degree."

—*Trade Review*.

"A fine achievement"

"A story that has been screened without being murdered.... a beautiful example of screen interpretation . . . . a fine and sincere achievement . . . . an almost ideal romance."

—AGNES SMITH in *Morning Telegraph*.

"A glamorous love epic"

"A bit of gossamer thrown to the screen . . . . A glamorous love epic of the East, with splendid settings and a fine atmosphere. Lives up to the quality of the original."

—*N. Y. Sun*.

"To be heartily congratulated"

"A worth while production, more faithful to its original than one dared hope. Exceptionally well staged . . . Should be heartily congratulated."

—*N. Y. Times*.

"Colorful and touching"

"Colorful and touching . . . . Kipling has been followed faithfully and simply . . . . It has distinct character of its own."

—ALISON SMITH in *N. Y. Globe*.

"Wonderfully staged"

"As well done as it could be, with lots of little human touches . . . . Wonderfully staged." —HARRIET UNDERHILL in *N. Y. Tribune*.

"Vivid and colorful"

"A most vivid and colorful character sketch of life in India. In every little detail Kipling transferred to the screen." —*Motion Picture News*.

And we say again—"had Kipling written only this; had Young directed only this; this picture would proclaim them masters."

PATHE

Distributors

Fairbanks Spending Million

That Will Be Cost of "The Three Musketeers" When It Is Completed

A STATEMENT from the headquarters of the United Artists Corporation announces that "The Three Musketeers," which Douglas Fairbanks is now making for release by United Artists, will cost the star one million dollars. The story has been adapted from Alexander Dumas' famous novel by Edward Knoblock. Fred Niblo is directing. The statement from the United Artists' home-office follows:

"Very few times in the history of the motion picture industry has a photoplay been produced on as lavish a scale as the forthcoming Fairbanks offering. Nearly a hundred thousand dollars have been spent on costumes, and more than half that amount on exterior sets, not counting the ship and pier yet to be built."

"The payroll is more than three times as heavy for this picture as it has been on any previous Fairbanks film," says John Fairbanks, Doug's brother and business manager. "Our aim has been to get the best talent available, regardless of cost.

"More women are appearing with Doug in important roles in "The Three Musketeers" than have ever before been seen with him in a photoplay. Marguerite DeLa Motte, Mary MacLaren and Barbara La Marr, all stars in their own right, are among the highest paid photoplayers on the screen.

"All told, there are one hundred and sixteen persons in the cast, not counting the extras, and the weekly payroll for 'The Three Musketeers' reaches the staggering figure of $50,000 a week.

"It is believed by Director Niblo and Doug that this picture will be completed about the middle of July, following which place will be immediately laid by Fairbanks for the production of 'The Virginian,' most of which will be filmed in Wyoming, where the story is laid."

"Determination" Finished

To Get B'way Showing in the Fall; "The Threshold" Due in Fall Also

WITH the announcement by James W. Martin, president and general manager of the United States Moving Picture Corporation, that "Determination," the elaborately staged super-attraction, which has been in process of production at their Grantwood, N. J., studios for nearly a year past, has at last been completed, comes the further news that the company has also finished work on its second feature-offering.

"The Threshold," which is the title of the new picture, is five reels in length, and is said to possess many novelties of setting and theme. It was made under the direction of Joseph Levering in co-operation with the author of the story, Garfield Thompson, the well-known writer, and Herbert L. Messmore, the technical expert of the United States Moving Picture Corporation. No expense has been spared to make the production in entertainment and box-office attraction value the equal of any program feature now being offered, it is declared.

According to present plans, "The Threshold" will either be sold outright or released through one of the larger distributing organizations, while "Determination," the company's multiple-reel super-feature will first be presented as a special attraction at one of the Broadway houses this fall, before being released generally throughout the country.

The United States Moving Picture Corporation is the organization which four months ago took over the tangled affairs of the United States Photoplay Corporation, after the latter had gone into the hands of the receiver. In addition to taking over the task of liquidating outstanding accounts, reported to be some $80,000, due creditors of the United States Photoplay Corporation. Mr. Martin, head of the new company, and James K. Polk, an attorney of Washington, D. C., undertook the completion of "Determination," which was then only about two-thirds finished. They not only completed "Determination," but also began filming of "The Threshold," which is scheduled for release in the fall.

Edw. Atkinson to Make Series for Hodkinson

THE W. W. Hodkinson Corporation announces that they have just signed a contract with Edward J. Atkinson for a series of productions which Mr. Atkinson will make for Hodkinson release. Mr. Atkinson is well known in the motion picture industry, having been associated with such organizations as Famous Players-Lasky Corporation, Benj. B. Hampton Productions and others.

The productions, which are to be supervised in every detail by representatives of the Hodkinson Corporation, will be directed by Joseph DeGrasse, whose career has been a long and eminently successful one.

"It is confidently expected that these new Joseph DeGrasse Productions (as they will be called) will be eminently worth-while in every respect and altogether typical of the pictures which in the past have been released beneath the Hodkinson Banner," declares the announcement from the Hodkinson headquarters.

Numerous "A.P." First Runs

Associated Producers Product in Biggest Houses During Hot Spell

AN unusual number of first run showings is reported for Associated Producers pictures by that company. The fact that these will be shown at the peak of the summer season, is pointed out as a proof of the popularity of "A. P." pictures. A goodly number of the houses will run nothing but Associated Producers pictures.

To begin with, the Strand theatre, New York, will play "Mother O' Mine," the latest Thomas H. Ince production, for the week beginning July 31st. Following this, the picture will play the entire Loew Circuit. "Home Talent," the five-reel scream of the screen, by Mack Sennett, is scheduled to play a week at Shea's Hippodrome, the leading theatre of Upper New York State. "Mother O' Mine" is slated to go into the new Tivoli in Chicago.

Other first runs are "Love's Outcast," at the California theatre, and Miller's theatre in Los Angeles; "Foolish Matrons," at the Symphony theatre in Los Angeles, and at the California theatre in San Francisco; "Mother O' Mine," at the Gift's theatre, Cincinnati, Kunsky's Madison of Detroit will show "Foolish Matrons"; The Blue Mouse at Seattle "Mother O' Mine"; The Strand in San Francisco "Home Talent"; The Blue Mouse in Minneapolis "A Small Town Idol," and the New Allen in Cleveland "Foolish Matrons."

"I Am Guilty" has just completed a tour of the entire Loew circuit, where it will be followed by the Frothingham production which ran at the Capitol, "The Ten Dollar Raise."

Ray to Film Hoyt Play

"Midnight Bell," Famous in 1889 Will Be First National Release

THROUGHOUT the United States where, from twenty to thirty years ago the Hoyt plays were the talk of the theatre-goers, "Hoyt pictures" may soon become almost as familiar a line. Announcement that in his next presentation by Arthur S. Kane, Charles Ray is to star in "A Midnight Bell," the production which First National has set for release August 22nd, has aroused a flood of memories in the minds of comedy-lovers, who hail the pictured revival of this classic as the return of a long-absent friend.

Students of stage history regard as a happy coincidence that Mr. Ray should film the Hoyt play in which, on its first New York appearance, March 5th, 1889, Maude Adams had the ingenue role. That premier took place in the old Bijou theatre, on the west side of Broadway, between 30th and 31st streets. Miss Adams, then in her early professional career, was playing in "Lord Chumleh," under Daniel Frohman, for $35 a week when "A Midnight Bell" was produced, but was released that she might act in the Hoyt play with her mother.

Maude Adams has long been regarded as one of the most conscientious artists on the stage. Charles Ray enjoys the same distinction among film stars. Both are devoted to their beloved work and they are akin also in their love of home and study and their genuine dislike for unnecessary notoriety and public appearances. For years many persons believed her fidelity to her work was a studied affectation with Maude Adams and there are still those who regard Mr. Ray's consistent refusals to show himself before audiences as a pose. Whoever has come in touch with them knows, though, that both are in deadly earnest in their opinions.

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The best bets of the season

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Featuring SID SMITH

Read this from Wid's, July 3rd

"THE HALLROOM BOYS are growing better and funnier with each performance ****You can certainly depend upon them to tickle your audience **** if you are anxious to get some new sure-fire laughs, look into them."

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FEDERATED FILM EXCHANGES of AMERICA, INC.

A scene from Ambrosio's "Theodora," to be distributed by Goldwyn

"Theodora" Released in Fall

Goldwyn's Italian Spectacle Will Be Shown at Legitimate Theatre

THE Ambrosio production of "Theodora," a spectacular film version of the Victorien Sardou drama in which Bernhardt won great renown, will be the first of Goldwyn's Italian photoplays to be released in the fall, it is stated.

The spectacle probably will receive a New York pre-release showing in a legitimate theatre at the regular theatrical scale of prices, as in the case of "The Old Nest." In keeping with Goldwyn's policy to give the exhibitors who have rented and shown Goldwyn productions a chance to make first money on "Theodora," the film will not be roadshowed, according to present plans, declared a statement from the Goldwyn headquarters.

"Theodora" was two years in the making, declares Goldwyn, and a total of 30,000 persons were employed in picturizing the famous story. The sets are reported to have been prepared by the Vatican architect and to have required six months to build them.

Rita Jolivet, the actress who was brought to this country from France, to play the lead with Otis Skinner in "Kismet," acts the role of Theodora.

This spectacle, made by the men who produced "Cabiria," is declared by Goldwyn to be a bigger and more spectacular production than that famous photoplay, which is now being revived as a big theatre attraction. Its story is based on the attempt of Empress Theodora of Byzantium (Constantinople) to revive the old paganism which the Emperor Constantine had suppressed in favor of Christianity.

"Journey's End" At Capitol

Hugo Ballin's Titleless Masterpiece to Have Big N. Y. Premiere

"THE Journey's End" is to play the big Capitol Theatre, New York City, the week beginning July 17th. Officials of the Capitol Theatre, — chief among them Samuel Rothaphel,—are highly enthusiastic about the picture and expect to achieve great results with it, announces the Hodkinson organization.

"The Journey's End" is the first serious drama ever created without a single sub-title. The cast is a splendid one. Mabel Ballin in the leading feminine role, leaves nothing to be desired. It is said that her work in "The Journey's End" far surpasses any of her triumphs in the past. Another prominent member of the cast is Wyndham Standing, who has been seen in support of practically every female star of any importance. Numbered among his greatest successes are "The Isle of Conquest" in which he played opposite Norma Talmadge and "Rose of the World," which he made with Elsie Ferguson. Mr. Standing will also be remembered for his remarkable work in "Earthbound."

Another featured member of the cast is George Bankcroft, a "find" of Hugo aBllin's. In "The Journey's End" Mr. Bancroft makes his first bow to the picture-going public but so excellent a performance does he give that all those who have witnessed it confidently assert for him a brilliant screen career.

Hodkinson Picture Is Booked by Loew

Herbert Ochs, Hodkinson representative in Cleveland, has closed a contract with Fred Desburg of the Loew's circuit for a full week's simultaneous showing of "Keeping Up With Lizzie," at Loew's Euclid and Liberty Theatres in Cleveland, Ohio. These showings will begin on the release date of the production, May 29th, 1921.

Work Begun on "Flower of the North"

With the completion of the cast for "Flower of the North," production has already begun on this Vitagraph special based on the popular novel of the same name by James Oliver Curwood.

Henry B. Walthal will have the leading male role of Philip, and Pauline Starke will appear opposite Mr. Walthal as Jeanne. Emmett King has the powerful role of D'Arcambal and others include Harry Northrup as Thorpe, Joe Rickson as Pierre, Jack Curtis as Blake, Walter Rogers as McDougall, William McCall as Cassidy and Vincinte Howard as Sachigo. In addition there will be hundreds of extra players for the lumber camp scenes and an entire tribe of Indians.

David Smith is in charge of the production.

Cullen Landis the Lead in New Goldwyn

Goldwyn has selected Cullen Landis to play the leading role in the first original scenario prepared for that corporation by Alice Duer Miller. This comes as a reward of merit for the long line of parts that Mr. Landis has played so effectively as a member of the Goldwyn Repertory company during the past two years.

His first big hit as a Goldwyn player was in the Rex Beach photoplay, "The Girl from Outside," followed by the leading role in "It's a Great Life," from Mary Roberts Rinehart's story, "The Empire Builders," J. Wallingford Speed in Rex Beach's "Going Some," "Rab in "Bunty Pulls the Strings," the younger brother in "Snowblind," and one of the sons in Rupert Hughes' big success, "The Old Nest."

"The Soul of Man" for Producers Security

Lee Francis Lybarger, the well known lecturer and author, has given the screen a powerful story of love and hate in his big production, "The Soul of Man," which is now being titled and cut by the Producers Security Corporation relative to its general distribution.

The Producers Security exploitation bureau has a handsome press book on the presses, the cover being a specially designed drawing of an allegorical scene. The book will be in three colors, with some new ideas inserted by the publicity heads.

Dorothy Dalton, Paramount star and her mother, Mrs. J. Hamilton Dalton, of Chicago

A scene from "The Conquering Power," a Rex Ingram production, released by Metro. Alice Terry, of "Four Horsemen" fame, is the girl

"Conquering Power" a Hit

New York Critics Shower Liberal Praise on New Rex Ingram Picture

"THE Conquering Power," the Rex Ingram production for Metro shown this week at the Rivoli Theatre, has been greeted by reviewers with a unanimity of praise. Some critics expressed the opinion that "The Conquering Power," surpasses the "Four Horsemen."

The *Evening Mail* said: "In many respects 'The Conquering Power' was a test of Ingram's real ability as a director. When 'The Four Horsemen of the Apocalypse,' his first great effort, scored its sensational success, the wonder was expressed if he could ever equal that work. His answer is found in 'The Conquering Power,' for in the latter film he has actually surpassed 'The Four Horsemen.' Artistically the film is magnificent, a masterpiece, a superb background for a powerful story, impressively told."

P. F. Reniers, writing in the New York *Evening Post*, says:

"It has an ease of continuity that is soothing in effect; the tonal shadings of its photography seem equivalent to the elusive quality of sensuous music; and Mr. Ingram's groups fall, dissolve and fall again into pictures so well composed that one regrets the necessity for continuous movement."

Hariette Underhill in the New York *Tribune:* "'What do you want now?' they say, and we answer, now once and for all, another 'Conquering Power.' We sat spellbound while the story was unfolded on the sereen, charmed by the youthful appeal, vivacity and cleverness of Rudolph Valentino, by the restful and perfect continuity of the story, by the gorgeous photography, by the most excellent and beautifully brief titles, and by the splendid direction of this man, Rex Ingram."

Alan Dale in the *American*: "It is a relief from the slop of the average pieture story, with its tiresome everydayness and its stupid characters. In fact, it sidesteps away from the beaten track and please admit that is an important thing to do. . . . It is an interesting and faithful picturization of a famous story. . . . A more charming heroine than Miss Terry it would be difficult to find. She was not only extraordinarily pretty to look at but she was girlish, ingenuous and perfectly irresistible."

Stern Back from Coast in Optimistic Mood

Abe Stern, treasurer of Universal Film, has arrived in New York from the West Coast. He is especially optimistic over the results obtained in the filming of Von Stroheim's "Foolish Wives," and believes the pieture "will make a fortune." He declares the hard times experienced during the spring have had their beneficent side in emphasizing the value of strictest economy. The fall releases of Universal, he predicts, "are going to set the pace in the production field." Mr. Stern plans to leave for Europe on July 5.

Well Balanced Cast in "Garments of Truth"

George D. Baker has assembled a notable cast for "Garments of Truth," his second production to be made by S-L Pictures for Metro. Heading the list of players is Gareth Hughes, star in this Freeman Tilden story. Mr. Hughes also was starred in "The Huneh," Mr. Baker's first production of the series.

Ethel Grandin will play opposite Mr. Hughes. John Steppling seen also in an important role in "The Hunch" will enact the part of a small town mayor in the picture.

Graham Pettie, Margaret McWade, Walter Perry, Frank Norcross, Harry Lorraine and Frances Raymond also have been selected for parts in "Garments of Truth."

A. P. Closes Deal for So. America Distribution

COVERING the entire feature output of Associated Producers for a period of two years, Al Lichtman, general manager of Associated Producers, represented by Arthur Levey, his foreign sales manager, consummated a deal last week with the Argentine-American Film Company of Buenos Aires, whereby the latter company will act as distributors of all "A. P." feature productions released during the years of 1921 and 1922 in seven South American countries.

The seven countries concerned in this big deal are Argentine, Paraguay, Uruguay, Brazil, Chile, Peru, and Bolivia. The arrangement begins with the first Associated Producers picture released, which was Thomas H. Ince's famous box-office attraction, "Homespun Folks," and includes all feature productions so far released or to be released.

Pathe Serials Up to the Standard, Says Pearson

Commenting on Sydney Cohen's speech before the New Jersey Exhibitors' convention, during which Mr. Cohen declared that the coming year "will have to see pictures with more action, more story, and more human interest," Elmer Pearson, director of exchanges, declares that the Pathe serial companies have been endeavoring to turn out just the sort of screen material endorsed by the M. P. T. O. of A. president. Mr. Pearson says the productions now under way are being given unusual attention and considerably more time.

"Charles Hutchison and Ruth Roland have been working for months on their newest episode plays, which will not be released until the Fall. In fact, Miss Roland's next serial will not be issued until mid-winter, if present plans hold true," declares Mr. Pearson.

"The stories for these productions were chosen for their action, their color, and the intensity of their drama. They are certain to fill the bill, as pronounced by Mr. Cohen, neeessary for the building up of box-office receipts during the coming season."

Betty Compson in New Role; Chaney in Cast

A statement from the Goldwyn home-offiee declares that Betty Compson's role in "For Those We Love," which is scheduled for release by Goldwyn, is entirely different from any in which the star has previously appeared. She takes the part of an unsophistieated young lady of the country village type, who makes herself the target of the local gossipers by befriending a gambler who has saved her from drowning. Lon Chaney plays the part of the gambler. In the cast are Frank Campeau, Dick Rosson, Walter Moroseo, Bert Woodruff and Camille Astor. Arthur Rosson directed.

Century Comedies Plant Is Being Enlarged

TO make room for the new producing companies that are being installed to make Century Comedies for Universal, ground has been broken to enlarge the Century studio. Carpenters have been at work for the past week making additional dressing rooms, property rooms, and several new stages. Since Alf Goulding's new company started making Harry Sweet Comedies, with Tom Buckingham alternating, and Fred Fishback's company, consisting of Brownie and Baby Peggy Montgomery, have been working at topnotch speed, the studio has become very much congested.

Great strides are being made to enlarge Century's studio to such a point that each director will have his own stage, with three stages ready for emergency. At present Alf Goulding is finishing "Stealin' Home," Fred Fishback is finishing Brownie's latest with Baby Peggy, "Brownie's Little Venus," and Buckingham may handle Dorety's next picture, the tentative title being "Way Down West."

Walsh Seeking Lumber Camp Locations

R. A. Walsh, who is soon to begin production of "Kindred of the Dust," the Peter B. Kyne story, has been swamped recently with invitations from Chambers of Commerce and lumber companies in the northwest.

Mr. Walsh eventually may yield to the pleading of Peter B. Kyne, who wishes to point out to the producer of "Kindred of the Dust" the exact locations which Mr. Kyne had in mind when he wrote his famous story.

Veiller to Direct Bert Lytell's New Subject

Bayard Veiller will direct Bert Lytell in "Lady Fingers," that star's next Metro production after "Junk," the Maxwell Karger production in which Mr. Lytell at present is working at the Hollywood studios of the company. The story was written by Jackson Gregory and prepared for the screen by Lenore Coffey of the Metro West Coast scenario department.

For Short-Subject Program

Elmer Pearson Endorses Rothafel's Lead and Thinks More Will Follow

BACK of Samuel L. Rothafel's success in the presentation of an all-short-subject program at the Capitol Theatre in New York, is a significance that clearly indicates the trend of the times in motion picture presentation, according to Elmer Pearson, director of Exchanges of Pathe.

"Exhibitors who regard the feature (assuming it to be five reels or more in length) as an absolutely essential unit of their program, are laboring under an erroneous impression of public taste," asserts Mr. Pearson.

"To get the real inside viewpoint of the public on the question of short subjects as a form of entertainment, I visited the Capitol Theatre twice during the week of July third. I was particularly impressed, to begin with, by the very large crowd that attended both performances. despite the holiday time, and the weather which drove the thermometer up around ninety.

"It is possible to sense the feeling of an audience, by giving it careful attention, and I feel that on each of my visits to the Capitol, I caught the 'crowd psychology.'

"There were persons in each audience who could not possibly have sat through a so-called feature of five reels or more. In their state of mind, brought about by the weather, they had to have their entertainment in short jolts, as it were. It had to be brief and snappy. That is what Mr. Rothafel gave them. The Harold Lloyd comedy, 'Among Those Present' which was featured on the Capitol program, seemed to act as a tonic—a bracer, perhaps—for an audience that was ill at ease with itself when it entered the theatre.

"The other units of the program, fitted in very nicely around the Lloyd comedy, and the musical presentations were of such a nature as to add more laurels to Mr. Rothafel's credit.

Mr. Rothafel has set a precedent. Broadway has found a bill of short subjects to its liking. Other leading showmen no doubt will follow."

Pioneer Has New Picture

"Out of the Dust" Already Booked on Loew Circuit, States Lefcourt

"OUT OF THE DUST," John P. McCarthy's dramatic American screen epic which has been acquired by the Pioneer Film Corporation, will be shown in all the Marcus Loew theatres early in August.

In making this announcement, President A. E. Lefcourt of the Pioneer Film Corporation points out with particular pride that this feature, "Out of the Dust," is the first release of a series of specials to be released under the Pioneer banner during the season 1921-22, and represents one of the biggest feature photo-plays the Pioneer Film Corporation has ever offered exhibitors.

Mr. Lefcourt expressed his gratification on the booking of "Out of the Dust" on Mr. Loew's entire circuit of theatres, and called particular attention to the fact that this newest photo-play represents the work of a master producer and director who gained his inspiration for the making of the picture from the famous paintings of Frederic Remington. Incidentally, the release of the picture marks the first introduction of Remington reproductions through special arrangements made with Collier's.

The cast in "Out of the Dust" is a distinguished one and includes Russell Simpson, Dorcas Matthews, Robert McKim, little Pat Moore, "Mickey" Moore, Jane Talent, Francis Fowers, Bert Sprotte and Edward Jobson.

"I am particularly pleased that Pioneer has acquired this splendid production," said Mr. Lefcourt yesterday. "It is just such a picture as 'Out of the Dust' that reflects credit to the independent field and encourages the independent producer."

New Selznick Pictures to Start Next Week

Selznick Corporation next week will put two new pictures in work at Fort Lee. One will be "The Way of a Maid," starring Elaine Hammerstein under the direction of William P. S. Earle. The other will be "The Man of Stone," starring Conway Tearle under the difection of George Archainbaud.

The Hammerstein picture is from a story by Rex Taylor, Lewis Allen Browne, of the Selznick staff, wrote the continuity. "The Man of Stone" was written by John Lynch and Edmund Goulding; Mr. Browne also wrote the scenario for the production.

"Runaway Train" Meets with Big Success

Lyman H. Howe's "A Runaway Train," recently released by Educational Film Exchanges, is meeting with exceptional success in first run bookings all over the country, declares a statement from Educational Film Corporation.

This single-reel feature was the only short subject ever brought back to the Capitol theatre in New York for a second showing.

"I think it is the best short subject I have ever seen," wrote S. L. Rothafel, of the Capitol.

Managers of other big theatres throughout the United States agree with Mr. Rothafel, according to information from the branch exchanges of Educational received at Educational's headquarters.

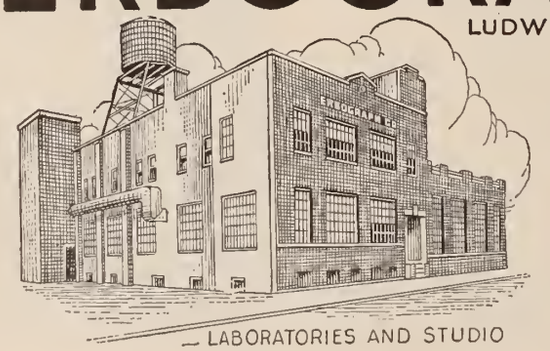
Realart's Ass't-Treasurer Back from Coast

Returning from an extended tour of the Realart branch offices, Mr. Dario L. Faralla, assistant treasurer of Realart Pictures Corporation, spoke of the completion of the increased production facilities at the company's West Coast studios.

"The third stage and the new dressing rooms have already been completed," said Mr. Faralla, "and still further improvements are expected to start shortly. The plant as it now stands is adequate for present needs, but owing to the steady increase in the demand for Realart pictures, we are going right ahead planning for the needs of the future."

ERBOGRAPH COMPANY

LUDWIG G B ERB PRESIDENT



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ome of those who are responsible for the Christie laughmakers, released by Educationol. In the center is Al Christie. On his left are Eddie Barry id Neal Burns, and on his right Earl Rodney and Bobby Vernon. The beauties above are, from left to right, Vera Steadman, Dorothy Devore and Viola Daniel

ouis Nalpas, Prominent French Director, Here

Louis Nalpas, the famous French rector, has arrived in New York id is stopping at the Hotel Astor. . Nalpas, whose studio is at Nice, rance, has brought with him two his most recent big special pro- ctions, "Mathias Sandorf," which a serial, based on Jules Verne's lebrated story; and a ten reel per-special, "Tristan and Isolde," hich is regarded as one of the eatest foreign pictures that has t been brought to this country. It is understood that Mlle. Nar- a, the noted Spanish beauty, will starred in the next picture that Nalpas makes, although it is t yet definitely known whether picture will be made in this ntry or at the director's studio Nice.

gnola Ready to Start New Cosmopolitan

Robert G. Vignola, director of cial productions for Cosmopoli- , who has been vacationing for past six weeks, has returned to ernational Studio and is busy get- g set for his next production. w soon he will begin to do ac- l "shooting" has not been decid- as yet, but Vignola is busy going r his story and choosing his cast, l getting everything ready. he title and nature of Vignola's t story is kept secret for busi- s reasons and will not be divulg- until after production has been un.

The Release Pages Will Appear in Next Week's Issue

New Educational-Christie Deal

Comedy Producer Will Supply 24 Two-Reel Comics a Year

E. W. HAMMONS, president of Educational Film Exchanges, Inc., has contracted for twenty-four two-reel Christie pictures a year for a term of several years, according to a statement just issued from the headquarters of the Educational Films Corporation.

During the last year Christie made, besides the short pictures for Educational, three longer feature pictures. The success of the two-reelers, however, has been so exceptionally good that Mr. Christie has decided to put every effort of the Christie staff into the production of the shorter pictures exclusively and in the coming year he will make none of the longer type.

"Al Christie occupies a unique position in the motion picture field today," says the statement from Educational's headquarters. "In spite of the undisputed appeal in many quarters of the slapstick type of comedy, Mr. Christie has held firmly to the policy of making only the very highest class of dressed up comedy, each picture being built primarily on a humorous story rather than on individual rough-and-tumble situations.

"Due to the public's desire for something new in the comedy line continually, many brands of comedies have flourished and died since the Christie Company was organized five years ago. There has been only one other comedy company in the United States that has been able to exist as long. Yet Christie Comedies have been of such consistent quality and have shown such a steady growth in direction, casting, photographic quality, story selection and general interest that instead of facing a smaller market, the Christie Comedies are now selling more generally than ever before in their history.

"When Educational took over distribution of the Christies with the completion of the Educational branch organizations about eight months ago, arrangements were made whereby virtually twice the amount that had previously been spent on each comedy was expended. Exhibitors have realized that with Educational's cooperation much more expensive and much better pictures were being made, and the result has been that the gross receipts on the pictures have jumped 100 per cent.

"Before work was begun on the new year's series of two reel comedies, Mr. Hammons visited the Christie studios in Los Angeles and spent considerable time discussing with directors, actors and photographers just what the exhibitors were seeking in the way of the Christie type of picture. The first three pictures made under the new contract have not only shown the customary advance, but have gone a great stride further, setting a distinctly new mark in short comedy.

"'Nothing Like It,' which will be the first Christie Comedy released in the new year, and 'Oh Buddy,' also to be released in August, are without doubt features in themselves. 'Nothing Like It,' featuring Dorothy Devore with Eddie Barrym, Earl Rodney and an all-star cast, brings to film comedy something new in the way of costuming and is an elaborate production. An entire theatre had to be built to make this picture, which represents the efforts of a small town theatrical club to give a play that would live forever in the memory of the villagers. Dorothy Devore, playing Cleopatra, is seen in costumes that would make even the Queen of the Nile envious. Helen Darling and other members of the cast are costumed accordingly.

"'Oh Buddy,' featuring Neal Burns with Vera Steadman, is one of the fastest comedies ever produced. Burns does as fine work in this picture as he has ever shown.

"'In For Life,' the third of the series, has just been completed. For it a handsome Gothic church was built where the Nile had stood a short time before. It was used for the most handsome wedding scene that Christie has ever made. In the midst of the wedding Laddie, the beautiful collie that made such an auspicious screen debut in 'Sneakers,' is seen coming down the aisle dragging the kennel to which he had been tied to keep him from being a witness to his master's wedding ceremony."

Norma Talmadge Revival Set for July 20th

Another of the Selznick revivals is announced for release on July 20th. It is "The Moth" starring Norma Talmadge, under the direction of Edward Jose.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Five Kineto Subjects Well Received

ALL of New York's daily newspaper motion picture critics extolled Mr. Rothafel's idea of a short subject program when they reviewed this week's offering at the Capitol theatre, and several of them went out of their way to pay an especial compliment to the Urban Popular Classics, of which there are several on the program.

The Times said: "After a ballet . . . there comes what many persons will probably consider the most interesting number on the program—a set of Charles Urban's Kineto subjects, 'Ancient Customs of Egypt,' 'The Science of a Soap Bubble,' 'From Egg to Chick,' 'Rare Animals,' and 'The Hare and the Tortoise,' all as entertaining as informative, which is what the so-called educational pictures should be."

Other papers to comment favorably on the subjects were The Tribune, The Herald, and The New York Commercial.

Canadian Demand for Sonora Subject

The Sonora Films Corporation is receiving many requests from Canadian exhibitors for "The Twice Born Woman," which is now playing its successful fourth week at the New York Hippodrome. The Sonora company are busily answering letters of inquiry in regards to the picture, and they believe earnestly that it will be one of the greatest picture triumphs that Canada ever witnessed. One can gather from the theme that the picture has the qualities for such a triumph.

Drawn from legend, tradition and scripture, this symbolic drama depicts the worldly triumphs, the penitence and the atonement of Mary of Magdala.

Roy Steward in Series of Westerns

George Edwardes-Hall is directing the first of the six Northwestern and Western dramas, starring Roy Steward, which are now being made by the Harmony Film Company of Los Angeles, for release through the Sunnywest Film Co., of New York. It is promised that the supporting cast will comprise many well known favorites.

This series of six does not include "Judge Her Not," nor "Wolves of the Range," already completed by Harmony Film Co.

Johnny Hines in Feature

C. C. Burr Describes "Burn 'Em Up Barnes" Ready for Independents

IN announcing the completion this week of the filming of Johnny Hines' newest offering, "Burn 'em Up Barnes," an automobile racing story in which the star makes his debut to stellar honors in feature length productions, Charles C. Burr, the producer and the managing executive of Affiliated Distributors, Inc., submits a summary of the outstanding features of the production which are thought to have an appeal quite as potent to the amusement seeker as to the showman.

"In my judgment," states Mr. Burr, "'Burn 'em Up Barnes,' featuring Johnny Hines and the initial release of Affiliated Distributors, Inc., our premier offering, embodies all of the factors which go into the making of real box-office value.

"Consider the potentiality of these factors: First, there is Ray Schrock's screen story which, without being custom tailored, revamped or distorted one iota from the author's original idea, provides an ideal vehicle for Johnny Hines. The prototypes of its characters are to be found in every city and hamlet—they are convincingly real.

"Assisting Mr. Hines in his successful characterization of a rich young man whom Fate compels to become poor that he may appreciate wealth and strive to regain its possession, is Edmund Breese, who as 'King' Cole, the Good Samaritan tramp, provides a delightful character study. Assisting are such sterling players as George Fawcett, J. Barney Sherry, Betty Carpenter, Julia Swayne Gordon, Dorothy Leeds, Matthew Betz and a host of other stage and screen favorites.

"The photography was done by Hal Young, formerly and for years wtih Famous Players and other producers, and by Ned Van Buren. Neil Sullivan assisted as second camera man. This is a guarantee of the utmost in cinematography. George A. Beranger, formerly with the Griffith forces and more recently with Fox and other producers, directed and Ralph Spence is doing the titles. It is confidentially expected that the titles of 'Burn 'em Up Barnes' will rival in sprightly humor and timeliness those which Mr. Spence provided for 'A Connecticut Yankee.'

"It is the appreciation of what the utilization of these factors mean to all concerned that prompts the conclusion that 'Burn 'em Up Barnes' will obtain from the independent showman and his patrons a most enthusiastic welcome."

"Shool Days" in September

Warner Brothers Picture, With Wesley Barry, is Now Completed

WORK on "School Days," under the direction of William Nigh and Harry Rapf, was finished last week and the picture is now in the cutting room. Over seventy-five thousand feet of negative has been "shot" in the production. The fact that over twenty-five children in addition to Wesley Barry appear in "School Days" made studio work unusually laborious and much footage was consumed getting the proper effects with the youngsters. For the first time in his career Wesley Barry plays the part of a wealthy boy in "School Days."

In a statement issued this week Harry Rapf who is in charge of production said, "We have come to realize that exploitation is the most important item in the distribution of motion pictures and 'School Days' will receive the benefit of one of the most unusual advertising campaigns that we have ever attempted. As the first aid announced for the exploitation of 'School Days' we will offer a revival of Gus Edwards' famous vaudeville act of the same name in which a dozen of his talented kiddies will personally appear.

"They will offer their singing and dancing specialties singly and in groups during the course of the act which, as everyone knows, was one of the greatest successes Mr. Edwards ever presented to the public. Rehearsals are now being conducted by Mr. Edwards and he reports that his production will be ready by September for the first-run theatres of the country.

"The advance publicity, advertising and exploitation on 'School Days' will be taken care of by a special exploitation expert who will be on the ground in all of the big cities far enough in advance to get a good showing with the newspapers in the community."

"Why Girls Leave Home," starring Anna Q. Nillson, directed by William Nigh and produced by Harry Rapf, will also be released by Warner Brothers in the fall.

Louise Lorraine, who is supporting Elmo Lincoln in "The Adventures of Tarzan," to be released by the Adventures of Tarzan Serial Sales Corp., on the independent market

Louise Lorraine Fearless Serial Heroine

The work of Louise Lorraine, the heroine of "Adventures of Tarzan," the new serial starring Elmo Lincoln, has attracted wide-spread attention and favorable comment on the part of many state right buyers who have witnessed the first five episodes of this production, announces the releasing corporation. Miss Lorraine is said to be by far the most daring serial player the screen has yet produced. In many of the scenes of the first episodes of "Adventures of Tarzan" she worked fearlessly with Numa, the lion, Tantor, the elephant and Regent, the leopard, receiving minor injuries from the claws of the animals at various times.

Hoxie Coming East on Lengthy Tour

Jack Hoxie, according to Dr. W. E. Shallenberger of Arrow Film Corporation, is gradually making his way eastward on his country-wide tour of the independent exchange key cities.

After the big four days spent at the Motion Picture Theatre Owners' Convention at Minneapolis where he was presented to hundreds of exhibitors and thousands of film fans in the Twin Cities, Hoxie, Dr. W. E. Shallenberger and his personal representative, Thomas A. Curran, left for Des Moines and Davenport, Ia., where they were the guests of C. C. Bridwell of the Reelcraft Film Exchanges.

On July 5th and 6th Hoxie visited Detroit with the Strand Features as his host and on July 7th returned to Chicago where he will be until the 11th.

"Adventures of Tarzan" to Be Finished Soon

Reports from the studios of the Great Western Producing Company in California indicate that the latest Tarzan serial, "Adventures of Tarzan" is fast nearing completion. Starring Elmo Lincoln and produced under a special arrangement with Numa Pictures Corporation for the Weiss Brothers, Adolph, Louis and Max, this serial is being directed by Robert F. Hill from the concluding chapters of "The Return of Tarzan," by Edgar Rice Burroughs.

The titles of the first six episodes are announced as follows: "Jungle Romance." "The City of Gold," "The Sun Death," "Stalking Death," "Flames of Hate" and "The Ivory Tomb."

Iris Seeking Story

Walter Steiner, director general of Iris Picture Co., announces that he and his staff are in search of a suitable story for use as their initial production. Iris Pictures is a recently formed company and plans to make six features during the year for release through independent exchanges.

New Hallroom Comedy

The next Hallroom Boys Comedy featuring Sid Smith, and titled "After the Dough," has been received this week at the New York offices of Hallroom Boys Photoplays, Inc., where it is being edited and titled for release through Federated Film Exchanges of America, Inc.

Brett Opens Exchange in Indianapolis

J. F. Brett, formerly manager in Indianapolis and Cincinnati for George Kleine, has opened an exchange in Indianapolis to handle features and short subjects for the Indianapolis territory.

New State Right Firm Offers "Gold"

The new state-right distributing firm of Mack & Withers announce the release of a five-reel feature entitled "Gold" and written by Peter B. Kyne for distribution in the independent market. This is the initial offering of this organization.

Exchanges to Form Association

Convention of Independent Exchangemen Planned for Aug.

ANOTHER development in the growing activities on the part of the Independent Exchangemen is noticed in the recent movement started by Samuel Zierler, president of the Commonwealth Film Corporation.

Mr. Zierler's plan is to link all the prominent Independent Exchangemen of the country into a close-knit organization in order that they may be in a position to work in harmony with the already well-organized body of exhibitors.

The preliminary steps were taken very unobtrusively, but the idea fostered by Mr. Zierler has been so quickly taken hold of that news of it has spread all over the country.

A few days before the big convention of the M. P. T. O. at Minneapolis, Mr. Zierler wrote to some of the leading exchangemen in the various exchange centers asking them to meet John Hammell, Assistant to the President of Commonwealth, at Minneapolis and there talk over the idea of forming an organization of Independent Exchangemen that would be nation-wide in scope.

The meeting was held as planned and from that first meeting there is developing a most important body in the film industry. Late this month or early in August exchangemen from every territory in the United States will meet in New York to take definite steps toward forming a permanent body.

Mr. Zierler was asked to outline the purpose of the organization. He did so in the following manner:

"We are taking our cue from the counsel of the exhibitors themselves—Senator James Walker. His advice was that Independents organize themselves to the uttermost and that is exactly what we are going to do.

"There is no use in expecting exhibitors to depend on the Independents for real, honest-to-God service, unless the Independents are in a position to guarantee them such service. Unorganized we cannot guarantee anything. Organized, we can. We are going to make an organization that will leave the exhibitor free to do business with Independents entirely if he wishes to; or in other words, if he wishes to follow the advice of his counsel. Senator Walker's advice is just as good for us as it is for the exhibitors and we mean to profit by it.

"Incidentally, I may say that we want to make the conditions of membership so stringent, so difficult, that none but the finest of the Independent Exchanges will be in a position to join. We do not want to adopt a 'high and mighty' attitude, but neither do we wish to allow any one who styles himself as an 'Independent' to get in. That designation 'Independent' is going to mean something of value.

"For one thing we are going to have a good stiff fee as a condition of initial membership. Off hand, let us say $500. It may be more. Of course, these details will have to come before the first meeting for settlement, but I do not believe there will be any protests. Only, I believe I am talking for all of the men and organizations who will be members when I say these things. The largest and the finest, the most representative Independent Exchanges will be in the organization; we will be strong enough to bear comparison with any organization and the important point above all is that our interests and the interests of the exhibitors will be identical.

"No, I have not yet considered a name. That is something for our Convention to decide. We hold the Convention here in New York within a few weeks and then we will put it all down in black and white. The main point is that very shortly there is going to be in existence a body of Independent Exchangemen that the exhibitors can count upon."

Important Exchangemen from outside of New York have either written or spoken personally to Mr. Zierler to say that they were back of him to the limit and only waited the word to come to the Convention. Among these are Sidney Lust of Washington; H. Weinberg, of Illinois; Herman Rifkin and Samuel Grant, of Boston; P. B. Dana, of Denver; Robert Lynch, of Philadelphia; H. D. Till, of New Orleans, and many others.

Richard Kipling Buys "When Dawn Came"

The Producers Security Corporation confirms the sale of the state of California for the distribution through the Golden State of the Hugh E. Dierker production, "When Dawn Came," to the Richard Kipling Film Exchange.

Five of the players in "Handle With Care," the third Rocket Film Production for Hodkinson release

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QUALITY THE NAME OF "BURTON HOLMES" IS ITS GUARANTEE BACKED BY TWENTY-NINE YEARS OF POPULARITY

ECONOMY of TIME and MONEY SHIPPING FROM CENTRAL CHICAGO

Another Aladdin Series for Reelcraft

A new and bigger series of Aladdin Comedies to follow the series of fourteen in which "Bud" Duncan, well-remembered for his work in the "Ham And Bud" Comedies, is starred, is promised for early release through Reelcraft Pictures Corporation's thirty branch offices, according to a joint announcement made this week by R. C. Cropper, President of the Reelcraft organization and Morris Shiller, President and General Manager of Shiller Productions, Inc., who are making the new series.

Each offering in the new series of Aladdin Comedies, it is announced will be one thousand feet in length, and will be released each week on the basis of fifty-two per year. At present a vast producing programme embracing among its manifold details the formation of a special scenario department, the selection of a company of competent comedians and the procuring of a high-class comedy director is taxing the efforts of the company. Just as soon as negotiations with director, stars, scenario writers and others involved in the production of the new series of Aladdin Comedies are completed, announcement will be made of the personnel of Reelcraft's new producing unit.

Victor Nurnberg Writes Screen Prologue

Victor Nurnberg, formerly director of publicity and advertising for the Reelcraft Pictures Corporation, now associated with the publicity staff of the Sonora Films Corporation, has written the prologue for the European film attraction, "Tradition," which is playing at the largest theatre in the world, the New York Hippodrome. This picture is playing in conjunction with "The Twice Born Woman," to be released by the Sonora organization in the state-rights field.

Shoninger Promoted by Inter-Ocean

Frederick E. Shoninger, for the past two years a member of the sales staff of the Inter-Ocean Film Corporation, has been appointed to the post of Manager Foreign Film Sales of the company to succeed Gus S. Schlesinger who has resigned, according to an announcement made public this week from the New York offices of the company.

F. E. Backer Will Produce

Horizon Pictures to Enter Production Field to Fill Demand

IN extending their program for Fall activities in the independent field, Franklyn E. Backer, president of Horizon Pictures, Inc., announces that his company is now making preparations to enter the producing end of the business with a view to furnishing the independent market a series of big specials during the coming season.

In a statement issued by Mr. Backer, he said, "It is the purpose of Horizon Pictures, Inc., to eventually become the greatest source of outlet for independent productions and to this end we are extending every effort to have ready by Fall a sufficient number of pictures to take care of both the independent exchanges and the exhibitors.

"Only recently we announced to the trade at large that we were in the market with cash to buy outright any big specials that were available. Although we received some very favorable responses some of which eventuated in securing some remarkable pictures, it was surprising to note how extremely curtailed production is today, as indicated by the very limited response.

"To meet the exigencies of the situation and to be thoroughly fortified to supply the enormous demand for independent pictures during the months to come, which I have predicted will be the biggest in the history of the business, I find it not only necessary to buy what worthy productions we can, but to enter actively into the making of pictures.

"We have now under consideration final arrangements with several of the best directors and biggest stars in the industry, each to make a series of high class pictures from well-known novels and plays. Until all arrangements are completed I cannot announce the names of either the directors or stars, suffice it to state, that the directors we have in mind have all been in the industry for a number of years and have to their credit some of the best pictures of the screen, and the stars we are negotiating with are not near-stars by virtue of having been featured players, but are stars strictly from the box-office standpoint."

Public Interest in Fables

Urban's "The Hare and the Tortoise" Described by Newspapers

AN indication of the public interest in the series of "Modern Truths from Old Fables," which will shortly be released by the Kineto Company of America, is obtained from the attention paid to them in last Sunday's New York World which devoted considerable space to them in its Gravure Section.

As a basis for illustration the pictorial editor of the World selected scenes from "The Frog and the Rat," "The Grasshopper and the Ant," and "The Sun and the Frogs." Accompanying each was printed a portion of the original Fable as La Fontaine wrote it hundreds of years ago.

These Fables are being translated to the screen by Dr. Raymond L. Ditmars, and are being edited by Charles Urban. Both men are experts on animals and the actual photographic work is being done out at the Bronx Zoo, where Dr. Ditmars is the curator.

"The Hare and the Tortoise," the first in the series of "Modern Truths from Old Fables," was shown last week at the Capitol Theatre and established a high marking.

Dramus Productions to Make Film Symphony

Dramus Productions, Inc., of New York, announce that they will start production of "The Soul of the Violin" on October 15th. The exteriors will be taken in Europe, especially in Italy, Hungary, and Poland and the entire production will be under the personal supervision of Philip Van Doan.

"The Soul of the Violin" will be, it is said, the first film symphony to be made. The story is based on the history of a Stradivarius violin, which has been in the possession of several world famous virtuosi. Each of these artists composed a certain famous symphony on this violin, and the story brings out the dramatic circumstances under which they received their inspiration.

Bert Lubin Due in N. Y. on July 15th

Contrary to expectations, Bert Lubin, president of the Western Pictures Corporation, has again been delayed and will not arrive in New York with the first of the new series of Allene Ray semi-western society features until July 15th.

Arrow-Curwood Film in West Coast Houses

Dr. W. E. Shallenberger, president of Arrow Film Corporation, has announced that he has been advised by W. O. Edmunds and E. H. Emmick, of Progress Features, San Francisco, that they have placed the first picture of the Arrow-Curwood series, "God's Country and the Law," with the West Coast Theatres, Inc., for the Los Angeles territory.

Big Southern Theatre Books Kineto Subject!

A message from R. M. Savini, of Savini Films, Inc., to the Kineto Company of America, bears the information that the Kineto Review, "Was Darwin Right?" occupied a prominent position on the opening program of the Metropolitan theatre in Atlanta. The Metropolitan has been just completed and is one of the finest theatres in the South.

Bill Desmond's Latest Released Shortly

Bill Desmond will shortly announce the releasing plans for his most recent starring vehicle, "Fightin' Mad," which he is now cutting and editing. The story is by H. H. Van Loan, and is described as a modernization, in Western setting, of "The Three Musketeers." He asserts that the action is the fastest and snappiest of any picture he has ever appeared in.

"The Right Way" to Run in Norfolk, Va.

R. J. Feinberg, head of the Citizens Film Corporation, who has taken "The Right Way," the Thomas Mott Osborne feature, for the District of Columbia territory his headquarters being Washington reports the booking of the prison film in Norfolk, Va., for a week's exhibition. The Producers Security Corporation has the general distribution of the Osborne film.

Charlie Burr On Trip

Charles C. Burr, the president of Affiliated Distributors, Inc., and identified as the managing executive of several other producing and distributing units, among them Mastodon Films, Inc., producers of "Torchy" comedies starring Johnny Hines, left New York City last Friday for a visit to the Mid Western Cities.

The trip which is being made in the interests of Affiliated Distributors, and more especially their initial production, "Burn 'em up Barnes."

Houdini Pictures Sign Jane Jennings

Jane Jennings who has just finished "The Case of Becky," a real art Picture, starring Constance Binney, has signed a contract to appear in an important role as mother in a new Houdini Production now under way and to be directed by Burton King.

RELIEF FOR INDEPENDENT EXCHANGES!!

A few territories are still available on the following sure-fire attractions:

UNDER WESTERN SKIES. a thrilling western story in five interest sustaining parts.

SPUR SERIES, 14 red-blooded two-reel western subjects.

FALSE WOMEN, a problem story of exceptional merit in five reels.

A full line of artistic and business compelling advertising material on all subjects.

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Clara Kimball Young's Amazing Tour

A "Personal Appearance Trip" That Set New Records

By Milt D. Crandall

WHEN the chimes in the belfry of the Congregational church played "Auld Lang Syne" as part of an elaborate program in honor of the visit of Clara Kimball Young, to Portland, they also tolled the finish of a ten weeks' tour of the principal cities of the United States that from a standpoint of interest in the Equity star and her pictures, doubtless will never be equaled.

An analysis of the trip from a publicity angle shows that Miss Young received over fifteen hundred columns of publicity and pictures, front page positions in eighteen big dailies, including among the list, The Kansas City Star, The St. Louis Star, Des Moines Capitol, Omaha World-Herald, Omaha Bee, St. Paul Pioneer Press, Minneapolis Tribune, Chicago Herald-Examiner, Seattle Post Intelligencer, Portland Telegram, Atlanta Georgian, Pittsburg Press, Detroit Journal, Cleveland Press, Cleveland Plain Dealer and Cleveland News. Not only did the above newspapers assign special writers to cover her stay in their respective cities but arranged many novel publicity-news features.

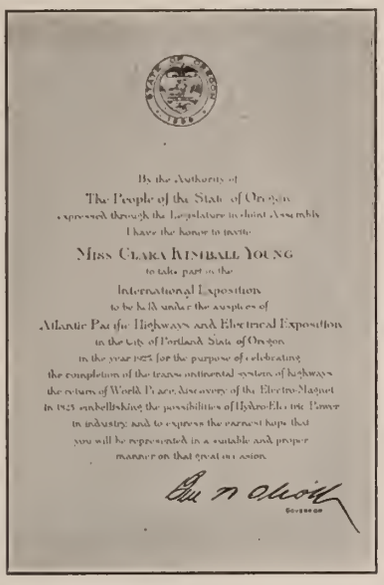
The Desmoines Capitol, for the first time in the history of that powerful Iowa publication, bordered their front page with a reproduction of motion pictures of C. K. Y. taken in their building. The film strip showed her starting the huge presses, setting up her story in the make-up room, putting the forms in place, etc. Not to be outdone the Cleveland News featured Clara with Tris Speaker, manager of the World's Champion Cleveland Baseball Club and gave her a seat in the press box to cover the game for their paper. The stunt was played heavily on the sport pages with stories and photographs of captivating Clara and Speaker.

Even the K. C. Star

FOR the first time in many years the Kansas City Star, considered by many "old time" newspapermen as the hardest daily in the United States to get "over" a story "broke" their front page for the Equity star despite the fact that many prominent movie stars had visited Kansas City just prior to her visit and were not so fortunate.

For three consecutive days the Cleveland Press, with the largest afternoon circulation in Cleveland, ran front page stories telling of the coming of Clara. That this publicity was effective in Cleveland is attested by the fact that a record-breaking week at the Allen where she appeared was the result.

At Detroit the newspapers followed the lead of the Cleveland News and Ty Cobb played the role of Speaker. In every city that she visited instead of the old time methods of trying to "put something over" on the press, Milt Crandall, her publicity man, created news which the papers were all glad to use.



By the Authority of
The People of the State of Oregon
expressed through the Legislature in Joint Assembly
I have the honor to invite
MISS CLARA KIMBALL YOUNG
to take part in the
International Exposition
to be held under the auspices of
Atlantic Pacific Highways and Electrical Exposition
in the city of Portland, State of Oregon
in the year 1925 for the purpose of celebrating
the completion of the transcontinental system of highways
the return of World Peace, discovery of the Electro-Magnet
in 1825 symbolizing the possibilities of Hydro-Electric Power
in industry, and to express the earnest hope that
you will be represented in a suitable and proper
manner on that great occasion.

What the Governor of Oregon said to Clara on her visit to Portland

The trip started at Birmingham, Ala., where the star remained two days. On the morning of the second day Birmingham honored her by appointing Clara associate Judge of the Municipal Court and together with Judge Abernathy the movie artist listened to the cases and recommended sentence. Many humorous incidents were recorded in the course of the various trials. The Birmingham newspapers gave considerable space to the fact that a movie star was "On the bench."

On the night of her departure for Montgomery, Ala., her next stop, Clara Kimball Young met the Hon. Josephus Daniels, former secretary of the Navy, and as the latter was enroute to Montgomery, the chamber of commerce of Montgomery thought it a good idea to give both a rousing welcome to their midst. Arriving in Montgomery the team of Young and Daniels "cleaned-up the bill." The governor and his wife were hosts to the visitors and throngs lined the streets to extend a real southern welcome. A public reception was held in the lobby of the Exchange Hotel.

The feature of her stay in Montgomery was an address delivered before the Alabama Federation of Women's Clubs, who were holding a convention. The Equity satelite ridiculed the censorship imposed upon producers and told the women just how they could co-operate to have "better and cleaner pictures." She cited the case of a picture she had made, "The Soul of Raphael" which she explained did not meet with the favor that it deserved because it was "too clean."

On to Atlanta

TWO daring aviators hovered over her train upon her departure for Atlanta and followed her to Atlanta. Here a monster crowd awaited her arrival. Fred Hauser, in behalf of the city of Atlanta, presented her with a beautiful floral horseshoe made of American beauty roses, as she alighted from the train. A reception committee composed of the Film Managers Association of Atlanta, headed by a band and many gayly bedecked automobiles escorted the Young entourage to the Georgian Terrace hotel.

Despite the fact that it was Grand Opera Week, considered by Georgians the "one big event of the year," the newspapers opened their columns to accounts of the arrival and history of the star. Many people who had purchased opera tickets for the matinees, failed to use them and took up their places in the long line that extended for a block in front of the box office of the Howard theatre. Ralph De Bruler, manager of the theatre, arranged a very beautiful stage setting for the production, "Straight From Paris" and a special musical program of operatic hits was a part of the program. Crowds followed her every move and to facilitate her arrival and departure to and from the hotel the police department assigned policemen to act as her personal escort during her sojourn in the Gate City.

From Atlanta the party went direct to Pittsburg where the Equity star was the guest of the Rowland and Clark theatres. Her appearance in East Liberty was a near riot and so popular was the star that the management of the theatre was forced to ask Miss Young to make three additional appearances throughout the day.

A new theatre in New Kensington was formally "opened" by Miss Young, who was forced to go without her dinner and travel over rough roads in order not to disappoint the largest crowd that ever congregated in the downtown section of New Kensington.

Gertrude Gordon, noted writer on the Pittsburg Press, was so favorably impressed with Clara, and wrote such a laudatory story concerning her visit to the smoky city that her article was "played up" on the front page.

Breaking Kunsky Records

FOLLOWING her appearances in ten different Pittsburg theatres the party left for Detroit. Long before the box office of the Madison theatre was open, long lines of humanity stretched around the circle and extended for a block down Woodward Avenue. It was here that Clara Kimball Young hung up a new record for attendance. John Kunsky, owner of the Madison, in commenting upon her visit said: "She is a tremendous drawing card, and has made for herself thousands of new admirers added to her many old ones."

Several new and novel publicity "stunts" were arranged here. Repeating her success as a jurist, Miss Young presided on the bench with Judge Wm. B. Heston, in Muncipal Court.

On the afternoon of the second day in Detroit Clara paid a visit to Navin field and met Ty. Cobb, at the home plate, during the game between Detroit and Chicago. The game was held up for ten minutes while members of the Detriot, White Sox and the umpires grasped her hand.

Next on the itinerary was Milwaukee. A monster crowd awaited the arrival of the train bringing to Milwaukee, "The world's most beautiful Woman." Social and business organizations vied with one another in entertaining the Young party.

One of the most interesting incidents in connection with her visit to Milwaukee was a visit to the United States "Rest Hospital" at Resthaven, near the city. Here Miss Young passed out smokes to over two hundred boys, victims of shell shock, from effects of the late war. It was with difficulty that her escort was able to get Clara to leave, in time for her appearance at the theatre. Miss Young is a great favorite among the enlisted men; she is a Sergeant in the Marines, having enlisted and received her warrant in Minneapolis and is also a member of the San Francisco Post No 1, American Legion.

New Theatres a Habit

WHILE in Milwaukee, an invitation was received to "dedicate" another theatre, this time at Green Bay, Wisconsin. Here literally, the "whole town turned out." Miss Carolyn Sachs, Miss Young's traveling companion, who is a "double" for the movie star, was almost swept off her feet by the crowd that mistook her for Clara.

Leaving Green Bay on Saturday evening the party arrived in St. Paul on Sunday morning. Although advertised to appear in but one theatre, the crowds were so great that she was forced to make appearances in the State and Garrick as well.

The St. Paul Pioneer Press, "broke" their front page on Monday morning to tell the people of St. Paul, their impressions of captivating C. K. Y. It was the first time that this staid publication had "broke over." Duluth, Minn., next on the trip, extended a most hearty welcome and her stay of but a day, was far too short to accommodate the fans eager to get a glimpse of the actress.

Minneapolis turned out en masse. It was almost a "Home coming"

(*Continued on page* 582)

Front Page Stories A Habit for Clara K. Young

FAMOUS MOVING PICTURE BEAUTY GUEST OF CAPITAL TODAY
The Des Moines Capital
CITY GREETS MISS YOUNG
She's Thirty, She's Reducing, Miss Clara Admits; We Know She's Pretty
She's Through With Boudoir Scenes in Her Films, She Says
"This Is Wonderful" Says Miss Young
ROYAL WELCOME FOR QUEEN OF THE PICTURES
DES MOINES CAPITAL
BEST DRESSED STAR
Busy Program for Clara K. Young, Coming as Capital-Blank Guest
OH, GIRLS! CLARA IS BRINGING FIFTEEN TRUNKS OF GOWNS!
Clara Young Here, Film Week Event
Tremendous Crowds Welcome Famous Moving Picture Star at Station
When Miss Young Stepped in Front of the Big Curtain
Clara Kimball Young Will Be Feted During Des Moines Visit
CLARA KIMBALL YOUNG BEING WELCOMED HERE
CLEVELAND PLAIN DEALER
Film Star Asserts Girls Should Leave Off Make-Up
BIRMINGHAM NEWS
Belated Train Doesn't Daunt Crowds Waiting To See Miss Young
CLARA K. YOUNG CONQUERS CITY
Clara Kimball Young Will Meet Many Persons During Visit Here
PORTLAND OREGONIAN
ACTRESS FEARS PUBLICITY SHE LS AD CLUB
PORTLAND TELEGRAM
SILVER SCREEN STAR SPRINGS REAL SURPRISE
BIRMINGHAM POST
America's Most Beautiful Eyes Are In Town Today
THE SEATTLE SUNDAY TIMES
CLARA KIMBALL YOUNG COMING
BIRMINGHAM NEWS
FAMOUS MOVIE STAR ARRIVES IN CITY
Round of Entertainment for Clara Kimball Young Begins Today
Actress Becomes Portland Booster Tells Forum She Appreciates Honor
Club Women of City Will Meet Clara K. Young, Capital Guest
BIRMINGHAM AGE HERALD
Clara Kimball Young To Appear in Person at Strand
SEATTLE POST INTELLIGENCER
Star of Screen Is Coming To Visit Familiar Scenes Of Stock Days in Seattle
PORTLAND NEWS
Clara Kimball Young Coming Saturday With Scenario Staff!
SEATTLE STAR
IN TOWN
BIRMINGHAM NEWS
CLARA K. YOUNG AT PUBLIC RECEPTION
DES MOINES REGISTER
Clara Kimball Young, Movie Picture Star, Guest of City Today
CHICAGO EXAMINER
CLARA KIMBALL YOUNG TELLS BEAUTY OF SMILE
DES MOINES CAPITAL
Miss Young Gets Out The Capital
Taxi Man Gets Pleasant "Assignment"
BIRMINGHAM NEWS
Clara Kimball Young In Person And On Screen At Strand Monday
SEATTLE NEWS
THRONGS GREET MOVIE QUEEN AT RAILWAY STATION

Clara Kimball Young To Appear in Person at Strand
PORTLAND, ORE. OREGONIAN
CLIMATE HERE IS PRAISED
DES MOINES CAPITAL
Huge Reception for Clara Kimball Young; Will Greet Public at The Capital Building
FAMOUS MOVIE BEAUTY ARRIVES HERE WEDNESDAY
CLARA KIMBALL YOUNG
SEATTLE POST INTELLIGENCER
Noted Movie Actress Is to Reach Seattle Today
WELCOME HOME, CLARA
FILM DEPICTOR OF EMOTIONAL ROLES COMING
"HELLO TRIS," SAID CLARA
MOVIE STAR SAYS THAT BASEBALL IS GAME FOR LADIES AS WELL AS MEN
Stealing Some of Clara Kimball Young's Stuff
SEATTLE POST INTELLIGENCER
The Portland Telegram
Film Star in Role of News Gatherer Seeks Tired Business Man in Vain
The Des Moines Capital
HOME EDITION
OH, GIRLS! CLARA IS BRINGING FIFTEEN TRUNKS OF GOWNS!
CLARA KIMBALL YOUNG WILL BE SEEN IN THIS HANDSOME GOWN
Seattle Post-Intelligencer
PRIZE SNAP OF MOVIE QUEEN WINS
Hours Consumed in Choosing Winner as Competition Is Keen
Thomas G. Nazzarro Is Given Preference for Clarity, Beauty. Entry Is Not Posed.
THE PLAIN DEALER
Green Star Finds Women Is Speakers
FILM STAR VISITS ELECTRICAL HOME
Seattle Post-Intelligencer
Kodak Fans to Get Cash for Snapshots of Clara K. Young
FORTY-FIVE TO WIN PRIZES IN PICTURE
The Portland Telegram
PORTLAND, OREGON, WEDNESDAY EVENING, JUNE 15, 1921
CLARA OF 'HUSH' FILM COMING
Portland to See Bright Star
WILL APPEAR WITH
DES MOINES CAPITAL
Band, Flowers and Crowds Greet Clara
Royal Welcome for Miss Young, City's Guest, at Train
SCREEN STAR WHO IS COMING HERE
DES MOINES CAPITAL
SEATTLE POST INTELLIGENCER
Film Star Who Is Coming Here
STAR OF SCREEN COMING TO VISIT FAMILIAR SCENES
DES MOINES CAPITAL
SEATTLE NEWS
Mayor Heads Committee to Welcome Clara Kimball Young to Des Moines
The Portland Telegram
PORTLAND, OREGON, FRIDAY EVENING, JUNE 17, 1921
STAR TO SHINE IN PORTLAND ROSE
Clara to Step From Big Blossom
WILL BE BOOSTER FOR EXPOSITION
BIRMINGHAM NEWS
CLARA KIMBALL YOUNG SEES WHAT HELLO GIRL IN HER SHOP HAS ALREADY TOLD HER ABOUT
CLARA KIMBALL YOUNG AT MARK
Thousands Greet Miss Young at The Capital Office
Crowds Follow Miss Young
CLARA K. YOUNG ENTERTAINED AT DES MOINES
ADMIRERS BLOCK STREETS AS SHE VISITS STORES
SEATTLE NEWS
SHE'S HERE TOMORROW
BIRMINGHAM NEWS
WHAT KIND OF MOVIES ARE DESIRED
CLARA KIMBALL YOUNG ASKS IT. THE ANSWER IS: BETTER
By DAVIS
The Portland Telegram
Star Emerges from Portland Rose
Hundreds Greet Her With Snapshots
PORTLAND, ORE. OREGONIAN
The Portland Telegra
PORTLAND, OREGON, THURSDAY EVENING, JUNE 16, 1921
CLARA BRAVES AMATEUR KODAKERS
Prize Offered for Best Photograph
WILL WEAR 15 TRUNKS OF CLOTHES
DES MOINES CAPITAL
"Queen of Beauty" Our Guest Wednesday
DES MOINES CAPITAL
Here's Complete Program for Noted Movie Star, Clara Kimball Young in City Coming Week

Visual evidence tells the story of Clara K. Young's triumphal tour as no words can. Newspaper men will best appreciate the showing given the Equity star, for the veterans know that the papers shown above are far from the "easy marks" of the Fourth Estate. Indeed, they are fairly representative of the "hard-boiled eggs." For once it can be said without fear of doubt that a star's "personal appearance" tour has added immeasurably to her following and popularity.

Clara Kimball Young's Tour

(*Continued from page* 579)

in the Flour City, as the Equity star had been there upon several occasions and the fans remembered her great war work while she was enlisting boys for service. In Minneapolis, Miss Young advocated immediate action by Congress, to speedily give the "boys" a soldier bonus. As a result of her declaration in behalf of the soldiers and sailors Miss Young received many letters from ex-service men thanking her for her efforts in their behalf.

Des Moines a High Spot

ARRIVING the next morning in Des Moines, Iowa, the actress was greeted by over five thousand people, who braved the rain and the early hour of her arrival to get a "look" at the film beauty. The reception arranged in this city by her publicity man, ably assisted by A. G. Stolte, of the A. H. Blank interests, and manager of the Garden theatre, was undoubtedly the greatest ovation ever extended to any one in Iowa, not excluding Presidential visits, statesmen or other celebrities.

The Fourteenth Cavalry Band, on horses, together with the Mayor of the city, Senator Lafayette Young, members of city council and a committee of ladies in charge of Mrs. A. H. Blank, formerly welcomed Clara to the city. A steady downpour of rain fell throughout the morning but despite this fact thousands of people lined the streets and waved a greeting as Miss Young passed en route to her hotel.

At four o'clock C. K. Y stepped through the front door of the Desmoines Capitol, Iowa's leading newspaper, and was introduced to the crowd by Senator Young, publisher of the paper.

Taking advantage of the great local popularity of Clara, her publicity man, put over one of the biggest newspaper motion picture publicity stunts ever undertaken by a press agent. "I'll have her get out the paper," he confided to the publisher. Quick to see the effect of the novel undertaking the publisher assented. Securing a camera man and accompanied by C. K. Y. the publicity man entered the newspaper office.

As the Equity star posed at the typewriter, the camera man took motion pictures, then working in the composing room, setting up her story in the forms, at the linotype machines and finally starting the big presses; all this was recorded on film to be developed and used as a border around the entire front page of the newspaper.

Everything worked fine and that afternoon the inhabitants of Des Moines were startled to find that Clara Kimball Young "Got out the Capitol," and A. H. Blank and Equity were pleased to see motion pictures of Clara around the whole front page. Reluctantly Clara departed for Omaha, tired but smilingly she "started all over again."

Here the Equity publicity hustler arranged with the police department for seventy-five policemen to escort her from the station to her hotel. Mayor-elect James Dahlman heartily greeted her and her stay in Omaha was climaxed by a big public reception staged in the Brandeis store at which time thousands grasped her hand.

The center of all eyes wherever she went, Clara's smile did its share to win favor

A brief stop was made in Kansas City. With very little advance advertising, Clara "dusted off" a few seats in two big theatres controlled by Frank Newman. The Kansas City Star gave her front page position.

At St. Louis, the Skourous "boys", real live hustlers, had paved the way in great style and when the publicity men arrived they arranged a novel news stunt with Mayor Kiel, Clara and the Salvation Army.

At noon Miss Young addressed the workers of the Salvation Army at the Statler Hotel and told them of her great interest in their work.

The New Grand Central, one of the finest motion picture theatres in America, where her picture was being shown in conjunction with her appearance, was jammed at all performances.

Having conquered the South and Southwest, the slogan was "On to Cleveland." The beautiful Allen theatre, under the management of S. Barrett McCormack, was selected to present her production "Straight From Paris" with her personal appearance. Mr. McCormack had already advertised another production for the week but gladly cancelled for an opportunity to play the Equity star.

Front Pages Easy

FOR three consecutive days Clara Kimball Young broke the front page of the Cleveland papers. Upon her arrival an aviator flew over the Allen theatre and the downtown section and bombarded the city with roses, the compliments of C. K. Y. and the Allen theatre management.

The Cleveland News gave over to her a half page of their sporting sheet, to cover the baseball game as their guest and photographs of Clara and Tris Speaker were abundantly used.

The Press broke their front page with her interest in the Marines.

The Plaindealer had her write a series of articles under her "sig" dealing with "Beautiful women I have met." In one of the articles the following lines were written, which later were syndicated and under the caption "Remarkable Remarks" was used in hundreds of newspapers throughout the United States: "To my mind an intelligent face is the best asset to beauty."

Never in the history of the theatre had the house played to such crowds. Despite hot weather long lines of people tried to gain admittance. "It was a great week," smilingly said McCormack. Philip Spitalany, one of America's greatest musical conductors, leader of the Allen orchestra, dedicated a most beautiful piece of music entitled "Young Love," the strains of which will doubtless become popular all over the United States. The ushers presented her with a beautiful floral tribute. At the conclusion of her week's stay in Cleveland, the members of the Allen orchestra arose and played "Auld Lang Syne." Cleveland will long remember the visit of Clara Kimball Young and the latter will never forget her wonderful reception in Cleveland.

From Cleveland, almost exhausted from the effects of the long trip, Clara hied herself to Lake Louis, Canada, to rest while the publicity man again played the role of advance courier and speeded westward to Seattle, Washington, the next stop on the trip.

He had the merchants decorate their buildings. Flags, banners, etc., all read "Welcome to Seattle, Clara K. Young." A kodak contest was arranged with the Post Intelligencer and the paper offered a prize of fifty dollars in gold for the best snapshot taken of Clara during her stay in Seattle.

When the actress arrived in Seattle a big crowd awaited her at the depot, preceded by a band, a French seventy-five gun, drawn by six horses, a detachment of Marines, sailors and American Legion men, a parade escorted her to her headquarters.

S. R. O. was the order at the theatre and after a strenuous week in Seattle C. K. Y. departed for Portland, Oregon, the last stop.

Here as a fitting climax to her transcontinental trip the Equity exploitation man "put over" the biggest publicity of the whole tour. He arranged with the Governor of Oregon, the Hon. Ben. Olcott, to arrange with the members of the legislature to invite Clara to participate in the 1925 Exposition to be held in Portland.

Thus to Clara Kimball Young fell the honor of being the first woman in the world to receive at the hand of the State of Oregon an engraved invitation to be present. A rose was declared, the "Clara Kimball Young rose," and to make the occasion of her visit and interest in the fair a memorable one two companies of regular troops, from Vancouver, Washington, entrained for Port; and to take part in the Clara K Young festivities. The Telephone company built the largest voice amplifier in the world, for Clara to speak upon, and her voice was heard by thousands many blocks away by means of this wonderful invention. So wonderful was the publicity that columns were written about the humble publicity man that had made it possible.

Too much credit cannot be given to Miss Allen, publicity purveyor for the Jensen Von Herberg interests, as well as to Paul Noble, managing director of the Liberty theatre, for their untiring efforts and assistance. The newspapers broke their front pages with pictures and stories.

In conclusion a word must be said for Mr. Joseph I. Schmitzer, president of Equity Pictures Corp., for his able handling of all arrangements as well as for his sending of a publicity man to see that his star received the proper exploitation.

To Clara Kimball Young must, however, go the lion's share of the glory. Without so wonderful a personality, void of temperment, these things would not have been possible. She is a fourteen karat woman, and a tireless, sincere worker. A credit to her chosen profession and a slave to the public, the name of the "real" Clara Kimball Young will linger long in the memory of the public, that have learned to know her as well as those of us that have chosen the motion picture field as a means of endeavor.

Her every appearance, every word that she utters reflects glory upon our industry; long may she follow her calling with profound success.

Carter DeHaven Finishes "My Lady Friends"

Carter De Haven has completed "My Lady Friends," his third production for Associated First National release. Just ten weeks to a day were required to complete "My Lady Friends." The cast consists of Mr. and Mrs. Carter De Haven, Helen Raymond, Thomas G. Lingham, Helen Lynch, Lincoln Stedman, May Wallace, Hazel Howell, Ruth Ashby and Clara Morris. It was directed by Lloyd Ingraham and prepared for the screen by Frank Mandel and Emile Nyitray.

Negative Long-Shots Made Into Close-Ups

Ernest Stern, specialist in art titles, has recently produced some ingenious screen effects for foreign pictures which were re-edited in this country. Mr. Stern in some cases, created close-ups from semi-close-ups and long shots where they were needed. He is also able, it is claimed, to produce the soft focus effect from an ordinary sharp focus negative.

Clarence Schottenfels is acting as his general representative and sales manager.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

Child players are fast commanding due recognition for their work in motion pictures. One, Joseph DeFew, with a career any adult might point to with pride, will keep right on adding to his list while engaged in the production of "Hero." This is a play for the legitimate stage, management of Sam Harris and staged by Sam Forest, where the juvenile player will appear in an important role. Joseph recently completed work in "Clay Dollars." with Eugene O'Brien, and would have it understood, his was the "next important role."

In Griffith's "Dream Street," it was Joseph DePew who played "little brother" early in the story. He really considers it remarkable that he looks enough like Charles Mack to be the younger version—both having a dimple in the same cheek, and the same shy air of reticence. Director John Emerson complimented Joseph, when he finished his work in the Constance Talmadge picture "Good For Nothing." He assured the little boy that he was entirely too clever for the title role and that he was good for a picture with him, whenever he needed an actor three feet high.

Thalia Zanou, the dancer who has attracted city-wide attention at the Capitol theatre in her versatile dancing numbers for several months past, was rudely awakened from her slumbers a morning not long ago and asked if she could come immediately to a motion picture studio and do a "Hindu" dance. Thalia has studied every kind of dancing. There is no particular style which she cannot do, yet she did not know exactly what was required in this instance. Hurriedly, she dashed to the studio in Yonkers which happened to be near her home. On the way she was thinking about a make-up. Speedily improvised, and bronzing exposed skin, she appeared on the set and announced "Ready." There was scarcely any rehearsal and as this was Thalia's initial experience, she describes dancing to the music of Hindu tom-toms, without knowing exactly whether she was giving satisfaction or not, her first and only stage fright. She has danced in public since the age of five. However, when the director thanked her for a most artistic interpretation, "just what he wanted," and she was told to go home without the much talked of "re-take." she declared she expected to consider the many offers she has previously had, to enter motion pictures.

Mabel Julienne Scott, starred in "Fanny Herself," a Universal-Jewel production

Betty Blythe, the motion picture star, was among those who saw Goldwyn's production of the Rupert Hughes' picture, "The Old Nest." Miss Blythe and Mary Alden, who portrays the role of Mrs. Anthon, the real, honest-to-life mother, in "The Old Nest," are friends of long standing.

When the photoplay is no more than half over, at the intermission (to be exact) postcards are distributed among the spectators with a printed suggestion that the recipient write his opinion of the photoplay to any friend that he may desire and hand the card to the usher to be stamped and mailed by the management. Miss Blythe wrote on her card to Miss Alden the following:

"This is intermission, my dear, and we are thrilled to death. I've wept every weep you've wept! You are wonderful, wonderful, Mary. Will write again tomorrow. Clothes perfect. Characterization the best we've ever had. Love and devotion. Betty."

Miss Blythe's husband, who was with her, wrote the following card to Miss Joan Scardon, daughter of Paul Scardon who had directed Mary Alden in Goldwyn's picturization of "Milestones" a year ago:

"Betty and I are seeing Mary's picture. It's just wonderful, so be sure to see it when it is shown there."

William N. Bailey, long identified with the screen as an Essanay player, and at present being seen in Pathe serials, as leading man opposite Juanita Hansen, has parted company with the cinema, temporarily. He has taken the motion picture "atmosphere" with him, however, in the part of a motion picture director in Joseph M. Gaite's production of "Up in the Clouds." This show recently closed a run in Boston, Mass., and journeyed therefrom to Chicago. "Bill" admits that he could put much "reel realism" into the role if the censors would permit—or the management! As it is, he wears goggles, chews a cigar, acts feverish and generally "Ritzes" things up while he is on the stage. For "Bill" is now in musical comedy!

Joseph Striker, who for the past two years has been on tour playing the lead in "Turn to the Right," has returned to motion pictures. He was formerly in support of Madge Kennedy and other stars on the screen, and is now playing opposite Alice Calhoun in her next feature for Vitagraph.

ABOUT DIRECTORS

Speaking of being "fitted for a role," it will interest friends of Edward Dillon to know that he is directing "The Beauty Shop," for International. Mr. Dillon's most recent Paramount-Artcraft release, "Unsheltered Daughters," starring Justine Johnstone, awarded him unanimous praise among those who pass upon pictures, following their first showing.

States Elmer Clifton, one of the directors who will be responsible for the success of his own productions, in the near future: "The big coming American photoplays will deal with our national industrial life. Our industries are the back bone of our nation, and, if our screen drama is to catch the keynote of our life, it must reflect this note of commerce and business.

"It seems to me radicaly wrong for our directors to attempt the historical spectacle, except where it deals with our country's past. We are essentially of today and today in America represents industrial life and interests. We are the clearing house of the world. It is easy to see that our forte in motion pictures, is here.

"Let Europe and Continental film makers be concerned with dead things—with reproducing the glamor of other days when their nations ruled supreme. We, of America have our own interests, and if our photoplay is to be reflection of ourselves, it must deal with these vital things of our every day."

And Mr. Clifton, though a thinking man, is still a "young feller."

Al K. Hall, responsible for the "Nick Carter" series of two reelers, has entered upon the direction of some more short subjects, a new kind of two reel westerns.

Tweedie Dan, directing and playing the leading roles in his own comedy productions, is one of the three units at the Shiller Yonkers Studio for which Bernard S. Schubert is now writing scenarios and continuities. Previous to joining the Shiller Company, Mr. Schubert was connected with the Scenario Department of the Selznick Corporation, at Fort Lee. The Shiller productions are released via Reelcraft.

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NEW YORK CITY

Jessen's Studio News by Wire

LASKY

Agnes Ayres, pending the arrangements for her first starring vehicle, will play opposite Rudolph Valentino in George Melford's production, "The Sheik."

Director James Cruze, Roscoe Arbuckle and a part of the cast are leaving for Chicago on Thursday to film exteriors for "Via Fast Freight."

T. Roy Barnes will play opposite Ethel Clayton in "Exit the Vamp." Theodore Roberts has been cast for the leading character role. Frank Urson will direct.

Betty Compson is beginning "The Woman in the Case," under the direction of Penryn Stanlaws. Will Carleton will play the male lead and the cast includes Casson Ferguson and Cleo Ridgely.

REALART

The cast supporting Wanda Hawley in "The Love Charm," by Harvey O'Higgins, with continuity by Percy Heath, includes Warner Baxter as the lead, Sylvia Aston, Mae Busch, Dick Rosson, Fritzi Ridgway and others. Thomas Heffron is directing.

Darrell Foss will play the lead opposite May MacAvoy in "The Happy Ending," by Hector Turnbull. The supporting cast includes Charles Ogle, Guy Oliver, Lincoln Steadman, Helen Dunbar and Josephine Crowell. Frank O'Connor is directing.

UNITED ARTISTS

Jack Pickford will be starred in "The Tailor Made Man," under the direction of Al Green. The production will be started as soon as Mary Pickford completes "Little Lord Fauntleroy," using the same organization as Miss Pickford. "Fauntleroy" will be finished about the same time as Fairbanks completes "The Virginian," and Jack's picture will be made while Doug and Mary are on their European tour. Fairbanks will finish "The Three Musketeers" this month.

FOX

Tom Mix is beginning "Trailin'," by Max Brand. The continuity and direction are by Lynn Reynolds. The cast includes Audrey Chapman, James Gordon, Bert Sprotte and Sid Jordon.

Buck Jones is finishing "Bar Nothing," by Jack Strumwasser, with Ruth Renick as the female lead. Edward Sedgewick is the director.

Jack Gilbert is beginning "The Fighting Spirit," with continuity by Jules Furthman. Jack Dillon is directing and Claire Anderson plays the female lead.

The cast for "The Drifter" to support Johnny Walker and Edna Murphy includes Richard Tucker, Barbara Tennant and Glen Cavender. William Howard is to direct and the story and continuity are by Jack Strumwasser.

Jackie Logan as the lead and Philo McCullough as the heavy support Dustin Farnum in "The Primal Law," by Gaylor Sheldon, with continuity by Paul Scofield.

Director Carl Harbaugh is casting for a comedy drama with Eileen Percy.

The Director, George Marshall, is finishing "The Lady from Longacre," with William Russell.

Emmett Flynn has finished the Zane Grey story, "The Last Trail." Its release title will be "The Night Hawk." The negative has been shipped.

Jack Blystone is making "The Bull Fighter," with Clyde Cook.

GOLDWYN

Frank Lloyd will direct a screen version of Henning Berger's Swedish play, "The Sin Flood," with continuity by J. G. Hawkes.

Bess Meredith has completed the continuity of "Grand Larceny," the Albert Payson Terhune drama of marriage and disillusionment. The casting is now under way.

Mary Alden has been added to the cast of "The Man with Two Mothers," now in production, under the direction of Paul Bern.

Julien Josephson will write the continuity for "His Back to the Wall," by John Frederick.

UNIVERSAL

Lucien Hubbard, scenario editor, announces the purchase of "Man to Man," by Jackson Gregory for Harry Carey.

Frederick Kovert, female impersonator, has been engaged for a part in "The White Peacock Feather," being directed by Jack Conway. This picture will serve to introduce Miss DuPant, a new Universal star.

Hoot Gibson has finished "The Sheriff of Cinnebar," under the direction of Reeves Eason.

Art Acord is being featured in "The Mayor of Gopher Hole," a short Western being directed by Edwart Laemmle, who is to direct Acord's next serial, "Winners of the West," now being written.

VITAGRAPH

Earle Williams has completed a Canadian Northwest story, entitled "Bring Him In."

The first Jimmy Aubrey two-reel comedy under the comedian's new contract has been completed but not titled.

William Duncan is shipping his feature, "The Superman."

Bradly J. Smollen, former Vitagraph publicity director, is now writing continuity. He has been succeeded by E. L. Moriarty, a Los Angeles newspaper man.

HAL ROACH

Harold Lloyd is beginning his fourteenth two-reel comedy under the direction of Fred Newmeyer. Mildred Davis is opposite the star. The story is by Jean Havez.

The Lloyd comedy made under the title of "The Sky is the Limit" has been given the release title of "Look Before You Leap."

METRO

Production was resumed this week by the entire staff after a vacation of one week. The close-down was participated in by all members of the producing staff.

Five companies are being cast. These include "The Fourteenth Lover," starring Viola Dana, under the direction of Harry Beaumont; "Turn to the Right," with an all-star cast including Alice Terry, under the direction of Rex Ingram, who arrived from New York on Saturday; "Lady Fingers," starring Bert Lytell, under the direction of Bayard Veiller; "Little Eva Ascends," a George D. Baker production, starring Gareth Hughes, with May Collins as the female lead.

The title for the next Alice Lake story to be directed by Maxwell Karger has not been selected.

BRUNTON

B. B. Hampton will next film "Hearts' Haven," written by Clara Louise Burnham. Richard Schayer is the author of the continuity.

ASSOCIATED PRODUCERS

Lambert Hillyer will direct "Lucky Damage." The principal roles will be played by Milton Sills, Tully Marshall and Charles Clarey. Mr. Hillyer wrote the continuity.

John Griffith Wray is making the last scenes for "Hail the Woman." The cast includes Florence Vidor, Lloyd Hughes, Madge Bellamy, Tully Marshall, Charles Meredith, Theodore Roberts and Edward Martindale. The original and continuity is by Gardner Sullivan.

HERE AND THERE

Tom Santschi is making "The Wolver," a short Western for Pathe. The cast includes Ruth Stonehouse, Jay Morley and Cowboys.

C. L. Chester has two units producing two-reel comedies under the direction of Harry Williams and Vin Moore for release through Federated.

Marshall Neilan's First National release, "Bob Hampton of Placer,"

Ethel Grandin, who will be starred in a series of George D. Baker productions for Metro release

in which "Custer's Last Stand" serves as a climax, will be shown at the Anniversary of the Custer battle to be held at Hardin, Montana.

Relatives of the members of the historic Custer regiment and various tribes of Indians will take part. In the afternoon the famous battle will be reproduced by thousands of soldiers and Indians. The showing of a print of the Neilan film will be one of the features of the evening's entertainment to be staged outdoors. Interested persons from all parts of the country will be on hand to participate in the celebration including many prominent men in the Government service.

Thomas F. Fallon Fully Recovered

Following an illness that has confined Thomas F. Fallon, the well-known writer of screen material, to his room for many months, the author of many of our most famous screen plays, is fully recovered.

Late in 1920, when Mr. Fallon was stationed at the William Fox studio, a serious complication, the result of a fall, impaired not only his ability to walk, but threatened his life. His many friends were pleased to see him again, when he made an appearance on Broadway recently. Aside from having a number of assignments for screen-lore, Mr. Fallon has also placed a play for the legitimate stage, in which Mary Forest will appear in the leading role. Another, negotiations for which are practically closed, will give Mr. Fallon two Broadway productions in early fall, simultaneously.

Valentino in Title Role of "The Sheik"

July 5 is the date set for the start of George Melford's new Paramount production, "The Sheik." Jesse Lasky stated this week that he had engaged Rudolph Valentino for the title role. The book was written by S. M. Hull, and Monte Katterjohn has made the screen version.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 12, 1921.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.
Exhibitor Comment—"Two days to average business."

APPEARANCES (PARAMOUNT) SPECIAL CAST.....JULY 2
"Tedious drama lacks vitality."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....MAR. 19
"Just an ordinary production."—M. P. News.

BE MY WIFE (MAX LINDER PRODUCTION) MAX LINDER....JUNE 25
"Good incident and gags provide an amusing comedy."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY .....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly interesting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business." "A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average." "Clever story with many new angles which makes a very high class and interesting photoplay. Drew splendidly and we played to big business for the week." "Great story. Story good; closely knit—but Lewis Stone and Florence Vidor gripped the attention from start to finish. Stone's work immense." "Good picture, but not much drawing power." "A first class picture, but only an average attraction during the extremely hot weather here. Lewis Stone's acting deserves special mention." "Poor picture. Business dull."
Consensus—"Good picture, good puller.

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BEHIND MASKS (PARAMOUNT) DOROTHY DALTON.....JULY 16
"Poor entertainment and Dorothy Dalton is miscast."—M. P. News.

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON .....APR. 30
"A well made melodrama, full of action."—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
"An inconsequential story not suited to Pearl White."—M. P. News.

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.
Exhibitor Comment—"Poor picture which did not have much pulling power. Played to poor business." "Did more than well for us and pleased."

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
"Rural comedy-drama is fairly amusing."—M. P. News.

BIG TOWN ROUND-UP, THE (FOX) TOM MIX.....JULY 16
"Mix at his best; a rapid-fire Western comedy."—M. P. News.

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED .....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
"Hayakawa has entertaining mystery picture here."—M. P. News
Exhibitor Comment—"Fair business, but business not commensurate with value of picture. Too hot for any picture to do itself justice."

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.
Exhibitor Comment—"A fair picture, but box office reports were unsatisfying."

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST .....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"Played to a capacity house all week, aided by some unique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy." "Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract much interest." "This picture is in no wise out of the ordinary. Business was only fair, though the fact that it was circus week was partly responsible." "One of the best pictures of the year in our estimation. Plenty of action and sustained interest. Custer's last stand brings a real thrill. Excellent box office attraction." "Best western picture we have shown this year. A treat for those who like this sort of entertainment. High class all through. No rough stuff. Business better than average for summer." "Pleasing picture, fair receipts." "A real big feature which appealed strongly to men and children but seemed to fail to interest the women. Business just about average for week." "Originally booked for week, was pulled in middle of engagement because it did not appeal to women. Production, however, is good one."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
Quaintly humorous, simple story with Will Rogers."—M. P. News.
Exhibitors Comment.—"Will Rogers in one of his best. Plenty of room for effective exploitation with this picture. The best week that I have had in two months."

BROKEN DOLL, A (DWAN-ASSOCIATED PRODUCERS) SPECIAL CAST .....JUNE 25
"As it stands, very doubtful entertainment."—M. P. News.

BRONZE BELL, THE (THOMAS H. INCE-PARAMOUNT) SPECIAL CAST .....JULY 9
"Big production, but lacks audience appeal."—M. P. News.
Exhibitor Comment—"Just a fair picture, and we did only average business." "Pleasing, receipts average."

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW .....JUNE 4
"Little entertainment in this weak and sugary story."—M. P. News.

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST..APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.
Exhibitor Comment—"This powerful picture is very unusual and a distinct novelty to our patrons. Went over big during the week."

CARNIVAL (UNITED ARTISTS) SPECIAL CAST.....JULY 9
"Genuine Venitian backgrounds compensate for talky picture."—M. P. News.

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG .....JUNE 11
"Interesting picture of the eternal triangle."—M. P. News.

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY 28
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with the Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of this combination was sadly missed. Still this picture was good and drew well." "Too weak even for the chickens. Wouldn't even stand on a double program as a comedy." "About the usual Douglas MacLean feature; good farce, but not up to '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

CHILDREN OF NIGHT (FOX) WILLIAM RUSSELL.....JULY 9
"Dream formula furnishes hectic melodrama for Russell."—M. P. News.

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN .....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.
Exhibitor Comment—"Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however." "An out of the ordinary picture; had to keep it over a second week." "Splendid picture which gave Thomas Meighan, who is a favorite of our patrons, excellent opportunities to show his ability as an emotional actor. Played to big business." "They seemed to like this one and it brought good patronage." "Record-breaking crowds. Equaled our biggest specials in drawing power." "One of Thomas Meighan's best pictures; entertaining, attractive and is a good subject for exploitation. A good house all week." "Went big with us, both from audience standpoint and the way it drew." "A good picture, well acted and having a strong, well-developed plot. Good box office attraction." "Very good entertainment and has good box office value." "Really a good story. One of Meighan's best. A good money-getter." "Declared by patrons to be Thomas Meighan's best picture. Excellent business recorded." "A feature with a powerful appeal which was well liked by our patrons and made many new friends for Meighan. Played to good business despite the heat." "Best Meighan picture so far. Business good."
Consensus—"Good picture, good puller."

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY 28
"Easily obvious picture carries mild interest."—M. P. News.

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Good acting in this ordinary western."—M. P. News.

COLORADO PLUCK (WILLIAM RUSSELL).....MAY 28
"Has not the action they expect of this star."—M. P. News.
Exhibitor Comment—"Did average business."

CONQUERING POWER, THE (REX INGRAM-METRO) SPECIAL CAST .....JULY 16
"Not another 'Four Horsemen,' but still way above the average."—M. P. News.

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News.

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Exhibitors' Own Box Office Reports

(Continued from page 585)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.
Exhibitor Comment.—"Went very big. Tremendous production." "Held up fairly good for second week. Picture well liked by audiences." "Found this one to be a fair picture with average box office receipts." "Appeals to educated classes and lovers of history with peculiar force. General public not interested." "Went over very big." "Very elaborate production well received in spite of German agitation. Many favorable comments. Splendid direction." "Largely entertaining. Shot the box office receipts up high." "Did not hold up well at all. Unusually warm weather affected attendance. Did not please all patrons. Patrons did not think it compared with 'Passion' or 'Gypsy Blood.'" "Big picture. Pulled with the better trade but did not satisfy the average fan." "Fell off considerably."
Consensus—"Good picture, good puller."

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.
Exhibitor Comment.—"Gladys Walton becomes a better drawing card with every picture. This was good and business was fair."

DESPERATE TRAILS (UNIVERSAL) HARRY CAREY.....JULY 9
"Good story, well worked out, gives Harry Carey many opportunities."—M. P. News.

DEVOTION (ASSOCIATED PRODUCERS) SPECIAL CAST.....JULY 16
"Conventional and highly complicated domestic drama."—M. P. News.

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.
Exhibitor Comment—"A sure-fire attraction, which brought extra large box office receipts." "Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week." "Unfortunately, Fatty Arbuckle does not live up to his fan's expectations of him. This is no worse than previous feature-Arbuckles I've played—but it was no better, and business was poor." "Went over great. Fine audience picture." "Arbuckle good drawing card, but vehicle is very poor. Public greatly disappointed." "Good picture to good business for week run." "Roscoe Arbuckle in 'The Dollar a Year Man' and Larry Semon in 'The Rent Collector.' Good combination and one that pleased, although attendance dropped. Arbuckle picture not as well liked as previous releases." "Fair picture, fair business." "A rather tiresome affair which does not hold interest. Just a fair box office attraction."
Consensus—"Good picture, good puller."

DON'T CALL ME LITTLE GIRL (REALART) MARY MILES MINTER.....JULY 2
"Pleasing little picture furnishes ideal role for star."—M. P. News.

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks." "Bebe Daniels goes her former productions one better in this picture. A snappy production that brings results at the box office." "A good picture. They liked this one and went away and told their friends about it. Business was good." "Not as good as some of Bebe Daniels' other pictures, but fair. Drew well, as she is very popular here."
Consensus—"Good picture, good puller."

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.
Exhibitor Comment—"Stormy weather held down attendance on this picture, but those who saw it were pleased and we are holding this excellent picturization of the famous stage play over for a second week." "We were disappointed. Less than usual matinee and night crowds."

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO.....JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.

FINE FEATHERS (METRO) SPECIAL CAST.....JUNE 25
"Fairly interesting melodrama on an old theme."—M. P. News

FOOLISH MATRONS (TOURNEUR-ASSOCIATED PRODUCERS)..JULY 2
"Three character studios compose interesting picture."—M. P. News.

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST.....APR. 16
"Rather morbid, but has interesting moments."—M. P. News.

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.
Exhibitor Comment—"This got big business for us and they seemed to like it." "Just fair box office bet for us and pleased fairly well."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR. 2
"Poor direction makes this one mediocre."—M. P. News.

GET YOUR MAN (FOX) BUCK JONES.....JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 19
"Mae Murray's latest is a winner."—M. P. News.
Exhibitor Comment—"Only Mae Murray's tricky costumes, and dancing held this up. Business just fair, despite heavy advertising." "Superb production. Well directed, extravagantly conceived and a good audience picture." "Held up well for a two-week run. As a whole big picture from every angle." "Star is popular and in consequence picture went over all right." "Went over big. Everybody liked it and said so." "This one was mediocre. Business was only fair." "Big every day and they all liked it." "Exceptional fine settings and surprise features of story appealed strongly to our audiences, and we did good business with this picture." "Went over big for full week." "Going fine in its third week."
Consensus—"Good picture, good puller."

GOLEM, THE (PARAMOUNT) SPECIAL CAST.....JULY 2
"A distinct credit to the screen."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST.....MAY 21
"Talky picture, not pure entertainment."—M. P. News.

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Good production given mediocre story."—M. P. News.
Exhibitor Comment.—"Fair picture to fair business."

GREATER PROFIT, THE (ROBERTSON-COLE) EDITH STORY..JULY 2
"No outstanding quality to redeem out-of-date theme."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI.....MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.
Exhibitor Comment—"Good picture which went over well and brought good business." "Probably the best of the three versions of 'Carmen' seen here. Not so much on scenery, but excellent acting." "'Passion' grossed the biggest business of the season for me, but I lost money heavily on this second Pola Negri feature, which personally I think was much ahead of the first. Business bad throughout week." "A mediocre picture and business was bad." "Disappointing. Lacking in originality. Played to good receipts."
Consensus—"Good picture, good puller."

HANDS OFF (FOX) TOM MIX.....APR. 16
"Humorous touches make Western entertaining."—M. P. News.
Exhibitor Comment—"Tom Mix seems to be a good box office star at this house. Business good. Picture full of pep."

HEART LINE, THE (PATHE) LEAH BAIRD.....JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT.....APR. 16
"Excellent picture from a sure-fire success."—M. P. News.
Exhibitor Comment—"Business not as good as we expected. War dramas seem to be thoroughly taboo."

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST.....MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News.

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY.....APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM.....MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAY 14
Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"A pleasing little picture. Business about average." "Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was excellent." "Just an average picture and a fair box office attraction."
Consensus—"Good picture, good puller."

HOME STUFF (METRO) VIOLA DANA.....JUNE 18
"Even hokum cannot make this a good one."—M. P. News.

HOME TALENT (SENNETT-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 25
"Good slapstick on both ends; sags in the middle."—M. P. News.
Exhibitor Comment—"Fair picture with average business."

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is Not a box office attraction, but picture pleased." "Nice little show. Pleasing, but not striking in any particular." "A bright, clever picture which appealed to the many admirers of Wanda Hawley and brought in excellent business despite the torrid weather." "Good business and an unusually good domestic drama."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM.....MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in." "This is an excellent Louise Glaum picture and our patrons liked it. Owing to the extreme heat, however, business was only average."

IDOLS OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON.....MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.
Exhibitor Comment—"Splendid northern picture, well acted and good settings, fair settings, fair photography, good direction. Splendid audience and box office picture." "Fans seem to like it, but no extraordinary enthusiasm." "A mediocre production which recorded fair business, because of star's popularity." "Fair picture that did pretty well considering the picture business slump."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS.....MAY 14
"Rather unusual and offers fair entertainment."—M. P. News.

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.
Exhibitor Comment—"Very artistic, but too gloomy. People didn't enjoy it." "Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts." "Good picture which played to excellent business for week."

JOURNEY'S END, THE (BALLIN-HODKINSON) MABEL BALLIN.JULY 9
"Remarkable picture, especially since it is titleless."—M. P. News.

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT.....MAY 21
"Comedy blends with serious theme admirable."—M. P. News.
Exhibitor Comment.—"Clever satire on society life. One continnons laugh. Our audiences all seemed to be having a fine time. Good business in spite of heat."

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN.....JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment.—"Full week but not to a full house. Great sets, photography and scenes. Material for a great comedy but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted." "Picture and business both bad."

Box Office Reports continued on page 603

Some Exhibitors Are a Penny Wise and a Pound Foolish

At Least So It Would Seem from the Handling of Their Screen Problems

Each and every one of us will surely agree that projection, good projection is the most important item in the problem of running a modern moving picture theatre. Without a good, clear picture no one can "put over" a creditable show.

With this idea in mind we note that the exhibitor spends a great deal of time in selecting his projection apparatus. He buys a projector because he believes this or that particular machine will give him the best picture on the screen. He buys other accessories to make sure that picture will be good and equips his projection room in A No. 1 style.

And then he nearly always stops.

Why?

Can it be that there are some few exhibitors in these United States of ours who still believes that all he needs is a good projection room equipment, and then he can throw his picture on a whitewashed wall? Looks mighty like there were some at that.

About a week ago the writer visited a certain, so-called up-to-date motion picture house. Outside and inside appearance was excellent. The decorations and furnishings reflected the good taste of those who designed the house.

And the picture was rotten!

Why?

That is just what the writer wanted to know.

A visit was paid to the projection room. It certainly was in keeping with the appointments of the house. Two well known projectors were operating to perfection and the other equipment gave the projectionist no room for complaint on the score that he did not have the proper utensils to work with.

The next day I met this chief projectionist on the street and, still wondering what was the matter with the pictures of the night before, I broached the subject of his equipment.

"Pretty nice projection room I got there?" he queried.

"You certainly have," was my reply.

"But did you notice how rotten the picture was?"

"I certainly did. Haven't been able to forget it. What is the trouble. You have everything the latest and the best?"

"Yes. I have everything the latest and best. So has the house, with one exception. They got a screen that was used in the old house. Might as well be beaverboards with whitewash," explained the projectionist.

"The boss seems to think I can make the picture good as long as he gives me good projection room equipment, but he forgets that the projection room doesn't end at its front wall, but goes right on up to the spot where the light hits the screen. He has never had anyone explain to him that the screen is just as important as the equipment inside my four walls."

There you are. Now I am not trying to say that every or even half the exhibitors are this way, but there is a goodly number of them who get off on the wrong track when it comes to their screen.

I also know of exhibitors who ordered a screen installed and when it is up they hold a test. They will sit in some far distant corner of their house and state that the screen does not show the picture perfectly. They may find a half dozen or dozen seats in some corner that do not command a good picture. Yet they may have fifteen hundred other seats that are nearly perfect. Sometimes, in order to get perfect projection in the front of the orchestra, it may result in obtaining poor pictures in some other quarter. You can't get a perfect picture from every corner of your house. But a good screen man can give you a GOOD picture from nearly every corner. Don't insist on spoiling the picture in one part of the house for the benefit of another.

Get your best results for the higher-priced seats and then take care of the others, but seeing that all have a presentable picture.

The modern exhibitor orders the art folks to get busy and decorate the house. Then he talks to the screen man and kicks about the price.

For the sake of fifty or a hundred dollars more the beauty of the whole house may be destroyed because the screen is not up to standard and a poor picture results.

Also, it is always best to contract for the screen installed.

Not long ago a certain well known screen man was telling me how he sold a screen to an exhibitor who insisted he could save by hiring his own carpenters to install the screen.

He bought the screen and hired the carpenters.

They installed the screen.

Looked like a pretty good job. It was. But——

One of the carpenters fell off a ladder and went through the center of the screen. This exhibitor, so the screen manufacturer told me, then tried to blame the accident on the manufacturer.

The exhibitor did not save any money on this deal.

Carpenters hammer nails and carpenters don't understand screens. Nail holes are not considered beneficial for a good screen. Yet that is what happens nine times out of ten when mechanics who do not understand their job, hang a screen.

It's up to the exhibitors to get wise. Be sure you have experts handle all ends of your projection problems. Do not buy what you consider the best screen on the market and then invite ordinary carpenters to butcher it up. Have the screen men supply the experts and then you are safe. They pay for their mistakes and you don't.

It is up to the screen manufacturers to educate those exhibitors who are making their pictures poor for lack of a proper screen.

Publicity will do it. Let's all help. The News will do its share.

Buys Flivvers

Manager Beddo, of the First National Circuit Exchange at Oklahoma City, Okla., has purchased a coupe flivver for each of his traveling salesmen, which will help make First National business increases, also avoid having to wait for late trains. Manager Beddo says that he believes that this is a good investment.—NOBLE.

Renovating Big Baltimore Theatre

The New theatre, one of the standbys of Baltimore filmdom, has been closed to permit improvements. Several thousand dollars will be spent by the Whitehurst interests, owners of the house, to insure its being in first-class condition to cater to its clientele in the fall, when business is expected to boom.

William E. Stumpf, Jr., house manager, anticipates a promising fall season for the theatre. He is of the firm opinion that the end of the summer will be marked by large attendance and a successful closing of 1921.

Seats will be furnished by the Andrews Seat Manufacturing Company, of Philadelphia. The Baltimore firm of H. Chambers & Company, decorators, will carry out the refrescoing. New carpets and draperies will be procured in New York. —COOPER.

Remodels Offices

L. E. Patterson has completely remodelled the premises formerly occupied by Pathe Exchange at Oklahoma City, Okla. One apartment has been leased to the Mid-West Film Exchange, and the two other apartments will soon be occupied by concerns now shipping out of Dallas, Texas. —NOBLE.

Big Business Coming!

We are so confident that a big revival of business will come early this Fall that our factory is running full time on new projection equipment which we are preparing to announce late this summer.

Watch for Announcement of Our New

MOTIOGRAPH De LUXE

Bigger and Better Than Ever!

ENTERPRISE OPTICAL MFG. CO.

564 W. RANDOLPH ST. CHICAGO, ILL.

Fire Proof Theatre Construction with Hollow Tile

An Article Giving Some Facts of Interest to Prospective Builders

Fireproofing experts generally agree that there are four things to be expected of a so-called fireproof building:

First—That it shall fully protect the human inmates and provide ample safe means of egress and protection against panic in case of fire.

Second—That it shall preserve its contents from any ordinary fire originating within or outside the building.

Third—That the building, particularly the structural parts thereof, shall withstand any fire successfully.

Fourth—That every fireoof building shall be a carrier to conflagration or the spread of fire.

In the past, the serious fireproof building losses except in conflagration were invariably due not to faulty construction or fireproofing, but to large undivided areas of unprotected vertical openings, improperly enclosed shafts and lack of window protection.

Any good-sized fire will produce a temperature up to 1,800 and 2,000 F., and a fire which has a particularly large amount of combustible material to feed on, even in a fireproof building, with good draft conditions, may develop temperatures several hundred degrees higher. Some fires are authentically known to have gone higher than 2,200 degrees F., a temperature that will melt some surface clay bricks and destroy nearly every other so-called fireproof material. High-grade fire clays and shales are the only known materials that will withstand such temperatures, and these not without some damage.

Glass will melt at 1,600 to 1,700 degrees F.; concrete begins to dehydrate at 500 degrees F., and structural steel rapidly loses its strength at 1,000 to 1,200 degrees F. and is incapable of sustaining its own weight at 1,700 degrees. Therefore it will be seen that the temperature of around 2,000 degrees F. that may occur in any large fire can do tremendous damage to any fireproof building, particularly if improperly designed or built, and the whole theory of fireproof building construction must rest upon so designing and building the structures that such temperatures can never occur; also that the spread of any fire will be so retarded that it may easily be extinguished before any extensive material damage occurs.

Hollow tile, properly manufactured and applied, will provide the greatest measure of protection and safety that can be afforded by any building material. Where failures have occurred it is because, in the efforts to hold down the cost, the proper structural features and fireproofing methods have not been followed.

The principal forms of fireproof building construction may be stated as follows:

For the tall office building, hotel or apartment, steel frame with tile arches, fireproofing and partitions—steel frame with concrete arches, tile fireproofing and partitions.

For the fireproof structure of moderate height, steel frame, tile or concrete floors, tile fireproofing and partitions- long span floors of tile and concrete, either on steel or reinforced concrete frame with tile fireproofing and partitions. All reinforced concrete structures with tile partitions.

For low buildings, factories, reinforced concrete frame with long span floors of tile and concrete, tile partitions; steel frame with similar long span floor and tile partitions. Steel frames with tile arches and fireproofing.

Hollow tile, as will be noted from the above, is therefore a most important factor in fireproof building construction.

The term fireproofing is objected to by many, but is here used to qualify materials that are proof against damage from any ordinarily severe fire.

Architects and engineers in the past have been inclined to be lax in requiring good workmanship in the setting of fireproofing tile. Contractors have permitted the improper and unnecessary cutting into same by other trades, and the most excellent showing that this product has shown under severe test by fire when abused in this manner is an unfailing testimony of the excellence of this product as a structural fireproofing material.

It is largely with a view to avoiding such practices and guiding the building profession in the best and proper methods that this handbook has been prepared.

Hollow building tile has already merited a very extensive usage and can be depended on to fulfill every claim that is made for it as the most economical, universal and satisfactory fireproofing material, if the details and practices as outlined herein are followed.

For the tall building, hotel, theatre, apartment building or department store, and in fact for all highly specialized commercial structures within the built-up business sections of the cities, where rapidity of erection, probable change of occupancy and other factors must be considered, a structural steel frame must invariably be used, in connection with which the flat arch of hollow tile cannot be excelled.

Hollow tile arches, both flat and segmental, are fireproof, light in weight, can be erected or removed in a minimum of time, and can be erected at any time of the year regardless of temperature and weather, before, after, or at the same time the walls are built.

With all ordinary depths of floor beams, hollow tile arches can be of such depth as will give a level ceiling without increasing the weight of floors by excessive filling

The false work or centering may be removed within 24 hours after the arches are set, and they may be plastered the day after being set when it is necessary to rush the work. Also, the cement mortar joints in tile arches dry out rapidly, permitting of the immediate laying of finish flooring and wood trim without damage from moisture. Cinder concrete floor filling may be eliminated by the use of hollow tile floor fill, further reducing the amount of moisture introduced in the building.

Hollow tile arches facilitate the economical design of structural steel, as they weigh less per square foot than any other form of fireproof floor construction of equal strength, and consequently in tall buildings greatly reduce the dead load on structural steel and foundations; they further assist in the wind bracing by rigidly filling the full depth of beams, and act as a horizontal brace for the entire structure at each story level.

Hollow tile arches are excellent non conductors of sound, which is an extremely important consideration in hotels, hospitals, bank, office and other commercial buildings.

Tile arches give the best ceiling on which to apply plaster.

One of the modern developments in building construction is the so-called "long-span," which eliminates the intermediate floor beams by spanning the distance between supporting girders located on the lines of columns. There have been numerous long-span floor schemes developed, quite a few of which are patented, but of all these the simplest and most universally adaptable is the combination of "T" section reinforced concrete joist beams with hollow tile fillers between. This system is not covered by any basic patent, can be used by anyone, and is composed of elements readily obtained in any market, also any type or style of reinforcing rod may be used. One of its greatest advantages is the solid plastering surface for ceiling on under side. The economy in form work is another.

Electric conduit may be bedded in the construction the same as in solid concrete slabs, only architects should give some consideration to the layouts of conduits or other piping and avoid diagonal or cross runs through the compression area and provide a greater thickness of concrete by using thinner tile filler where a concentration of conduits occur around wire shafts

(*Continued on page* 592)

Automatic Curtain Machine Valuable Aid to Every Exhibitor

The Cost of Operation Amounts to Nothing

By E. J. Vallen, Akron, Ohio

In perhaps no other business is so much attention given to seemingly small details, things about which the average person knows little, and surely no other business than the motion picture industry gives one as much for their money, whether the admission price to be 10 cents or $2.00. In the past few years, since exhibitors have been paying special attention to "presentation," which nearly always means prologues, vaudeville acts, and other attractions which the wide-awake exhibitor deems necessary to "put over" his show. Much money has been spent in building magnificent theatres, interior decorating, electrical effects, gorgeous chandeliers, tea rooms, rest rooms, etc., but ask any showman what constitutes the real success of a prologue, or better still, ask him how he likes to have some little thing, however small, happen that will spoil the entire effect of his elaborately arranged presentation.

The purpose of this article is to discuss the automatic curtain machine, a machine which raises or opens your curtain, and which assures stopping the curtain in exactly the same position, or any desired position each and every time. A curtain operated by means of a mechanical machine assures an even movement which cannot be obtained by hand operation. Practically all picture theatres today use a curtain. The reasons for this are so obvious and numerous that it is useless to take up space mentioning them. By throwing the picture upon the curtain and then starting the machine to either raise or draw the curtain, it will appear to dissolve into the flood of light rather than to be drawn out of sight. The projectionist in many theatres is the one person who usually knows the exact time to operate the curtain to accomplish the desired artistic effect. In theatres where it is operated by hand it is necessary for him to signal someone at the stage. If the signal is not caught the effect is lost. Even though the signal is caught by the person working the curtain, they cannot help but raise or draw or close the curtain a fraction of time too soon or too late, and the effect is sure to be unsatisfactory, but when it is operated by the projectionist in the booth it is sure to be right. With an automatic curtain machine which will operate your curtain just exactly as you want it, all the annoyances of having the curtain operate at the wrong time or open too wide or not wide enough are eliminated. It is not necessary that the machine be installed in the booth, it can be placed in any desired location in the theatre. It is very light in weight and noiseless which is very essential in the modern theatre of today.

The time required to operate the curtain is from 8 to 10 seconds, the current consumed is very slight, in fact the cost for operating and maintaining a machine for a period of one year allowing one-half hour per month for oiling and inspecting at the rate of $1.00 per hour, for labor, plus the cost of electricity, shall not exceed $8.00. The purchase price of these machines is very reasonable, and the installation but a simple matter. The control of the machine is absolutely automatic and positive. A switch is thrown and the curtain opens or closes, and is stopped automatically. This is made possible by controls on a threaded shaft geared to the motor which are so set that when the curtain travels the distance required to open or close, the current is automatically cut off. This control can be adjusted for any size curtain, it is not necessary to provide special power because the machine is so constructed that it will operate on any lighting circuit. Standard equipment for all machines is 115 volts, 60 cycles, single phase alternating current, or 115 volt direct current motor. Where standard equipped machines do not meet requirements other motors can be furnished.

The Bijou theatre, Fond du Lac, Wisconsin, which has just installed an automatic curtain machine in a communication to the manufacturer, has this to say: "We have been using this machine daily for the last three months. It is noiseless and opens and closes exactly at the same spot each time it is operated. Our projectionist now has full control of the curtain from the booth and doesn't have to depend upon someone 'back stage' to get his cue to do this work."

S. E. Schaffer, of S. E. Shaffer & Co., Chicago, Powers distributors in that territory

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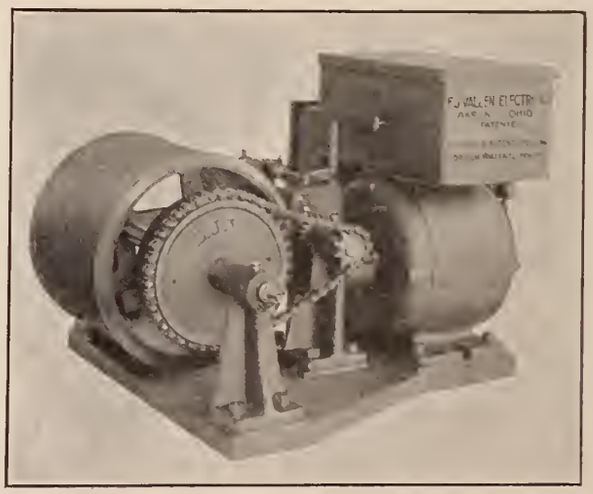
The Equipment Dept.
Presents them every week



Automatic Curtain Machine

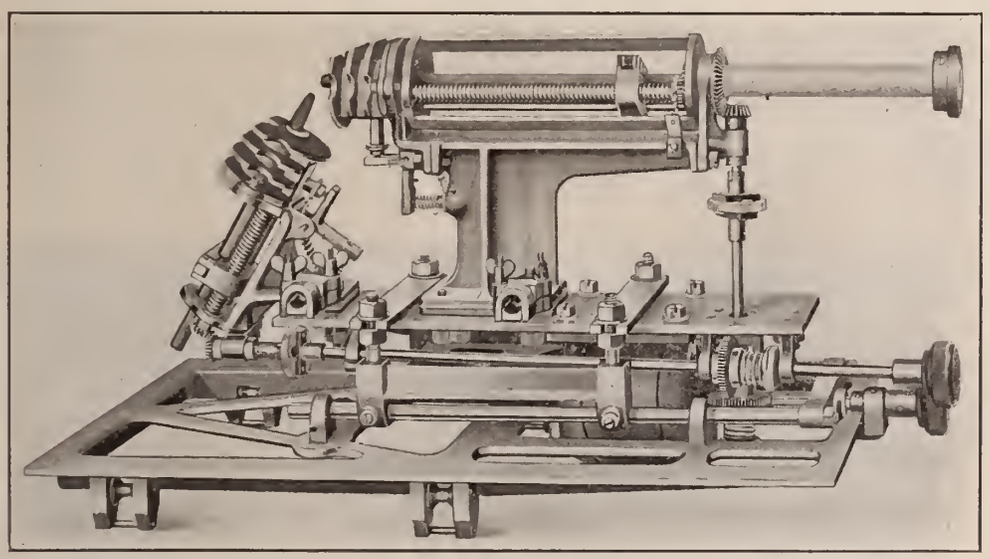
Progress
DEPEND UPON POWER'S

POWER'S-G. E. HIGH INTENSITY ARC LAMP

A GREAT SUCCESS WHEREVER INSTALLED

OF INTEREST TO EXHIBITORS

Power's-G.E. High Intensity Arc Lamp produces upon the screen over 100% more light per ampere than the ordinary arc lamp.
This is made possible by two features. First, the 75 ampere current at which the lamp normally operates, is carried thru a special cored carbon approximately 7/16" in diameter, and second, this comparatively small diameter carbon is revolved on the optical axis, thus presenting a very small, but exceedingly brilliant crater, head on to the condensing lenses. This permits a maximum amount of light to be gathered by the condensers.



POWER'S-G. E. HIGH INTENSITY ARC LAMP

MORE LIGHT

AND A MORE
BEAUTIFUL PICTURE
AT A MUCH

LOWER COST

POWER'S-G. E. HIGH INTENSITY ARC LAMP

ECONOMICAL—EFFICIENT—SIMPLE—DEPENDABLE

SOME DETAILS FOR PROJECTIONISTS

Once properly set in the lamphouse the only adjustment required on the Power's-G.E. Lamp is the forward and backward movement of the entire lamp by means of which the size of the spot is controlled.

Power's-G.E. High Intensity Arc Lamp is absolutely automatic in action, once the arc is struck, which means that the lamp embodies its own arc control. This is a radical advance in arc lamp construction. When inserting carbons in Power's-G.E. Lamp, there are no nuts or bolts or screws of any kind to be tightened, therefore replacing carbons is a very simple operation.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.

A beautiful alcove in State theatre, Minneapolis

A pleasant summer-like rest room in the Pa'm theatre, Pueblo, Colo.

Fire Proof Theatre Construction

(*Continued from page* 589)

or cut-out closets. Ordinary hard burned light partition tile are used in this type of floor construction.

The cells of tile at ends of rows should be closed, and this is very easily accomplished on the job by setting up on end, on the forms or on a plank platform, the required number of tile, and pouring a half inch of fine concrete or mortar into bottom of cells. This should be done about one or two days ahead of the pouring of concrete.

The joints between tile in adjacent rows should be staggered, and to accomplish this half length tile are used for starters or closers in alternate rows.

This type of floor construction is equally well adapted to either reinforced concrete or steel beam construction, and when carried on steel beams the fireproofing of beams and support for long-span floor may be either of concrete or hollow tile. Where the supporting steel member is small, concrete covering may be found the most suitable, but where the support member is a large or wide flange beam or built-up girder, the weight of concrete to encase same would be considerable, and hollow tile fireproofing is generally better.

In addition to these, in order to meet the demand for deeper floors of greater span, some manufacturers are now making special filler tile up to 20 inches in width, and, for ordinary loads, spans up to and even over 25 feet can be very economically constructed.—From the Handbook of Hollow Building Tile Construction.

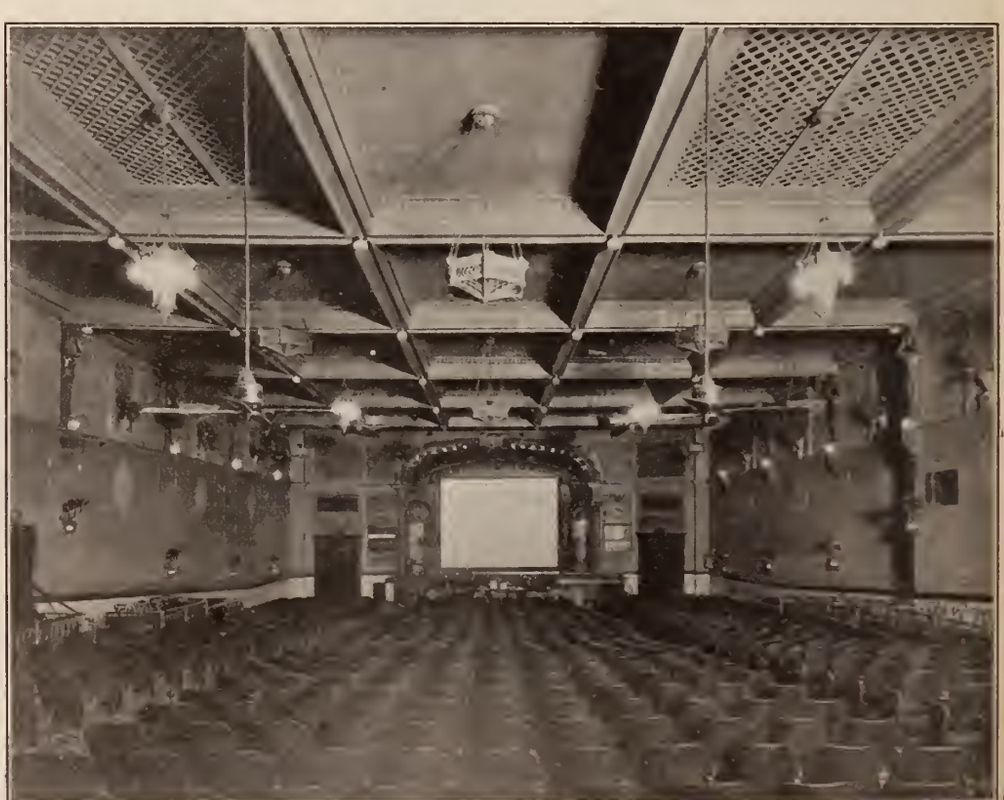
New College Theatre Opens in Winnipeg

Winnipeg, Manitoba, saw the opening of still another moving picture theatre a few days ago when the new College theatre opened its doors with Mack Sennett's comedy, "A Small Town Idol," as the feature attraction. The College is the first large suburban moving picture theatre to be built in Winnipeg and was built by A. R. McNichol with Kenneth M. Leach as the lessee. Ralph Miller, for many years in charge of the Starland theatre, Winnipeg, has been appointed manager of the brand new house.

The College theatre has 1,000 seats, all on the one floor, with three rows of boxes at the rear. All seats are richly upholstered in real leather while heavy tapestries adorn the wall panels, exits and entrance. The lobby is finished in marble while the color scheme of the handsome interior is a combination of old rose, ivory, blue and gold. The stage setting represents a vista of Italy with Vesuvius in the background. A twenty-foot stage is a feature of the structure as it is proposed to present appropriate prologues starting in the fall. The equipment includes a $10,000 pipe organ which has been built by Warren & Son, Woodstock, Ontario.

The contractors were the Sutherland Construction Co. while the architect was George Macpherson, of Winnipeg. Prices range from 10 cents to 27 cents, amusement tax included, with 35 cents for box seats.

The theatre has a handsome marquee and large electric sign. There are stores on each side of the entrance while office suites are found on the second floor.—GLADISH



View in Columbia theatre, Dayton, O., looking toward stage

CITY OF CHICAGO
DEPARTMENT OF GAS AND ELECTRICITY
BUREAU OF ELECTRICAL INSPECTION

WM. G. KEITH
COMMISSIONER
VICTOR H. TOUSLEY
CHIEF ELECTRICAL INSPECTOR

July 1, 1921.

United Theatre Equipment Corporation,
25 W. 45th St.,
New York, N.Y.

Gentlemen:

The U.T.E. - Proctor Automatic Motion Picture Projector, Type F, has been examined and reported under Laboratory Report No. 665.

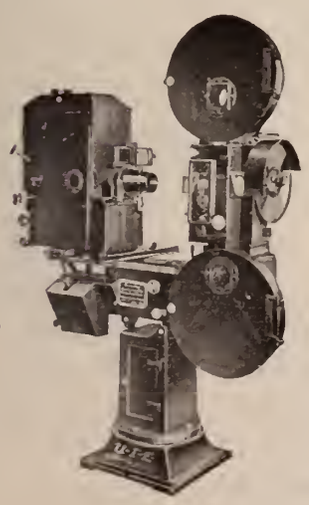
This machine complies with the rules and regulations of this department and is approved for use in motion picture theatres in this city.

Yours very truly,

Commissioner.

Do YOU realize the value of this letter?
It proves that the U-T-E-Proctor Automatic Projector was so perfect in its original design and construction that it passed the most critical inspection without modification; and in this it is the pioneer.

SEND FOR BULLETIN "P N"



U-T-E-Proctor Automatic Projector

Manufactured by

United Theatre Equipment Corporation

H. T. EDWARDS, *Pres. & Treas.*
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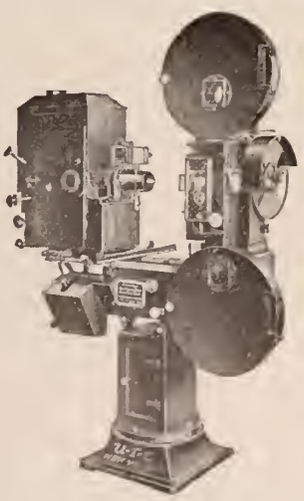
25 West 45th St., New York
Branch Stores in Principal Cities



Front of Palm theatre, Pueblo, Colo.

What a Live Wire Can Do in a Small Town

Most small town managers will tell you that it does not pay to try and pull stunts in their town, that the people are not there, and they don't fall for the bally as they do in the cities.

Billy Randall came to Florida a few months ago. He liked the climate and looked about for a location where he could settle down and grow up with the town, or in other words, make the town grow up to him.

He selected Auburndale, Fla., situated upon a beautiful lake, in the heart of the citrus industry, and without a show shop. Billy decided that Auburndale needed him as much as he needed a location.

He rents a building, remodels it, equipped it in first-class shape, buys his programs, and opens up without even a name over the door. Of course, he advertised his opening and had a good crowd. Then Billy talked to them, and in between shows he talked to them with slides. He offered a prize for the best name for the theatre. He told them what he was going to do for Auburndale, and that his slogan was "Come on Auburndale," and that he would pay good money if they could select a better one.

The prize for the theatre name was awarded and the theatre is now called "Princess Ariana," named after the Lake, but everybody said that "Come on Auburndale" was good enough for them and it has been adopted as the town slogan.

Billy next organized the ball club and gave benefit shows to pay for nifty uniforms. He took his club to other cities, showed them the speed of his club and made them all shout, "Come on Auburndale."

He is editor of the local page in the paper, and has made it the live wire page of the sheet. He put out a letter head that did not say much about the theatre, except the name, but did a whole lot of boosting for the town.

Billy is the popular guy in his town and it looks like a safe bet that he will be the mayor some of these days. Just shows what a man can do in a small town if he is willing to hustle.—Leslie.

A Chinese Theatre

Another Chinese moving picture theatre will be opened in Vancouver, B. C., shortly, the Mar Noey Co. having purchased the old Imperial theatre on Main street. The structure is being redecorated for the early opening under the new auspices.—Gladish

CLEAN UP

Within the next two weeks the News will present some excellent articles on vacuum cleaners.

NEW TARIFF!!!

WILL INCREASE COST OF CARBONS

The new rate proposed in the coming tariff bill on Carbons is 35% ad valorem against the present rate of $4.00 per 1000 12" Carbons.

At the new rate the duty will be increased depending on diameter, up to 1000 per cent.

Ask Yourself! Does this mean lower carbon prices for the theatre owner.

We have a fair sized stock of assorted sizes, imported at the old rate of duty, and as always, will give the benefit to the theatre owner, and do not intend to advance prices until actually compelled to, on new importations at the higher rate.

Be on the safe side—buy NOW, and save money.

CARBONS

have been the standard for many years.

"ELECTRA" Negative Copper Coated Carbons with the "ELECTRA" Pink Label Cored uppers cannot be equalled for Direct Current.

For intensity and quiet burning on alternating current projection we recommend "ELECTRA" Pink Label Cored uppers with "ELECTRA" Brilliant White Flame lowers.

SOLE AGENT FOR A GENERATION

HUGO REISINGER

11 BROADWAY, NEW YORK

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

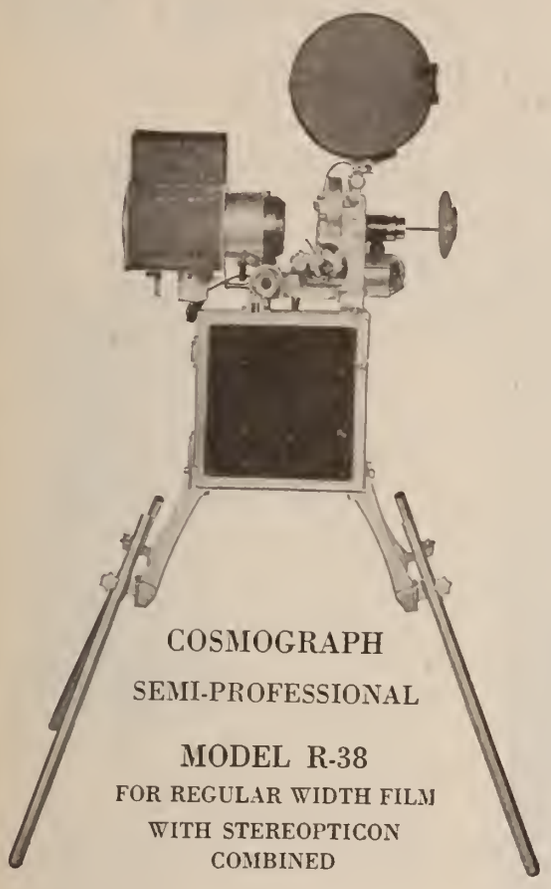
Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

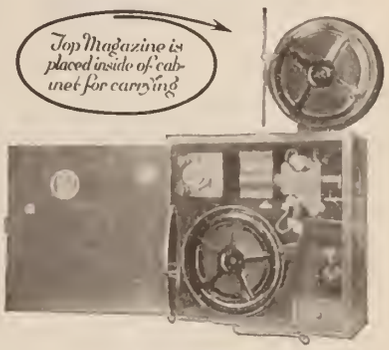
ROCHESTER, N. Y.



COSMOGRAPH
SEMI-PROFESSIONAL
MODEL R-38
FOR REGULAR WIDTH FILM
WITH STEREOPTICON
COMBINED

TWO NEW COSMOGRAPH MODELS

The New Suit Case Model R-40 is a thoroughly efficient instrument for all around work, put up in a leather covered carrying case 18½ x 18½ inches. When designing this projector, it was our aim to make it a practical, substantial machine, with one principal thought in mind — SIMPLICITY, making it easy to thread, easy to operate, and eliminate fire danger. The machine is both hand and motor driven, operates from any light socket or automobile battery and accommodates regular width film. Illumination 24 volt 100 watt lamp.



MODEL R-40

The New Semi-Professional Model R-38 is a suitable motion picture projector for permanent installations in large auditoriums, lecture halls or medium sized theatres, etc., capable of meeting the most exacting requirements for projecting motion pictures and lantern slides, and at the same time light enough to be classed as a portable machine. Illumination 400, 600 or 1000 watt lamp as required.

Write for descriptive matter

THE COSMOGRAPH MOTION PICTURE MACHINE CO.
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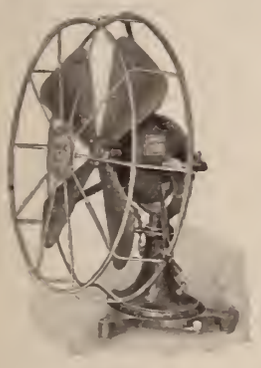

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A combination of Propeller and Wall Fans will keep your theatre 20 to 30 degrees cooler than out of doors.

Let us quote on your requirements today. Give length, height and width of auditorium.

Branches in all principal cities

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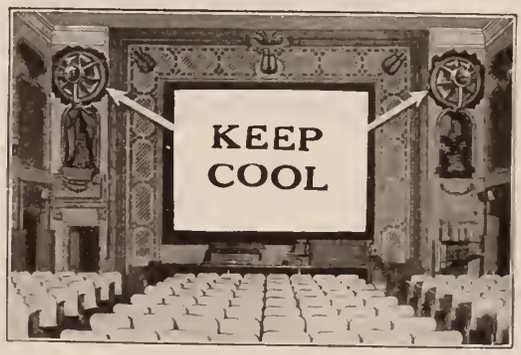

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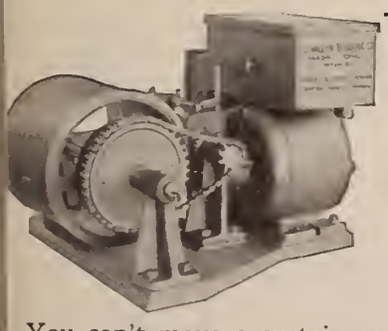

It's Noiseless.
It's Positive.
It's Foolproof.
It's Economical.
It's Creating Satisfied Customers Throughout the United States.

Let us send you the names of a few of them.

You can't move a curtain evenly by hand like you can with the Vallen Automatic Curtain Machine.

E. J. Vallen Electrical Co.

85 So. Canal St. Akron, Ohio

Picture Screen Surroundings and Stage Settings in Velour, Plush, Satin or Sateen

Attractive Designs, Effective Suggestions and Artistic Treatments

THE FABRIC STUDIOS, Inc.

177 No. State St. Chicago, Ill.

Let Us Make Your "Presentation" Beautiful

Progressive Methods Forcing This Supply House to Front

Salesmanager Carries Sample Projector to Prospect's Door

As evidence of the continued spirit of progressiveness that marks the activities of the Howells Cine Equipment Co., of 729 7th Avenue, New York City, General Manager Joseph C. Hornstein, one of the most well-liked men in the supply business, has sent us a copy of a card which has to do with the activities of his organization, in their newly acquired Simplex territory, in Albany, N. Y.

The Howells Co. have for several years been associated with the Simplex distributing organization and at present hold the Simplex franchises for all the Orient, Chili, Mexico, Columbia, Central America, save Panama, Porto Rico, Haiti and other surrounding islands. Also they recently took over the Albany, N. Y. territory, formerly controlled by the Albany Theatre Supply Co.

Olan L. Hawk, of the Howells organization, has been selected to take charge of and develop the Albany territory. He is now there, as the illustration indicates and is speeding around to the many exhibitors in that district.

Mr. Hawk, will be continually on the road and will visit all the exhibitors at their respective theatres, and his car will be most completely equipped with representative forms of theatre supplies, such as Simplex parts, carbons, film cement, posters, film cleaners, waxers, disinfectants, theatre perfumes, exit lights, signs, tickets, etc.

In this way, theatre supplies will be actually brought to the door of the exhibitors in the Albany territory and the necessity for sending to New York will be eliminated.

Joseph C. Hornstein

Larger forms of equipment that cannot be easily carried about in the car, Mr. Hawk will take orders for and personally supervise the installation of same on their arrival.

This "theatre to theatre" delivery service is truly an innovation and has been inaugurated by the Howells organization in order to render "Quality Service" in the Albany territory, that will truly be in keeping with activities in their other territories.

Judging from the reports received at the New York office of the Howells Cine Equipment Co., the Simplex projector is making splendid progress in the Albany district and conditions tend to indicate that this newly acquired territory will prove most productive.

This is the "advance card" sent out before District Sales Manager Hawk calls on the prospective customer

Turn Seats Around in Canadian House

A Canadian theatre which is dropping the constructional plan of having the screen at the front of the house instead of in the rear, is the Furby theatre, Winnipeg, Manitoba. The Furby has been closed so that the seating arrangement can be reversed and it is planned to re-open the house on August 1. Other features are being remodelled and the number of seats is being increased.

The Furby was one of two prominent Canadian moving picture theatres for which had been adopted the plan of having the audience face the front of the house, as is the custom in England. The one other large theatre in Canada which has this arrangement is the Holman, of Montreal. With the Holman, it has sometimes been felt that patrons hesitate in entering the theatre because of the necessity of facing the audience in order to take their seats.—GLADISH.

Two New Houses

A second run community theatre, to be named the Isis, 25 by 100 feet and seating 300, will be built by Weaver, Smith and Gamble, at 125 West Reno Street, Oklahoma City, Okla., in the near future. It will be fireproof and built according to modern theatrical architecture. Another community theatre will also be built at Packingtown, Oklahoma City, soon, to accommodate residents of that district. Excavation was started June 28 at Clinton Okla., for a new $75,000 moving picture theatre, which is being built by E. G Welch.—NOBLE.

New Arizona House Opened July 2

The new Rialto theatre at Phoenix Arizona, built by Richards & Nace, opened Saturday, July 2. This new theatre has a seating capacity of 1,500 and is referred to as the finest in Arizona. The opening performance will be attended by a number of managers of Los Angeles film exchanges and stars from Los Angeles studios. The opening bill will have as its feature, "The City of Silent Men."

THE THEATRE BEAUTIFUL

Your lobby and interior can be made beautiful and inviting by the use of our products at a nominal cost

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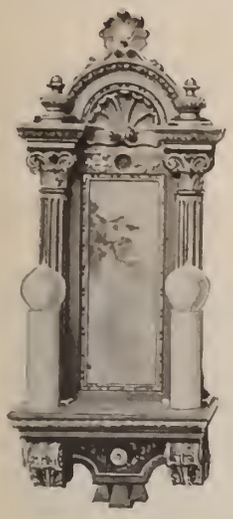

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A. S. C. Elects a New Secretary

John F. Seitz, the new secretary of the American Society of Cinematographers, has been in the motion picture game for about ten years, his first experience being in the laboratory. Since taking up the work behind the camera he has been connected with Essanay, American, B. B. Hampton and Metro. He has made an enviable reputation and is known as one of the most careful and successful cinematographers in the industry. Since his connection with the Metro Corporation, he has made such successes as "Shore Acres" and "The Four Horsemen of the Apocalypse." He is now photographing "The Conquering Power" with Rex Ingram Productions.

John F. Seitz

Oklahoma Notes

The new Victory theatre, costing $15,000, was opened to pleased capacity business at Pauls Valley, Okla., last week.

Tom Pierce opened his new theatre at Burbank, Okla., last week. The United Theatre Equipment Co., of Oklahoma City, furnished the equipment, fixtures, etc.

James Alifer's large playhouse, at Drumright, Okla., has been converted into a picture show house, having formerly showed Tab only.

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The Index to The Complete Plan Book

(Continued from page 586)

PICTURE BRAND STAR RELEASED PLAN BOOK

KISS, THE (UNIVERSAL) CARMEL MYERS.....JULY 9
"A well balanced story of old California."—M. P. News.

KISS IN TIME, A (REALART) WANDA HAWLEY.....JUNE 25
"Is diverting enough for hot weather business."—M. P. News.

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
"Heavily emotional, but should please star's admirers."—M. P. News.

LAND OF HOPE, THE (REALART) ALICE BRADY.....JULY 9
"Entertaining comedy drama built around new and appealing theme."—M. P. News.

LAST CARD, THE (METRO) MAY ALLISON.....JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON).....APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST .....MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE .....JUNE 18
"Only a vehicle for the star."—M. P. News.
Exhibitor Comment—"Good picture which drew fine business all week on account of popularity of the star." "About the usual Constance Talmadge picture, drawing the usual crowds. Not as good as 'Mamma's Affair.'" "A typical Constance Talmadge picture which went over great in connection with a second anniversary frolic at my house. Good business all week."

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LIVE WIRES (FOX) EDNA MURPHY-JOHNNIE WALKER.....JULY 9
"New stars appear in orthodox story."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." "Had picture indorsed by local 'Better Films' movement, and gave special matinee for school children. Business excellent." "Fair production that brought fair returns." "A gem of a picture. Played to exceptionally big matinees." "Mary Miles Minter lives up to her reputation in this one and makes many new friends. A good week's attendance."

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
"Should prove interesting entertainment."—M. P. News.
Exhibitor Comment—"Very good. The picture follows the story well and it holds an audience as only a Jack London story can." "Our patrons called this a good picture and business was good." "Fairly entertaining with usual business."

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST.....MAY 28
"Very artistic, but short on drama and action."—M. P. News.
Exhibitor Comment—"Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is, it just pulled a fair crowd."

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
"Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—"A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
"Acceptable entertainment provided by good humor and a quota of thrills."—M. P. News.
Exhibitor Comment—"Wally Reid is a great favorite of our patrons and we did a splendid business with this feature, which seemed to please our patrons." "Great picture that played to big business." "Fair picture; fair receipts." "Splendid cast, good scenic effects and pleasing story." "Consensus of opinion seems to be that this is Reid's best picture. Pleased everyone." "Some way this went only fair. Business was average for a Reid picture." "Picture well liked and drew good attendance." "Drew well, but did not satisfy the fans." "Extra big business first part of the week and held up well enough to be labeled a great attraction."
Consensus—"Good picture, good puller."

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON .....JUNE 4
"Just another movie with bad story much in evidence."—M. P. News.

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST.....MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
"Fire scene best part of unreal story that fails to impress."—M. P. News.
Exhibitor Comment—"Good picture. Well suited to the season. Did fairly well considering poor picture conditions in this locality."

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST .....MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Consensus—"Good picture, good puller."

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON.....JUNE 4
"Gladys Walton has another winner here."—M. P. News.
Exhibitor Comment—"Great picture for those who like that kind of show. Plenty of thrills. Something doing all the time. Did as well as the average picture this time of the year."

MASK, THE (GEO. H. HAMILTON-EXPORT & IMPORT-STATE RIGHTS) JACK HOLT.....JUNE 25
"Tedious melodrama filled with all the old stock tricks."—M. P. News.
Exhibitor Comment—"Played with Charlie Chaplin in 'The Cure' and did a good business, the credit going to the latter production."

MESSAGE FROM MARS, A (METRO) BERT LYTELL.....JUNE 18
"Lytell acts splendidly in dull morality picture."—M. P. News.
Exhibitor Comment—"Fine theme, poor acting and directing. Receipts good." "A fair picture. Business was bad."

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
"Quiet in action, yet charms with its romance and background."—M. P. News.
Exhibitor Comment—"A pleasant picture which seemed to please my audiences. Fine business." "Very good picture and one that was well liked by my patrons. More than average business."

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
"Effective drama offered in appealing story of mother love."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON.....JUNE 18
"Little originality in mechanical Shirley Mason picture."—M. P. News.

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 18
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business however."

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.
Exhibitor Comment—"An average picture, but poor business." "Katherine MacDonald is well liked by women patrons, so business was fair, due to patronage of feminine contingent." "Made a nice hit and fine attendances reported throughout. Was combined here with Sennett's 'Love, Honor, and Behave,' which went good."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
"Convenient melodrama carries some excitement."—M. P. News.

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
"Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—"Fine picture which brought good business." "Brought big business. Pleased my patrons and was a drawing-card." "Find this an average picture with the usual business." "This picture went over big. It has very good entertaining values." "Fine business with this picture. My patrons like Doug and of course turned out strong to see his picture." "The picture is not up to Douglas Fairbanks' standard, but has an appealing title and offers a good field for exploitation. A good house the entire week." "Running this a second week to big business." "This picture was in no way extraordinary, but it played to big business because of the anniversary that surrounded it and the extra advertising."
Consensus—"Good picture, good puller."

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular patrons." "Held up consistently all week. Audiences liked it. A good box office attraction." "Very fine picture, but rather heavy for summer entertainment." "Great picture. Went over big. Packed houses at most every performance."
Consensus—"Good picture, good puller."

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS.....MAY 28
"Mild entertainment in this conventional picture."—M. P. News.
Exhibitor Comment—"No matter how hard I try, I can't put Mildred Harris over here. They just won't have her. Double this with a screaming comedy, and business just barely stayed away from the losing side of the ledger."

OLD NEST, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST .....JULY 16
"Undeniably Goldwyn's greatest picture."—M. P. News.

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....JUNE 18
"Amusing hokum puts this one over."—M. P. News.
Exhibitor Comment—"Doug MacLean made a personal appearance in connection with this and we played to capacity business." "Douglas MacLean went over big in this picture and pulled big crowds despite the extreme warm weather." "Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal." "Fair picture which brought good business." "Breezy, light summer entertainment. Somewhat better than Douglas MacLean has done before. Business not so good. Too hot."

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results." "Used in conjunction with 'You Can Never Tell.' Average business, but it increased at end of week." "Nothing extraordinary about the picture, but Alice Brady is always a sure bet here. Showed in conjunction with Buster Keaton in "Neighbors." A good house all week."
Consensus—"Average picture, average puller."

OVER THE WIRE (METRO) ALICE LAKE.....JULY 9
"Picture starts well and loses its punch."—M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.
Exhibitor Comment.—"Old stuff. Little human appeal and dangerously close to being 'mushy' in spots. Took it off after three days, though it was booked for whole week."

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE .....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.
Exhibitor Comment—"A great many people were disappointed in the story, but they came to see the star. Business was up to standard." "A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business during the week of its run." "A second run, helped considerably by the fact that the play of the same name was in town, too. The tragic ending spoiled it for many fans, but business was brisk all week." "Went over fair, but drew big business on account of the star." "Capacity business, which is usually the rule with a Norma Talmadge production." "Many comments both for and against from patrons, but picture did good business." "Like all Norma Talmadge pictures, this went over good and drew satisfactory business." "Good picture to the usual good business that Norma Talmadge always brings."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held

Box Office Reports continued on page 604

The Index to The Complete Plan Book

(Continued from page 603)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair husiness." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build. "Very good. Two days to extra big and big business." "Exceptionally well liked by everybody. One of the best opening Sundays in weeks. Kept up satisfactorily."

Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... JAN. 8

"Good production of mechanical and unreal plot."—M. P. News.

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE ..... MAY 7

"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE ..... MAR. 26

"Justine Johnstone scores in satisfactory offering."—M. P. News.

Exhibitor Comment—"Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent flub-dub about her." "A fairly entertaining production that drew average business." "Nothing great about the picture, but it is a creator of public interest and filled my house all week. Offers a good field for exploitation." "Good picture, well cast and directed. Public well pleased." "Extra big business for the week. Public seemed pleased with story, star and her ability as an actress."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON. MAR. 26

"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.

Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture." "One of the poorest things Ethel Clayton has ever done." "A fair picture and fair puller."

Consensus—"Average picture, average puller."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN ..... MAR. 12

"Light offering affords fair entertainment."—M. P. News.

PRIVATE SCANDAL, A (REALART) MAY McAVOY ..... JUNE 25

"May McAvoy saves this very ordinary photoplay."—M. P. News.

Exhibitor Comment—"Fair amount of business, but those who saw 'Sentimental Tommy' were disappointed in the star's role iu this production."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... APR. 23

"Interesting picture of crooks and redemption."—M. P. News.

Exhibitor Comment—"Positively the worst business in several years. Nothing about it to arouse interest." "Just an average program picture. Nothing to get excited over." "This feature proved one of the best business getters of the year and was generally liked by our patrons." "Didn't draw any too well for me, but pleased fairly well those who saw it." "Just fair, especially from box office standpoint." "Audieuces commented favorably on this production. Business fair. Acting of cast good."

PUPPETS OF FATE (METRO) VIOLA DANA ..... APR. 30

"Heart interest story with Viola Dana in a character role."—M. P. News.

Exhibitor Comment—"Viola Dana always a sure bet here. She lives up to her reputation in this picture. Good house all week." "A bad picture that brought very little business."

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN ..... MAY 14

"Interesting picture might have been more dramatic."—M. P. News.

Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business." "This certainly went over big, making it necessary to hold over for second week. Patrons seemed pleased and box office receipts were satisfying." "Tremendous business. Picture has universal appeal." "Splendid picture with plenty of suspense and thrilling incidents. Made many new Priscilla Dean fans. Played to better than average business for week." "Holds interest, but viewed as not a first-class picture. Receipts below average." "Sorry we did not keep it back until September—as it is, it made good." "Priscilla Dean an unusual drawing card. Picture good. Business same."

Consensus—"Good picture, good puller."

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN ..... JUNE 11

"Bryant Washburn exploits London in this feature."—M. P. News.

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK ..... APR 9

"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.

Exhibitor Comment—"Pauline Frederick is not up to her usual standard in this production and it can't even begin to compare with 'Madame X.'" "Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admirers did not like her in this. Sorry, for thought it was great, myself."

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK ..... MAY 28

"Pauline Frederick scores in heavy and morbid picture."—M. P. News.

"SALVATION NELL" (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST ..... JULY 9

"Good incident and fine acting gives this exceptional audience appeal."—M. P. News.

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE ..... JUNE 4

"Alice Joyce has fair mystery melodrama here."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST) ..... MAR. 19

"Theatrical and far-fetched in incident but interesting." M. P. News.

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK ..... JUNE 4

"Slender story makes just average starring vehicle."—M. P. News.

SCRAP IRON (FIRST NATIONAL) CHARLES RAY ..... JUNE 11

"Greatest prize fight picture ever made."—M. P. News.

Exhibitor Comment—"Probably the best picture Charles Ray has made, and played to such good business we are holding it over for second week." "Good picture, well received. In spite of Shrine Convention, no unusual business." "Knock-out of a picture, psychological time for good attendance on account of the 'fight' talk throughout the country. Did good business."

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES ..... MAY 14

"Too lengthy and complicated to be amusing."—M. P. News.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST) ..... APR. 9

"Exceptionally artistic and undeniably human."—M. P. News.

Exhibitor Comment—"Reflects great credit on the producers and any theatre that shows this picture. We gained by exploiting May McAvoy as new star. Not a big box office attraction but pleases." "Great—can't say enough in its favor. Did tremendous business all week." "An excellent production in every way. Box office figures very satisfactory." "A delightful picture that many liked. Business good." "Splendid picture. Great drawing card, receipts fine." "Classiest picture of the year, but fails to draw the crowds." "Great picture. Went over fine. Everybody enjoyed it, consequently big business." "No picture ever had better treatment from the local press, but business did not hold up apparently because local business has been generally poor for the past few weeks and because the very people who say they fight for this sort of clean film did not support it." "The picture should be a different one, as it carries a genuine dramatic appeal instead of dealing with comedy. A sure business getter for a week." "Had a wonderful reception from the few who saw it."

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER ..MAY 7

"Unquestionably Linder's best picture to date."—M. P. News.

"Good picture from entertainment standpoint and brought good returns."

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON ..... MAY 28

"Good clean entertainment with star in likeable role."—M. P. News.

Exhibitor Comment—"One of the best things Ethel Clayton has done, and she played to capacity business throughout. A thoroughly satisfying picture." "Nice little picture, but not strong enough to compete with the heat."

SHE COULDN'T HELP IT (REALART) BEBE DANIELS ..... MAR. 5

"Lacks action, but will interest after a fashion."—M. P. News.

Exhibitor Comment—"Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business."

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE ...MAY 28

"The best little bet in many a month."—M. P. News.

Exhibitor Comment.—"The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme." "Fair business at box office with this average production."

SHERIFF OF ETERNAL HOPE, THE (FEDERATED EXCHANGES) JACK HOXIE ..... JULY 9

"Conventional western, but will get over in right houses."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN ..... JAN. 15

"Not substantial enough for five reels"—M. P. News.

SHORT SKIRTS (UNIVERSAL) GLADYS WALTON ..... JULY 16

"Gladys Walton does good work in mildly interesting story."—M. P. News.

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS ..... JUNE 4

"This picture falters after a couple of reels."—M. P. News.

SKY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST ..... APR. 30

"Fine western has collection of thrilling punches."—M. P. News.

Exhibitor Comment—"Good average picture. Did as much business as we expected with it." "Not an extraordinary attraction. Used a Semon comedy to help out." "Good picture which brought good business ou account of popularity of the book. Business took slight slump on account of bad weather." "Great outdoor picture. Went over big."

Consensus—"Average picture, average puller."

SMART SET, THE (UNIVERSAL) EVA NOVAK ..... APR. 2

"Rather frail but pleases in a mild fashion."—M. P. News.

Exhibitor Comment—"Our audiences called this poor. Business was not up to average either."

SNOWBLIND (GOLDWYN) SPECIAL CAST ..... JUNE 4

"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.

Exhibitor Comment—"One of the best of the snow pictures. Has interesting plot and beautiful scenic backgrounds. Good box office attraction."

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY ....JAN 29

"Rather frail but backgrounds save it."—M. P. News.

Exhibitor Comment—"Good picture to fair bnsiness. Better crowds than usual." "A good picture. This star always draws well at this house Fine business during run." "A very draggy piece; nothing worth while in it but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with product as good and as fine a cast as the director had." "Splendid picture. Had much favorable comment. Good direction and good back grounds."

Consensus—"Good picture, good puller."

SOWING OF THE WIND (LOUIS B. MAYER-FIRST NATIONAL) ..JULY 2

"Moments of interest in theatric story."—M. P. News.

STRAIGHT FROM THE SHOULDER (FOX) BUCK JONES ..... JULY 2

"Average Western with Jones in a character study."—M. P. News.

SUCH A LITTLE QUEEN (REALART) CONSTANCE BINNEY ....JULY 9

"Hardly substantial enough for the grown-ups."—M. P. News.

Exhibitor Comment—"My patrons were well pleased with the production. A good business for the week."

TALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... MAR. 26

"Melodrama is obvious, but carries punch and color."—M. P. News.

Exhibitor Comment—"Fair picture with which I had average business." "The attendance did not justify the merit of this production. A fair week's business."

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST ..... MAY 21

"Wonderfully human and genuinely entertaining."—M. P. News.

TESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST) ...MAR. 19

"Good combination makes interesting story."—M. P. News.

THREE SEVENS (VITAGRAPH) ANTONIO MORENO ..... APR. 2

"Unusual plot carries quite a punch."—M. P. News.

THROUGH THE BACK DOOR (UNITED ARTISTS) MARY PICKFORD ..... MAY 28

"Mary Pickford's talent and personality will put this over."—M. P. News.

Exhibitor Comment—"Going big on second week's run. Very entertaining story." "A typical Pickford production. Tied up with old time Pickford show and the two together went over fairly well, although Pickford seems to be losing her hold on the public." "Fine box office attraction. Miss Pickford gets over in her customary style."

THUNDER ISLAND (UNIVERSAL) EDITH ROBERTS ..... JUNE 25

"Dull artificial story very badly titled."—M. P. News.

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST ..... MAR. 12

"Has interest, but is rather long drawn out."—M. P. News.

Box Office Reports continued on page 605

The Index to The Complete Plan Book

(Continued from page 604)

PICTURE BRAND STAR RELEASED PLAN BOOK

TOMBOY, THE (FOX) EILEEN PERCY.....APR. 30
"Better small town pictures have been seen."—M. P. News.

TOO MUCH SPEED (PARAMOUNT) WALLACE REID.....JUNE 18
"Wallace Reid has another entertaining auto story here."—M. P. News.
Exhibitor Comment—"The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and went over big." "Best Wallace Reid picture. Extraordinary business. Held over for second week." "Went big with Wally Reid fans and we are holding it over for second week's run." "Weather considered, this went over very well. A good picture."

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.
Exhibitor Comment—"A mediocre picture. Business didn't amount to much." "My people liked Fatty in two-reelers, but they just won't see him in feature length stuff. Business very poor." "Fatty's poorest—and not doing business, either."

TWO WEEKS WITH PAY (REALART) BEBE DANIELS.....JUNE 4
"Light in substance, but thoroughly pleasing."—M. P. News.
Exhibitor Comment.—"This one went over great. Bebe Daniels is always a big favorite here. A full house all week." "Drew nicely. Bebe is building up a big following." "Very clever picture, immensely pleasing but not a big drawing card." "Bebe draws like a house afire, and Walter Hiers made a personal appearance, so it was great stuff. Business fine."
Consensus—"Good picture, good puller."

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Interesting especially to women because of character contrasts."—M. P. News.

UNCHARTERED SEAS (METRO) ALICE LAKE.....APR. 30
"Mechanical plot and stilted characters in this one."—M. P. News.

UNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"Interesting picture on favorite theme."—M. P. News.
Exhibitor Comment—"Good clean little picture but no drawing card."

VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"This is not good screen material."—M. P. News.

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"Good incident and detail spell interesting western for Carey."—M. P. News.
Exhibitor Comment—"An ordinary western picture. Business fair." "This is a fair offering. Usual business." "Fairly entertaining. Business fair." "Great picture. Patrons well satisfied. Box office receipts satisfying."
Consensus—"Average picture, average puller."

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON .....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

WEALTH (PARAMOUNT) ETHEL CLAYTON.....JULY 9
"Ethel Clayton has emotional opportunities here and expresses them."—M. P. News.

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"Some good incident in ordinary western."—M. P. News.

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"Fine production, but subject matter is talky."—M. P. News.
Exhibitor Comment—"Went over fair to fair attendance." "A fair picture. It disappointed many, however, who came, attracted by the combined names of Barrie and DeMille and went away disappointed at the lack of action and general slowness. On the other hand it charmed an equal number. Business was brisk." "Nice picture, but quiet to interest many. Hardly a normal business." "As entertainment a good picture, but failed to draw for me." "Public opinion divided. Well directed and fairly good picture, but there is no special punch to create more than a passing comment." "One of the best pictures of the season. William DeMille has adhered carefully to the main points of the original story and has maintanled all of Barrie"s charm. Lois Wilson and Conrad Nagel are excellent in the star roles." "Picture appealed strongly to our audiences and business was good during its run." "Strong feature which appeals to both men and women. Played to splendid business."
Consensus—"Good picture, good puller."

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Single track and rather slow."—M. P. News.
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house." "Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH .....APR. 16
"Interesting feature gives star emotional opportunities."—M. P. News.

WHERE LIGHTS ARE LOW (ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 9
"Good vehicle for Hayakawa."—M. P. News.

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY..... MAR 12
"An unconvincing underworld story with Louise Lovely."—M. P. News

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success." M. P. News.

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"Fair entertainment in Meighan's latest."—M. P. News.
Exhibitor Comment—"An excellent picture, which, coupled with the popularity of Thomas Meighan, brought good houses during its run." "Well received, receipts pleasing." "Excellent business, as is usual when I play a Thomas Meighan picture. Do not consider picture up to standard set by 'City of Silent Men' nor was business as good. But nothing to complain of." "This picture did a satisfactory business for a week's run and pleased patrons." "Had great business with this picture. And it sure deserved it." "Pleased patrons although not type of picture usually shown at this theatre. Meighan admirably suited to part." "A good box office attraction." "Brought good attendance." "Fairly entertaining feature with average business." "Fine picture. Every one liked it. Business was very good considering the extreme heat."

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAY 21
"Conventional picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Fairly entertaining, but it brought more than usual business." "This is an exceptionally fine picture with well sustained interest but it failed to draw good business owing to the very warm weather." "An excellent picture. Something unusual. Drew fair-sized crowds." "Just an ordinary picture which did an average week's business."
Consensus—"Good picture, good puller."

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"Good direction makes this picture very human."—M. P. News.
Exhibitor Comment—"A very good picture. Not much business because of hot weather."

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.
Exhibitor Comment—"Draggy, disconnected—somebody always going somewhere after something. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Alden superb—as usual!" "Elliott Dexter's best yet. The title is slightly lacking as a creator of public interest, but the picture itself is a business getter. A good house throughout the week." "A combination of hot weather and a well known play, but one not particularly well produced. Result—our crowds dwindled." "This was only a fair picture and fair puller." "A very fine version of a very fine play. Splendid acting throughout. Good business in a week of general poor business."

WITHOUT BENEFIT OF CLERGY (ASSOCIATED EXHIBITORS-PATHE) .....JULY 2
"Famous Kipling story presented in fine atmospheric."—M. P. News.

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"Conventional Alaskan story carries wonderful backgrounds."—M. P. News.
Exhibitor Comment—"Mediocre picture, but it drew the crowds." "Fair business. Star not so well known."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Regeneration picture certainly holds the interest."—M. P. News.
Exhibitor Comment—"Strong story with decided moral that is pretty heavy food for summer consumption. High order of photoplay and will appeal to thinking classes." "A fairly entertaining subject that attracted only fair business." "Very fine picture. Business better than was expected with hot weather." "Quite a good picture which brought good business." "Pleased very much. Really a good picture. But unequaled hot weather ruined business." "Only pleasing, receipts fair."
Consensus—"Good picture, good puller."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"So Long Letty" (Robertson-Cole)—"Not a great picture but good entertainment and snappy advertising helped."

"Li Ting Long" (Robertson-Cole)—"Fairly entertaining with business about average."

"A Child for Sale" (Aywon)—"Smashes all records for a five days showing."

"Immortality" (State Rights)—"Picture with some very wonderful scenes but lacks any sustained interest and did not draw well. Played to poor business for a week. Too much of a Bible story to please the average audience."

"The Sin That Was His" (Selznick)—"Entertaining story to good business."

"The Prince-Chap" (Paramount)—"While this seemed to be a very interesting and entertaining picture, business was only average."

"Earthbound" (Goldwyn)—"Personally I consider this a fine picture and worth seeing though it did not take very well at my house, having only average business."

"While New York Sleeps" (Fox)—"This is an excellent picture but it might be improved by having some connection bteween the three episodes with which it deals."

"The Love Flower" (Paramount)—"Played to well-filled houses here all week, although the opinions of many who saw the picture lead to the belief that D. W. Griffith's name was the attraction and not the photoplay. Most cities seemed to feel there was not enough action in the film."

"Madam X" (Goldwyn)—"A remarkably acted picture. Broke records, jamming house to capacity. Properly exploited should go big anywhere."

"Madam Peacock" (Metro)—"Bad. Nothing to it at all. Poor business one day."

"Last of Mohicans" (Associated Prods.)—"A wonderful picture of its kind. Pleased everyone who saw it. Exploitation and co-operation with schools put it over extra big."

"The Furnace" (Realart)—"Another record-breaker. Jammed house for three-day run and patrons pronounced it a wonder. Played against 'Humoresque.'"

"Drag Harlan" (Fox)—"A typical Farnum picture. A lot of killing but they liked it. Played to big business three days."

"Frisky Mrs. Johnson" (Paramount)—"Two days to big business."

"Always Audacious" (Paramount)—"Audiences liked it. Two days to big business."

"Misleading Lady" (Metro)—"Fine comedy, the kind that everyone enjoyed. Big business two days."

"Mollycoddle" (United Artists)—"Big business two days."

"Her Honor the Mayor" (Fox)—"Entertaining picture with good moral. Average business one day."

"Eyes of the Heart" (Realart)—"Good average program picture. Minter's acting very good. Average business two days."

"An Old-Fashioned Boy" (Famous)—"Way below Ray's standard. Story not much. Weather also hurt."

"Burglar Proof" (Paramount)—"About the best thing Washburn has done in a long time. Good story. Average business two days."

"The Forbidden Thing" (Dewan)—"Good picture to good business two days."

"Isobel" (State Rights)—"Played it on the program with 'The New York Idea' for one week to extra big business. House Peters and Jane Novak well liked."

"Remodeling Her Husband" (Paramount)—"Very good. Dorothy Gish goes well with my audiences. Business fair."

Feature Subjects of Short Length

"The Yellow Arm"

(Geo. B. Seitz—Pathe Serial—15 Episodes)

AFTER witnessing two episodes of Pathe's newest serial, "The Yellow Arm," we can only substantiate its claim that it "contains suspense enough to support a bridge across the Hudson river." The House of Serials has put over another winner in the "continued in our next" attraction. What has been said of some other releases may be expressed here. It carried all the favorite elements such as lively action, thrills, suspense, romance, intrigue, hate, vengeance and atmosphere. The ingredient, catalogued as intrigue is particularly dominant because of the sinister exploitations of the yellow men who are present to add the mystery and quicken the pulse.

These Orientals are determined to execute revenge upon the house of Bain. Years before a sea-faring Bain had led a wild, tempestuous life. During a brief trip into the interior of China, he had rescued an aristocratic girl from bondage and brought her to America where he married her. Their life was lived in peace and happiness. The present head of the house of Bain is a son of this union and it is his fear which starts the serial on its cumulative suspense. One instinctively hopes the best for him and his two children.

The first scenes are punctuated by a series of mysterious happenings in the house with the atmosphere charged with rain and lightning. A party eager to seek shelter is admitted to the house, which is the occasion to pile up the complications and mystify the spectator.

The acting is in the very capable hands of Warner Oland, who is to a serial what Bill Hart is to a western. One never knows just what this character actor is interpreting. There is a suspicion present that he is an apostle of wickedness, judging from his sinister roles of other serials. The other principal parts are taken care of by the personable Juanita Hansen, the dainty Marguerite Courtot and William Bailey. There is indication that they have their work cut out for them in the shape of frenzied climaxes, daring rescues and what not. Bertram Millhauser directed from a scenario by James Shelly Hamilton. The direction is in good hands since the man in charge has had long experience with serials. The paper is ready. Get it quick and bill the offering like a circus. The patrons are certain to like it.—*LAURENCE REID.*

"A Game Lady"

(Lehrman Comedy—First National—Two Reels)

HENRY LEHRMAN, the producer of this comedy, has a good time in smashing the conventions to pieces. There is no logic and he did not intend there should be any. He has assembled a cast of fairly clever comedians, a lot of trick incident, some hokum atmosphere, plenty of comedy properties and pieced them together in a crazy quilt pattern—without any attention being placed to law or order. The wild people are engaged in the pastime of shooting ducks. They are game with their rifles and are after game—all kinds of it.

It is a crazy chase—with flivvers, ducks, wild geese, and a troup of merry burlesquers all involved and running around in circles. The offering carries a number of laughs—the antics of the troupers arousing guffaws on several occasions. The titles are snappy and carry double meanings. Phil Dunham and Lloyd Hamilton are in there making the action ridiculous. "A Game Lady" may be topsy-turvy but it succeeds in sending the "peepul" forth laughing as they say goodby.—*LAURENCE REID.*

"The American Badger"

(Bill and Bob Series—Pathe)

IN this one Bill and Bob concentrate on the badger. This animal whose fur is very valuable is found most abundantly in the Western plains.

After a short introduction in which our heroes are seen climbing the mountains and enjoying the atmosphere of the great outdoors, the method of laying the trap is shown.

It is placed in a hole probably not more than six or eight inches in depth, wrapped in oil paper and then covered with earth. But this does not complete the job, for the young hunters have to be careful and not leave their footprints or anything that would arouse Mr. Badger's suspicions.

When things are completed the hunters retire and a subtitle announces that after three or four days discouraging work the following scenes were taken. These scenes show the badger arriving at the trap and cautiously smelling about. He is not wary enough for the trap and when he is not thinking, unconsciously springs it and is caught. He is then tied by the young adventurers and led away.

Films of this sort are always interesting to the studious and to those who love the great outdoors.—*FRANK LEONARD.*

"The Flirt"

(Harold Lloyd Re-issue-Pathe)

IF they make 'em as good now-a-days as they did when they made this one reeler, which is not so long ago, no one in the world will ever kick. The principals in the cast are Harold Lloyd, Bebe Daniel and "Snub" Pollard with a few others for good measure.

Lloyd, of course, is favored with the fattest part, a part which gives him plenty of opportunity to display his own particular talents.

The young hero becoming disgusted with the way things are run in a restaurant, which he patronizes, throws the waiter out and takes his job. When he is not spilling the soup, breaking the dishes or confusing everybody, he is making violent love to Bebe or getting into trouble with the boss, "Snub."

A most ridiculous situation occurs when Lloyd in his anxiety to serve a customer, spills the "chowder" on his head. The young waiter is not confused at all when the customer becomes enraged but proceeds to massage the soup into his bald head. When this is done the vinegar is used as an "added attraction" and to give the impatient one a "run for his money." The wind-up shows Lloyd diligently using the powdered sugar on the customer's bald head.

These scenes are played seriously by the star, and the result can easily be imagined.

If you haven't played it—play it, if you have let them see it again, it will make them laugh.—*FRANK LEONARD.*

"At the Ringside"

(Snub Pollard Comedy—Roach—Pathe—Two Reels)

THIS comedy featuring Snub Pollard may be called timely in view of the recent Dempsey-Carpentier fight, since it exploits a burlesque fistic encounter between the comedian with the walrus moustache and an exceptionally comic heavy-weight. Certainly "At the Ringside" is the cleverest Pollard comedy which has been offered in some time. The heavyweight is a fakir since he uses a kicking donkey back of the stage, hidden behind a screen to exploit a healthy hoof in the direction of the opponent. When the latter approaches this screen to get into position for sending home a good right arm—or left—the donkey attends to the obsequies. He kicks the opponents into the arms of the big fellow and he calmly tosses them out of the ring.

It is the big man's ring style which is the mirth-provoking incident. He is slow and labored and he constantly looks towards the spectators for applause. His curt bows and careless manner of expectorating are good for a laugh any time, anywhere. Finally Snub gets into the ring and maneuvers about until he has his hefty opponent in proximity to the donkey's hoof. And he gets the imprint of the iron shoe full on the face. The titles are good and the "extra" atmosphere is all to the merry. A bright little number and not overdone.—*LAURENCE REID.*

"No Stop-Over"

("Snub" Pollard-Pathe)

"SNUB" POLLARD is a very busy comedian in this one reeler. When he isn't working up a situation, he is in the middle of one diving hither and thither or scrambling about to put over the points.

And this he certainly does and with the aid of a good story which scintillates with comedy moments, the comedian and his assistants, Marie Mosquini, and Sunshine Sambo run the gamut of fun from the time the comedy opens until the last scene.

The opening scene shows Pollard and his wife, Marie Mosquini about to take a train to visit "Snub's" sick uncle. When the trains are ready to leave the Pollards are not and vice versa. The trains leave every fifteen minutes but though the happy couple are always on time, some mishap always occurs. Sometimes they lose their ticket; at another time they become confused and cannot find it; and at another a goat either chews it up or—well they must have sat up nights thinking up the situations so many are they and so varied. But they're all good and will certainly give the patrons plenty of amusement.

The old shell game is brought into the picture and with the aid of the star, a gambler, and the little colored gentleman "Sambo," it is worked to perfection.

Let them see this one and then watch them laugh.—*FRANK LEONARD.*

¶ Complete Exploitation Service. Pages 550 to 565.

"MAN TRACKERS"
(Universal)

Another Northwestern with Plenty of Action and Strong Dramatic Moments

"MAN TRACKERS" is another Northwestern picture with strong dramatic moments, heart interest, love interest and about everything necessary to keep patrons who like stories of this type in a "sit-up" position while the picture is being screened.

It's a most peculiar thing, but true however, that no matter how many Northwestern pictures are produced there is always room for one more. This does not mean that "Man Trackers" is a picture out of the ordinary, for it is not, but the authors have written an interesting tale, kept it well within bounds, have developed gradually to the big moments and have had sense enough to keep the scenes moving in the right direction when there is nothing else to do. In other words they have kept building.

In this way the mind doesn't have to jump about hither and thither in order to remember the drift of the story for the incident is closely woven.

The characters are the same as we have seen in dozens of these pictures, the "Mounties" with their hero who is a private this time, but always on the job and reckless of his life when danger is at hand, the half breeds, one of whom is a half witted man whose mind returns to normal when the time arrives, thus saving the day for the hero by his dramatic disclosure, and the other a half breed girl who is the bad man's woman.

Of course the bad man is very bad and is supported by his "gang" who are always scheming to outwit the law. And when they come together something is bound to happen.

This picture has a rather novel plot, for the villain shoots one of his own gang who has been in a fight with the hero in order that the latter may be accused of the crime. In the trial scene the gang sticks together and hero is sent to jail for six months.

At the expiration of his term he vows vengeance and follows the bad man into the depths of the forest where two good hand to hand fights in the snow covered regions with the contestants in pretty bad shape from want of food and exposure furnish plenty of excitement.

The picture will give satisfaction wherever screened.—*Frank Leonard.*

THE CAST

Jerry Burke ..... George Larkin
Molly Killsbride ..... Josephine Hill
Hacket ..... Al Smith
Jules ..... Barney Furey
Lizette ..... Ruth Royce
Inspector ..... Harold Holland
Morgan ..... Ralph Fee McCullough

Story by Edward Kull and George Plympton.
Scenario by George Plympton.
Directed by Edward Kull.

PRESS NOTICE—STORY

Universal's latest feature, "Man Trackers," will appear at the ———— theatre on ———— of next week.

It is one of those productions that will grip and hold you from the very start, being as it is a tale of the great Northwest with all the bigness and greatness that goes with a locale that is laid in this part of the country.

Molly Killbride might have married Morgan had it not been for Jerry Burke, one of her father's men and a devil-may-care man-hunter of the scarlet-coated service.

In a fight which took place between the two lovers, Jerry was knocked unconscious and a second later Morgan fell wounded with a bullet through the chest. Jerry was accused of the shooting and arrested. To the world it looked as though Jerry was a man who would shoot another without provocation.

In the time of Jerry's disgrace, Morgan regained favor with Molly and got her to promise that she would give him an answer on the day following. While Morgan was pressing his suit with the girl, Jerry was galloping over a fresh trail left by a desperado and an Indian girl with whom he fled.

He found them in a desolate part of the woods and after a terrific battle brings them back to the barracks and with them the evidence that clears his repuation.

PROGRAM READER

"If you didn't have on that uniform Molly would never look at you," he taunted. Jerry promptly took off his insignia and was beating Morgan to a pulp when a blow from behind knocked him unconscious. A second later Morgan fell, wounded with a bullet through the chest. Jerry was accused of shooting him and arrested.

This is a mere outline of "Man Trackers," Universal's latest feature which will be the attraction at this theatre on ———— of next week.

Its story has a locale which is laid in the Northwest and which fairly scintillates with dramatic moments, love interest and tense moments. Tales of this kind are always in demand when they breathe of the vast woods, the great outdoors and the strong people who dwell therein.

Interest is aroused when the half breed is brought into the story. He worships Jerry and tries to collect his scattered wits long enough to tell the inspector a desperado knocked Jerry out from behind, snatched his gun and shot Morgan as a plot to discredit Jerry in the service and cause his dismissal.

Did he succeed in doing it? See the picture and see for yourself. The production is well directed and has a strong cast including George Larkin and Josephine Hill.

CATCH LINES

She told him that she would give him his answer on the following day. What was it? See "Man Trackers," Universal's latest feature at the ———— theatre on ———— of next week.

"If you didn't have on that uniform Molly would never look at you," he taunted. Was there truth in what he said, or was it delivered in jealous anger? See "Man Trackers," Universal's latest feature with George Larkin and Josephine Hill in the leading roles.

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"THE CONQUEST OF CANAAN"
(Paramount)

Fails to Come Up to Expectations

THE director and scenario writer missed an opportunity to put over a clever homespun drama from Booth Tarkington's widely read novel. "The Conquest of Canaan," a forerunner of the popular "Main Street." They have missed the mark completely—a fact noticeable in their failure to catch the psychology of the plot and characterization. The figure of Joe Louden, the ne'er-do-well, who came back to his home town resolved to make good, is one of Tarkington's cleverest characters—a character possessing a lovable personality. On the screen as interpreted by Thomas Meighan, the figure is well nigh colorless. Indeed the star is miscast, being too "hefty" and matured and he fails to make the role human. There are any number of scenes in which he does nothing but stand in front of the camera or wander about aimlessly.

One of the chief faults is the lack of continuity, there being no real sequence of action. But the fault which will irritate those spectators, who remember the book as one of the most interesting studies in character development, is the failure of the sponsors to develop the character on the screen. Joe Louden had overwhelming obstacles to overcome as conceived by the author. In the picture these obstacles are treated in an arbitrary fashion—as if introduced to build situations and climaxes. The director will have to answer for presenting mountain backgrounds in the flat country of Indiana. Again he has selected a city which furnishes atmosphere contrary to the ideas exploited in the book. The movie conception of small town life is introduced when the mob greets the heroine at the station after a sojourn in Paris. Again the scene which shows the howling mob led by the dignified Judge Pike, the scalawag of the story, chasing a dog and breaking into a courtroom is contrary to good form.

To judge from the captions and the manner in which the plot is treated one is led to believe that small town life is being exposed. Then the sponsors lose touch with the logic by presenting a fair sized city. The inhabitants of such a place would not act so "movieish" as the director would have them here. The heroine is almost neglected which is also contrary to the novel. She formed a vital character toward the moulding of the much abused Louden. The picture certainly misses fire, there being little drama and the incident thoroughly out of order. Besides the action is allowed to drag. Much more could have been made from the Pike reception and other details might have been emphasized. The book furnished keen satire and no small amount of humor. This note is almost negligible here. There is too much generalization and not enough intimate incident detailing character development.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Joe Louden.....Thomas Meighan
Ariel Tabor.....Doris Kenyon
Mamie Pike.....Diana Allen
Mrs. Louden.....Ann Egleston
Claudine.....Alice Fleming
Eskew Arp.....Charles Abbe
Jonas Tabor.....Malcolm Bradley
Happy Farley.....Paul Everton
Nashville Cory.....Macey Harlam
Col. Flintcroft.....Henry Hallam
Peter Bradbury.....Charles Hartley
Judge Pike.....Louis Hendricks
Norbert Flintcroft.....Jed Prouty
Gene Louden.....Cyril Ring
Squire Buckelew.....J. D. Walsh
Mike Sheehan.....Riley Hatch

By Booth Tarkington.
Scenario by Frank Tuttle.
Directed by R. William Neill.
Photographed by Harry Perry.

PROGRAM READER

Booth Tarkington's memorable story of the small city youth who was condemned by his fellow natives, but who was resolved to keep his head up and show them that he had character has reached the screen. "The Conquest of Canaan" is one of the author's cleverest novels, and it also makes one of the cleverest pictures of the year. All the fine sentiment, charm, pathos, humor and romance are intact in this feature which stars Thomas Meighan in the role of the ne'er-do-well. It is a picture which is certain to arouse the interest of everyone. There is a homely quality about it that conquers. Doris Kenyon is the leading woman. Next ———— at this ————.

SUGGESTIONS

You can link up with your bookdealer in exploiting this picture. By all means take advantage of Tarkington's popularity with the fiction reading public. Spread his name broadcast. Also play up Meighan, who has here a role different from anything he has heretofore attempted. Bill it as a classic of small town life. Play up the plot. A male quartette singing the old songs would make an effective prologue. State that Doris Kenyon is in the cast as leading woman. Bill it as a fascinating romance of small city life—one that conquers for its sympathy and appeal. The names of the star and author is your best angle for advertising.

CATCH LINES

He only had a friendless dog and a faithful girl to turn to in time of trouble. The people of his town scoffed at him. Did he conquer? See "The Conquest of Canaan."

See Thomas Meighan in one of the most appealing pictures of the year. See "The Conquest of Canaan," by America's leading author, Booth Tarkington.

"STRAIGHT FROM PARIS"
(Equity Pictures-State Rights)

Well-Mounted Production Makes Satisfactory Entertainment

ANOTHER of the Clara Kimball Young series, the successor to "Hush," comes to the exhibitor as an example of satisfactory audience entertainment, which should nowhere draw less than the average receipts and in many places, in the neighborhood and shopping district houses, for instance, a great deal better. Director Harry Garson knows well the capabilities of the statuesque star. She never steps out of the latest gowns nor out of the highest society. And she is, in Sada Cowan's story, once more the ultra-perfect woman, almost childish in her innocence, and quite the most kind-hearted and generous soul in the world.

No picture could be more perfectly mounted, from a box-office, if not from a true-to-reality standpoint. There are ocean liner salons, a fashionable millinery shop, ballroom scenes, dining room sets, and a remarkable eighteen century court scene, which are used to prove the aristocracy of the forebears of the twentieth century milliner back in the golden days of France.

Miss Cowan's story does not tread upon the same dangerous ground as did "Hush." As finally cut, there can be few if any grumblings from the censor, and this is simply because of one scene. The theme is unimpeachable. The heir of an aristocratic New York family falls in love with the French-American milliner. But the prospective mother-in-law is a snob, and calls the girl an upstart. The star's noble character, however, wins for her more than one admirer, and her sweetheart's uncle, while loving her himself, is willing to make her happy by smoothing the way to a peaceful marriage with his nephew. There is one puzzling situation. The snobbish old lady threatens to cut off her son without a penny should he marry the milliner, but it later develops that this woman is herself dependent upon the magnanimous uncle. The nephew is a philanderer and the girl breaks her engagement to be won by the uncle. There is some suspense, since the nephew is shown in the first part of the picture to be a mild type of roue.

The story is not nearly as dramatic as some of the star's previous offerings, but we do not believe that it will suffer from this. If it moves along slowly towards the end, it will never lose the interest, of a feminine patronage at least, because of its lavish settings and costuming. Bertram Grassby is the fickle-minded lover and William P. Carleton the generous Uncle John. The star presents her usual personality which has won her such a high place in filmdom, and such a large following.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Lucette.....Clara Kimball Young
Robert Van Austen.....Bertram Grassby
John Van Austen.....William P. Carleton
Doris Charming.....Betty Francisco
Henri Trevel.....Thomas Jefferson
Mrs. Stevenson.....Gerard Alexander
Mrs. Van Austen.....Clarissa Seymour

PRESS NOTICE—STORY

The chief attraction at the ———— theatre next ———— and ———— is "Straight From Paris," written by Sada Cowan and starring Clara Kimball Young. Miss Cowan will be remembered as the author of "Hush," a previous story in which Miss Young starred, and her newest photoplay gives the emotional actress another opportunity to flash her abundant talent in a role which calls for a display of the newest styles in Parisian finery. The picture is one which interests throughout because of its generous amount of compelling situations—situations which give Miss Young an opportunity to win sympathy from the spectator.

"Straight from Paris" may be called a typical Clara Kimball Young offering. It certainly will be enthused over by her following and will establish hundreds of new friends. Prominent in the supporting cast are Bertram Grassby, William P. Carleton, Betty Francisco, Thomas Jefferson and Gerald Alexander—players who have been wisely selected for the demands of the story. Harry Garson directed. The picture is marked for its atmosphere of good taste.

PROGRAM READER

One of the few emotional actresses of the screen is coming to the ———— theatre next ———— and ———— when "Straight from Paris" will be shown. Clara Kimball Young is the star and she has in this powerful and compelling drama, a picture which permits her to show her abundant talent for emotional expression. In the role of Lucette she not only has a role for which she is ideally suited but which enables her to show why she is called one of the best dressed women of the screen. The feminine patrons of the ———— are certain to become enraptured over the display of stylish raiment which adorns the colorful star. The picture is interesting and well acted by a cast that includes Bertram Grassby, Thomas Jefferson and William P. Carleton.

SUGGESTIONS

Clara Kimball Young has had several good pictures of late, the most recent being "Hush" and "Charge It." The newest offering, "Straight from Paris," is of the same high calibre and you can state that it enables the star to flash her abundant talent for emotional expression. Play up the title and make use of the opportunity to link up with modiste shops. Ask your patrons what it is that comes straight from Paris. Ask them to come and see the latest styles from the boulevards. There is an excellent chance to cooperate with fashion shops and millinery. Play up the picture as a fascinating drama which is certain to interest every type of patron. Mention that William P. Carleton is in the cast. You can offer a prologue showing a fashion display.

CATCH LINES

See Clara Kimball Young in "Straight from Paris," a picture that presents a fascinating drama and enables the star to display the latest Parisian styles.

Would you appear well dressed? See Clara Kimball Young in "Straight from Paris."

"AN UNWILLING HERO"
(Goldwyn)

Will Rogers at His Best—Undeniably High-Class Light Comedy

MANY of O. Henry's short stories of twenty years ago, when transcribed to the screen, made rather dull entertainment to all except those to whom the story and the style of the writer were pleasingly familiar. If there is a dull moment in "An Unwilling Hero" we failed to find it. But it is a case of Will Rogers stealing the honors from the author. Give O. Henry credit for conceiving the character of "Whistling Dick," the musical hobo, but all honor and glory to the Goldwyn star who makes him live on the screen.

It is a case of Rogers scoring again in the type of picture which he has created. The star has no romance. He does not step out of character to fall in love and settle down to the quiet life. In the end he is still the good-natured, ragged, work-avoiding, whistling hobo, as he ambles down the lane away from the family he has saved from robbery and which seeks to foist upon him labor, and Saturday night baths, and snug respectability.

It is difficult to choose between Will Rogers and his titles. Certainly the New York audience appreciated to the fullest Rogers' powers as a humorous writer. From the time the shivering tramp looks heavenward at the flock of wild geese flying southward over New England and says "Just to show that I have as much intelligence as those geese, I'm going south too," up to the time when he exclaims "I'm one of the few men that prohibition hasn't driven to drink," the titles are exhilarating in their originality. Not one is trite or forced.

The story could well be told in a few lines. A hobo, going to the winter rendezvous of his tribe in Louisiana, discovers his companions plotting to rob a family which has befriended him. He cannot show his gratitude by accepting the offer of employment tendered him by these people, but he does frustrate the plans of the hoboes. This is the climax. That which follows is considerable and entirely unnecessary to the plot, but it is entertaining because of Rogers and his titles. It shows Rogers trying to avoid the ordeal of a bath, and his friends trying to force it upon him. There is a touch of romance between the girl of the family and the foreman of the plantation. It is negligible, but adds the necessary zest. This slim plot is surrounded with excellent incidents. A pugnacious bulldog furnishes plenty of fun. Although assured that the dog is harmless, the tramp instinct in "Whistling Dick" warns him to beat a retreat at the first opportunity.

The cast with the star is excellent, with Molly Malone as the girl. Director Clarence Badger has found perfect exteriors. The New Orleans scenes appear to be taken in that city. Certainly they could not be better. "An Unwilling Hero" is the best example of a Will Rogers picture, departing from the traditions of the "handsome hero" type of production, yet containing rich entertainment for an appreciative audience.—Length, 5 reels. —*Matthew A. Taylor.*

PRESS NOTICE—STORY

The ———— theatre will offer a new Will Rogers' picture as the feature attraction on ————. It is entitled "An Unwilling Hero," and it is a screen adaptation of one of O. Henry's most famous stories, "Whistling Dick's Christmas Stocking." Mr. Rogers will have the distinction, when the history of the American screen is written, of being not only one of its leading actors, but one of the most appreciated humorists as well. Ever since the days when he won fame for his monologue delivered at "The Follies" on Broadway, this star has been considered one of the quaintest humorists that America has produced. His titles in "An Unwilling Hero" are an example of the most appealing and exquisite comedy.

O. Henry has furnished a character in the care-free musical hobo which no one else but Will Rogers could interpret. The tribe of hobos is not extinct. The clan still survives. And this story illustrates perfectly the life of the hobo. In the winter they go South. In the spring they wander through New England. The adventures of "Whistling Dick" makes excellent entertainment. There is a wealth of humor, not a little romance and a tingle of thrilling adventure which makes an excellent climax. The picture will be shown at the ———— theatre for ———— days beginning ————.

PROGRAM READER

The ———— theatre will offer another Will Rogers' picture on ————, ————, and ————. This time his newest, and, according to many, his best, is entitled "An Unwilling Hero" and it is a screen adaptation of O. Henry's story, "Whistling Dick's Christmas Stocking." Coupling O. Henry's art of character building and plot construction, with Will Rogers' delineation and quaint humor in the subtitles, makes a combination that is hard to beat. If Charlie Chaplin created the slapstick vagabond, Will Rogers is sponsor for the happy-go-lucky, carefree hobo type of screen hero. Here he is cast as "Whistling Dick," a wandering tramp with a natural, undying hatred of work, which he calls "the curse of the world."

We consider this one of the most attractive and high-class comedies which we have ever offered to our patrons. We believe you will thoroughly enjoy the clean and human comedy of the story, the acting and the titling.

CATCH LINES

"Whistling Dick" was a musical hobo. Give him the grass under his feet and a song on his lips and Dick was happy. But sometimes strange adventure comes into the life of even a harmless tramp. This is one of Will Rogers' best pictures.

O. Henry might have been living today and written this story directly for Will Rogers. Certainly that quaint character of "Whistling Dick," the musical hobo, lives again on the screen in this latest Will Rogers picture.

"THE MAN WHO"
(Metro)

Rather Novel Idea Plays Out Through Lack of Variety

BERT LYTELL has quite a novel plot in his latest expression, "The Man Who," written by Lloyd Osborne. It is of farcical pretensions, and furnishes some amusement in a mild sort of way for three reels, after which it falters because there is no variety of incident or detail. The idea may be said to be rather timely in that it is an expose of profiteering among shoe dealers. Before the action swings into its stride the scenes are taken up with effective planting of ridicule for the superior society dames who tolerated and patronized "our heroes" during the war for the sake of getting a mild thrill under the cloak of patriotism.

The forepart of the story is much more interesting because it offers clever satire. When the snobbish girl refuses to encourage the hero because he is not a man who accomplishes big deeds, he resolves to publicize himself by playing the "nut" up and down the streets of New York, going barefoot and wearing top hat, cane, a swagger muffler and overcoat. It is his argument that he will walk on hot coals in preference to buying high priced shoes. But his appearance is not consistent with his fine ideals. He attracts a crowd and gets his name in the papers. However, a constant repetition of scenes which never vary in detail or incident makes the action monotonous and there is no question about the offering becoming tedious after a time.

The romance does not have much of a chance, but is presented for the final fade-out and some scenes immediately preceding it. The girl in the next apartment happens to be the daughter of the head of the shoe trust. And she encourages him with no display of ultra-snobbishness. She finally takes to the avenue with him, sans shoes, and is forgiven by father eventually. The picture carries strong burlesque possibilities and should have been played more broadly. But the director has allowed it to become heavy by introducing a serious slant occasionally. The last two reels and a half are filled up with Lytell's excursions and his ability to arouse excitement with the curious pedestrians. There is no variation, and the lack of incident is noticeable in the manner in which the players are allowed to overact in putting over the pep. Lytell is seldom at ease, which may be said for many of the others. Lucy Cotton catches the spirit of the haughty girl in a fairly adequate manner, while Tammany Young crashes into the picture for a vivid bit as a doughboy. The picture is snappy enough and keeps moving after a fashion, and there is an abundance of creditable atmosphere. Had it been broadly satirized and more incident incorporated it would prove far more entertaining.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bedford Mills.....Bert Lytell
Helen Jessup.....Lucy Cotton
Mary Turner.....Virginia Valli
St. John Jesson.....Frank Currier
"Shorty" Mulligan.....Tammany Young
"Bud" Carter.....Fred Warren
Radford Haynes.....Clarence J. Elmer
"Bing" Horton.....William Roselle
Sarah Butler.....Mary Louise Beaton
Jack Hyde.....Frank Strayer

By Lloyd Osborne.
Scenario by Arthur Zellner.
Directed by Maxwell Karger.
Photographed by Arthur Martinelli.

PRESS NOTICE—STORY

Bert Lytell is the star of "The Man Who," the Lloyd Osborne story which originally appeared in the pages of the Saturday Evening Post, and which has been adapted to the screen next ———— and ————. The offering is said to furnish Mr. Lytell with a role which permits him to show his histrionic capabilities. The star plays Bedford Mills whose ambition to become a Man Who is inspired by his desire to win the favor of Helen Jessup, daughter of an old New York family, who has no use for men who are just "nice and ordinary."

So Beddy, as he is commonly called, decides to go about faultlessly dressed, except that his feet are always bare as a protest against the high prices of shoes. Going barefoot into exclusive social circles produces amusing complications and gives Lytell a chance to prove that he is as fully talented in interpreting serio-comic roles as in roles that call for serious or dramatic expression. On the screen the picture may be called a spirited and swiftly moving comedy-romance. In the cast are the personable Lucy Cotton, Frank Currier and Virginia Valli.

PROGRAM READER

Bert Lytell in a new picture! That's the attraction we offer you as the feature in our program beginning ————. The popular Metro star, who has established a large following through years of successful pictures, will be seen in a role which will be acknowledged by many as the most conspicuous success of his career. It is a different role—one which shows that the star is equally at home in satirical studies as in the expression of serious interpretations. The new picture is "The Man Who," adapted from a popular magazine story. It tells of the adventures of a young man who delighted in going barefoot in the exclusive circles of society. Did he shock them? Did he lift them out of their boredom? See this swiftly moving romance and be royally entertained.

SUGGESTIONS

You can tell them that Lytell is coming in a role which is vastly different from anything he has heretofore interpreted. Bill it as a swiftly moving and spirited romance—one that affords plenty of amusement. Tell that it upsets traditions—that it offers moments of unadulterated fun in the figure of the young man who defied conventions by going barefoot in society. Play up the value of the Lytell name and announce the principal members of the cast. Lucy Cotton, Virginia Valli and Frank Currier have names which should mean something at the box office. You can put over some effective bally-hoo stunts if you go in for that style of exploitation. A barefoot man may be employed. Also link up with the younger generation by asking the barefoot boys to enjoy your show. Run a teaser campaign.

"LOVETIME"
(Fox)

Sugary and Conventional Romance Ideal for Shirley Mason

SHIRLEY MASON'S screen expressions are coming out on schedule and according to formula. There is no great amount of substance to any of them, which is natural considering the ingenue appeal of the star. Her personality and talent are such that she would look out of place in pictures of sterner stuff. So "Lovetime" may be called ideal for the expression of her charm. The picture would look better compressed into three reels since it carries no strong dramatic moments and what high lights there are are used repeatedly.

One may be safe in calling it a conventional romance—the plot revolving around a peasant girl of a province in France and a young aristocrat of the Paris boulevards—a youth posing as an artist and living incognito in the immediate vicinity of her home. To give away his identity would be placing himself in a false light since the heroine might become frightened in hobnobbing with the aristocracy. For the purposes of movie conflict, an uncle of the youth, represented as lacking in moral fibre, pursues her through four reels for the sake of compromising her into some sort of romantic intrigue. And a counter conflict is brought forth in the up-stage manner of the youth's mother, who looks with horror upon her son capitulating to the charms of the pretty peasant. And the latter has her troubles with her own people who do not look with favor upon her romance since they cannot conceive that the hero means any good toward their little Marie.

The action opens upon a pretty pastoral shot of the youth sketching a landscape when the heroine passes before him. He stops his daubing and feels the love-call immediately. The subsequent scenes establish the mild conflicts. The lecherous uncle has his moments, as well as the native son who realizes that his childhood sweetheart has given her affection to another. The scene is set for the grand compromise when the hero enters and spoils it all. He journeys back to Savoy and receives the family blessing.

The picture carries good atmosphere and some genuinely appealing pastoral shots. These are made the most of by the director who has appreciated the fact that the exteriors must counterbalance the frail plot. It is a picture in which the good people are unduly virtuous and the villain sharply contrasted. Edwin B. Tilton played the character in a heavy, impossible manner much after the style of the old-fashioned "curse you Jack Dalton" heroics. He acted all over the place. A pretty title and a winsome star—these will attract them on double feature day.—Length, 4,800 feet.—*Laurence Reid.*

THE CAST

Marie Goutier ..... Shirley Mason
Arthur de Sivry / Andre Broque ..... Raymond McKee
Margaret ..... Frances Hatton
Lanstalot ..... Edwin B. Tilton
Marchioness de Sivry ..... Mathilde Brundage
Count de Beaudine ..... Wilson Hummell
Pierre Lavone ..... Harold Goodwin
Father Lesurges ..... Chas. A. Smiley
Yvonne de Fourgeres ..... Corean Kirkham

By Herbert La Due.
Scenario by Dorothy Yost.
Directed by Howard M. Mitchell.
Photographed by Glen Williams.

PRESS NOTICE—STORY

A simple story of love in an old world atmosphere—a sweet and tender romance in the province of Savoy with the principals, a peasant girl and an impressionable aristocrat who paints for diversion. That is "Lovetime," which comes next ———— starring dainty Shirley Mason. It is an ideal role, the figure of Marie Gautier, who dwells among the Savoy hills and placid streams. An ideal spot for the expression of youthful romance. No wonder that Arthur de Sivry felt enchanted. He did not advise her of his high station of life. To do so would have been fatal, since she would have felt out of place.

He encouraged her to go to Paris to become a model. And Marie encounters strange experiences—experiences which might have brought disaster had she been equipped with less character. The settings and environment of the story are superb in that they suggest quietude and charm. In the supporting cast are Raymond McKee, Harold Goodwin and Edwin B. Tilton.

PROGRAM READER

Among the hills and placid streams of Savoy, that romantic province of France, is laid the story of Shirley Mason's newest photoplay entitled "Lovetime," which is the feature attraction at the ———— theatre next ————. The dainty and charming star has a most fascinating romance in this pretty picture which permits her to display her winsome personality in a role which exudes sentiment and youthful ordor. The star plays a peasant girl who finds herself in love with a young aristocrat posing as an obscure artist. Little does she know that his station in life is far superior to hers. The romance is tinctured with moments of dramatic conflict. But the course of true love runs smoothly in the end. See "Lovetime," a picture of love and summertime.

SUGGESTIONS

The title is attractive and ideal for Shirley Mason and should be exploited for its value in arousing sentiment and romance. Use simple melodies and love themes in your orchestral arrangement. Tell that it offers a fine, sweet romance in an old world atmosphere—an atmosphere which exudes charm and sentiment. Bring forth the argument that love is heard around the world but has no finer expression than is shown in the quaint province of Savoy where life is lived in sweet contentment. Bill it as an ideal Shirley Mason offering and stage a prologue—a boy and girl number in some old-fashioned song.

"THE GOLDEN SNARE"
(Curwood-Hartford-First National)

Old-fashioned Formula Is a Good Bet for Hot Weather

THE much overworked pattern of the Northwest Mounted policeman who always "gets his man" is lugged out the well-worn cubby-hole of the producer's desk. "The Golden Snare" is another of Curwood's favorite plots—a plot which is nothing but a variation of dozens of others. Having been served up so often in various guises, the spectator has no occasion to be placed in a suspensive state of mind. He will react to the exceptional atmosphere particularly during the dog days, because of the vast expanse of snow and the far off white spaces of the Northwest, which certainly make one feel twenty degrees cooler.

"The Golden Snare" may be catalogued as just a motion picture of average merit. The action violates logic throughout and there is flashed scene after scene of hectic physical action. But in its favor is exceptional acting. Trust Wallace Beery to make a role stand out vividly and richly melodramatic. He literally walks away with the bonors despite the fact that Lewis Stone is the best interpreter of the Mounted on the screen. His is a role which calls for sympathy and he makes it doubly appealing through playing it in a manner which suggests the deepest pathos. According to the plot he is represented as being half-mad since leaving civilization. The overwhelming silences of the North, the expanse of white snow, the all conquering climatic conditions have seen to that. Twenty years before he had gone to the rescue of his father and killed a number of Officers. So the most intrepid policeman is entrusted with the mission of bringing him back, dead or alive.

One knows for a certainty that the Mounted will be influenced by romance. And in introducing this important element the director bas found occasion to incorporate a note of mystery. The girl's identity is hidden until the picture is nearly over. One does not know whether she is a relative or sweetheart until a flashback presents her as a ward. There is a counter conflict brought forth in the villainous tactics of a northern bandit who is desirous of winning the girl away from the mad man by fair means or foul. But the conflict of duty versus love never once enters into the scheme. Tbe policeman is rescued by the girl and she adopts the foundling. And the subsequent scenes between the three are devoid of rugged melodrama. The picture offers a number of punch scenes, however, in the fights between the melancholy figure of the lone trapper and his vicious enemy. These are emphasized through a play of knife and fist. The pathetic hero succumbs in the end through injuries. The picture is marked for its exceptional snow stuff. It carries all the familiar ingredients—huskies, fights, atmosphere, primitive scenes—ingredients which will make it entirely acceptable.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Sergeant Philip Raine ..... Lewis Stone
Bram Johnson ..... Wallace Beery
"Doug" Johnson ..... Melbourne McDowell
Celie ..... Ruth Renick
Black Dawson ..... Wellington Playter
Pierre Thoreau ..... Francis MacDonald
Baby ..... Little Esther Scott

By James Oliver Curwood.
Directed by David M. Hartford.

PRESS NOTICE—STORY

A picture of the frozen North—a picture of the vast reaches of snow that covers the ground from Hudson's Bay to the Klondyke—a picture of the Northwest Mounted Policeman who always "gets his man" is "The Golden Snare," written by James Oliver Curwood, an author without a peer in presenting life in the North country, which comes to the ———— theatre next ———— with a superb cast of players including Wallace Beery, Lewis Stone and Ruth Renick.

The picture offers tense moments because of its primitive action. It also offers moments of pathos and sympathy through the character of Bram Johnson, excellently played by Mr. Beery—a figure sought for by the Mounted for a crime enacted twenty years previously. It is a picture which presents strong and rugged men, vital situations, huskies which race over the white mantle of snow, trappers who mush through the white expanse, and thrills and startling climaxes.

PROGRAM READER

Husky men who fight hard and live life to its fullest expression; husky dogs that carry the white man's burden over the white reaches of snow and fight to protect the hand that feeds them; intrepid trappers who fight and love fiercely; fearless minions of the law in search of their human prey—these are all assembled in James Oliver Curwood's vital story of the great Northwest—a story of love and vengeance, pathos and courage as only he can write it. That is "The Golden Snare" which comes to the ———— theatre next ———— with a cast that features Wallace Beery and Lewis Stone. It is a picture with exceptional backgrounds. Come and be royally entertained.

SUGGESTIONS

Since this is an exceptional snow picture it would be a good angle if you play it at the present time to feature the snow stuff, as calculated to make the temperature cooler. Play up the fact that the chance has arrived to enjoy cool weather. Play up that it is an excellent hot weather attraction. Since most spectators are familiar with Curwood's work by this time, it would be a good bet to feature him and to play up the fact that he has no superior in the writing of stories of the Canadian Northwest. Tell that it is as vivid and vital as anything he has ever written. Play up Beery and Stone. And feature the snow. Have a male quartette garbed in the uniform of the Northwest Mounted sing some appropriate number.

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Reg. U. S. Patent Office

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August 25th

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VOL. XXIV No. 6

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Good Pictures Make

And here are just a few of the Paramount pictures which will make the season of 1921-22 the greatest season you ever had. You don't have to worry about business when you show these.

September

Wallace Reid in "THE HELL DIGGERS," another Byron Morgan story full of he-man thrills and rugged combat. Directed by Frank Urson. Cast includes Lois Wilson.

Gloria Swanson in Elinor Glyn's "THE GREAT MOMENT," destined to be, without any question, one of the half-dozen greatest productions of the present generation. Directed by Sam Wood. Scenario by Monte M. Katterjohn.

Betty Compson in "AT THE END OF THE WORLD," adapted by Adelaide Heilbron from the play by Ernst Klein. Scenario by Edfrid A. Bingham. Directed by Penrhyn Stanlaws. Her first Paramount picture—a tale of adventure in Shanghai's underworld.

"*Dangerous Lies*," a Paul Powell Production with DAVID POWELL. By E. Phillips Oppenheim. Scenario by Mary O'Connor. A big society drama.

"*The Golem*," the stupendous sensation which has broken all records at the Criterion Theatre, New York, in the hottest summer on record.

Cecil B. DeMille's production "THE AFFAIRS OF ANATOL," by Jeanie Macpherson, suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker. With Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton, Julia Faye.

October

Elsie Ferguson in "FOOTLIGHTS," a John S. Robertson production, by Rita Weiman. Miss Ferguson's greatest, and a guaranteed knockout. Photoplay by Josephine Lovett.

Thomas Meighan in "CAPPY RICKS," from Peter B. Kyne's lovable Saturday Evening Post stories; rich in human interest and heart appeal. Photoplay by Albert Shelby LeVino, from the novel by Mr. Kyne and the play by Edward E. Rose. Directed by Tom Forman.

George Melford's production "THE GREAT IMPERSONATION," with James Kirkwood. By E. Phillips Oppenheim. Photoplay by Monte M. Katterjohn.

Roscoe (Fatty) Arbuckle in "GASOLINE GUS," from the Saturday Evening Post stories by George Pattulo. Directed by James Cruze. Scenario by Walter Woods. The millions who have read these stories know how ideal they are as vehicles for "Fatty."

George Fitzmaurice's production "EXPERIENCE," with Richard Barthelmess. By George V. Hobart. Photoplay by Waldemar Young. The play that broke records in New York, Chicago, Boston, Philadelphia and almost all other big cities.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

Good Seasons!

William deMille's production "AFTER THE SHOW," by Rita Weiman. With Jack Holt, Lila Lee and Charles Ogle. Photoplay by Hazel McDonald and Vianna Knowlton A delightfully wholesome and enchanting back stage story.

Ethel Clayton in William D. Taylor's production "BEYOND," by Henry Arthur Jones. Scenario by Julia Crawford Ivers. A new story by the prominent English dramatist.

Coming

"*Peter Pan*," J. M. BARRIE'S masterpiece. Produced under the author's personal supervision by John D. Robertson.

Wallace Reid, Gloria Swanson and Elliott Dexter in "RAINBOW'S END" (tentative title), by Lorna Moon, directed by Sam Wood. A spectacular drama.

Elsie Ferguson and Wallace Reid in "THE LOVE DREAM," a George Fitzmaurice production of the great Du Maurier play, "Peter Ibbetson."

Cecil B. DeMille's production "FOOLS' PARADISE," by Jeanie Macpherson, suggested by Leonard Merrick's story "The Laurels and the Lady." With Dorothy Dalton and a great cast, including Mildred Harris, Conrad Nagel and Theodore Kosloff.

William S. Hart in "THREE WORD BRAND," a William S. Hart production directed by Lambert Hillyer. A picture in which Hart plays three different roles.

"*Beside the Bonnie Briar Bush*," Donald Crisp's production of Ian MacLaren's famous novel. Filmed on the original locations with Mr. Crisp in the leading role.

George Melford's production "THE SHEIK," from the famous novel by E. M. Hull. With Agnes Ayres and Rudolph Valentino.

Thomas Meighan in "A PRINCE THERE WAS," George M. Cohan's great comedy success, by Darragh Aldrich.

Wallace Reid in "THE CHAMPION," from the season's Broadway success by Thomas Louden and E. A. Thomas.

Gloria Swanson in Elinor Glyn's "BEYOND THE ROCKS," directed by Sam Wood.

Betty Compson in J. M. Barrie's "THE LITTLE MINISTER," directed by Penrhyn Stanlaws.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

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SEASON 1921-22

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IN GEORGE WESTON'S
FAMOUS PLAY
"OH, MARY BE CAREFUL"

VIOLET MERSEREAU
IN
ART-O-GRAPH'S
"OUT OF THE DEPTHS"

ORA CAREW
IN
THE LLOYD CARLTON PRODUCTION
"BEYOND THE CROSSROADS"

EDITH ROBERTS
IN
"IN SOCIETY"

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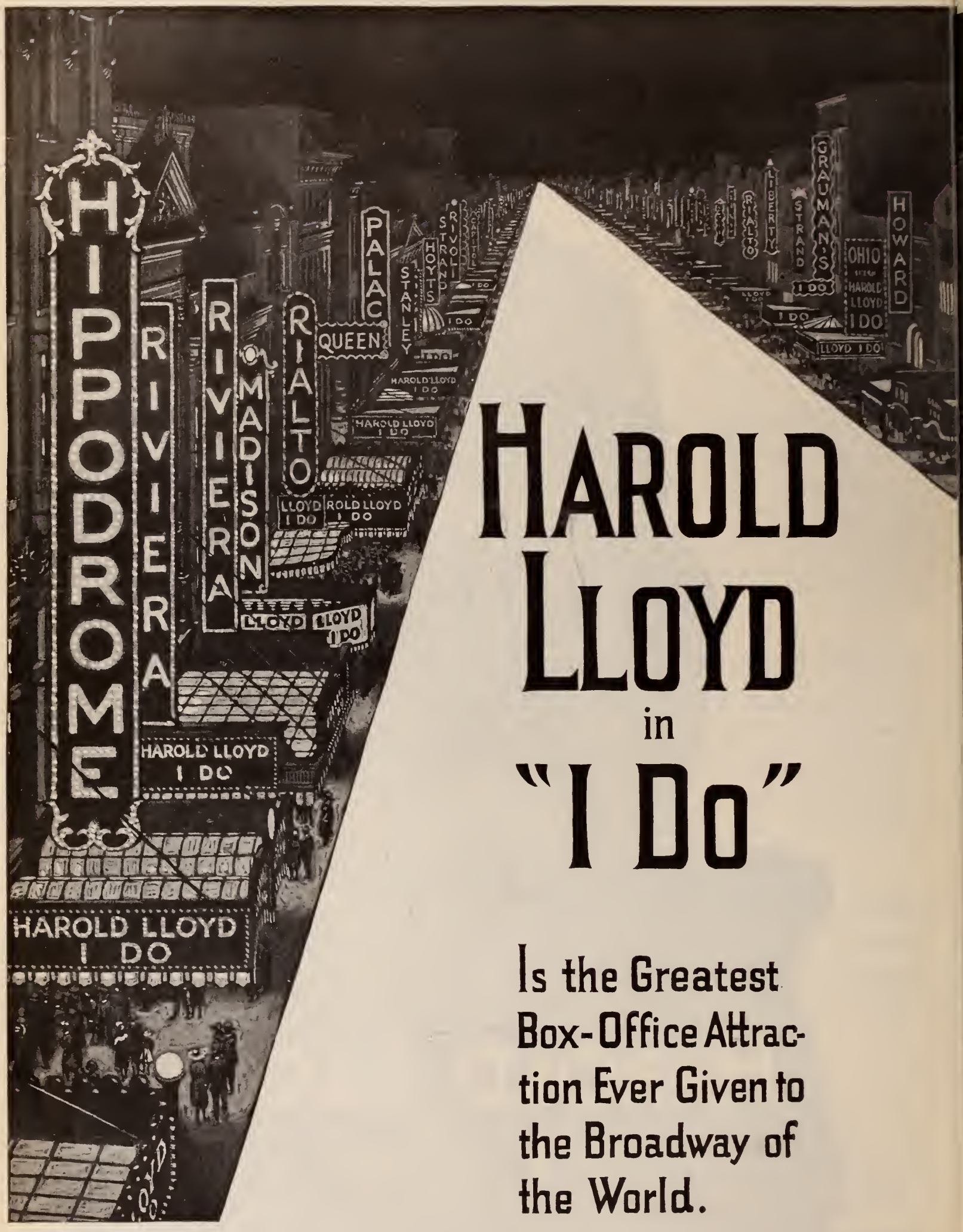

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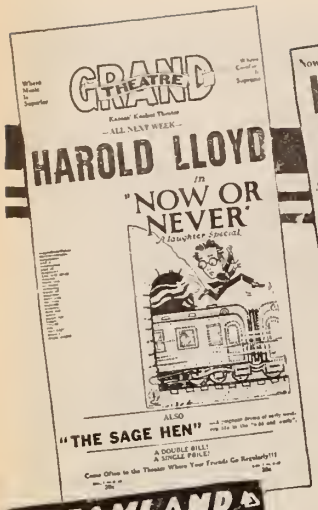

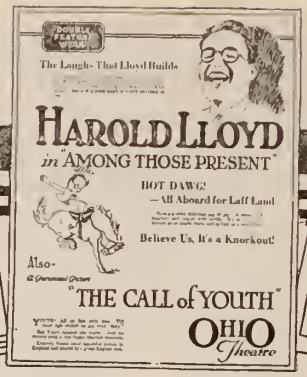

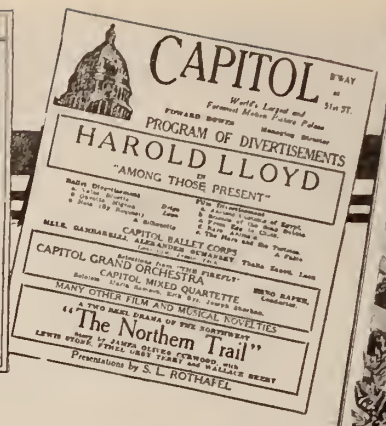

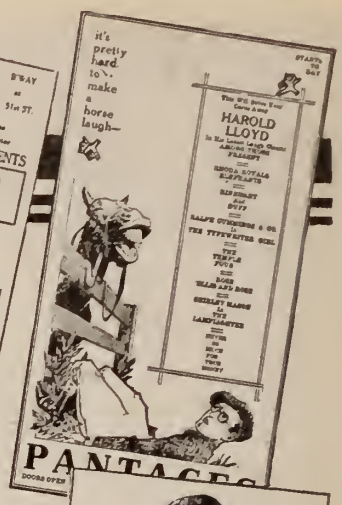

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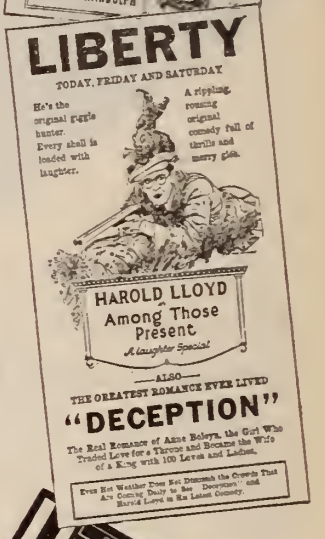
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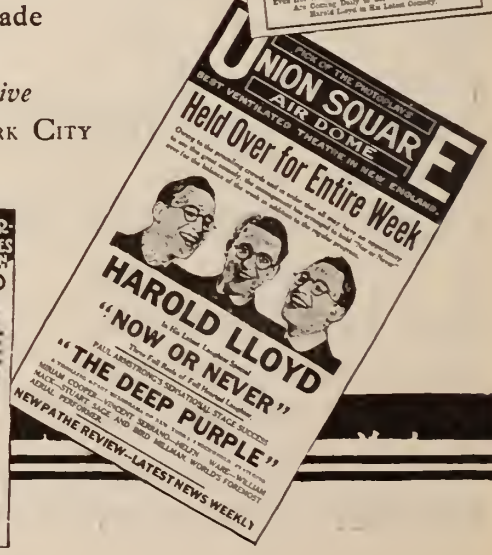

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Starring
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Queen of Sheba

and to release that magnificent photo-spectacle success direct to the exhibitors of the United States and Canada.

In view of the response to his announcement of the twelve special super-features to be released in 1921-1922, Mr. Fox has felt himself justified in adopting the above policy.

Of the twelve special super-features for 1921-1922, following are announced for immediate booking. Applications will be considered in the order of their receipt.

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA

Exhibitors are advised to make inquiries by telephone, wire, or by personal contact.

Address

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City

Telephone, Circle 6800

To-day, more than ever before-

Sept. 11-17th

Fox pictures produce profits—profits for the producer and *profits for the exhibitor.*

That is why Fox Film Corporation is today, and has been from the start, THE GREATEST INDEPENDENT in the field.

Today, more than ever before, you must make money. Today, more than ever before, your best bet is a Fox picture.

Your best bet of all is Fox Week, September 11th to September 17th

Seven solid days for showing Fox pictures—seven solid days of showmen's pictures—to showmen's results—PROFITS!

your best bet is a Fox picture

is Fox Week

Fox exchanges are equipped to help you put over these seven days to profitable business. Seize this opportunity to get your new season started to capacity houses.

Get in touch with your Fox exchange immediately, and reserve the pictures you want for these seven days of unusual profits.

Don't forget the dates that will bring patrons flocking into your theatre—

September 11th to September 17th
Fox Week!

"The HUGO JOU

"The Journey's End" makes a hit on Broadway

The first dramatic photoplay ever made without a single subtitle

with
WYNDHAM STANDING
MABEL BALLIN
GEORGE BANCROFT

THE YEAR'S MOST

BALLIN'S MASTERPIECE

RNEY'S END"

What the New York Newspapers Say

New York American:

"JOURNEY'S END" at Capitol, picture of rare beauty. Lack of titles pleasing innovation—story well carried without them—strong cast—Mabel Ballin charming to look at.

The chance to use your imagination may be found at the Capitol Theatre where a picture called "The Journey's End" is filmed without titles. This is done very ingeniously, for your imagination must supply all the "explanations."

Photographically, "The Journey's End" is one of the most beautiful pictures I have ever seen. I think that the final episodes, which take place in the catacombs of Rome, are simply gorgeous. Having explored these catacombs—in the casual way permitted to tourists—the scenes interested me immensely, and there must be thousands to whom they will be equally interesting.

New York Sun:

THERE is a novelty feature at the Capitol this week. It is a photoplay called "The Journey's End," adapted from the story "Ave Maria," and the tale is unfolded without sub-titles.

It is a decided relief from the type of photo play that is burdened with a multitude of obvious titles. The photography is excellent and Miss Ballin made a pretty and pleasing heroine.

New York Times:

HUGO BALLIN'S second production "The Journey's End" is at the Capitol this week. It calls for attention first as a photoplay without sub-titles.

"The Journey's End" is significant and valuable, far more so than nine out of every ten pictures that come along. The story becomes real. It is genuine. It holds the interest.

New York Commercial:

"JOURNEY'S END" at Capitol. A motion picture that is intelligent, dramatic and colorful and whose throbbing little story is unfolded swiftly and with perfect continuity without the aid of a single sub-title.

New York Tribune:

"THE JOURNEY'S END," the perfect picture without titles He has established localities and time without a single sub-title or without one's feeling the lack of them. Mr. Ballin is a director with imagination and he had made a beautiful picture.

Mabel Ballin as the Girl is exquisitely beautiful, and she gives a performance which is full of appeal.

George Bancroft as the Ironworker gives a gorgeous performance.

New York Herald:

CINEMA without titles is a screen novelty. Hugo Ballin's "The Journey's End" well told in pictures only.

Hugo Ballin made an interesting experiment at the Capitol yesterday afternoon in "The Journey's End." The picture succeeded one another without the sub-titles to explain the story. Yet the departure was an entire success. It is no more difficult to understand "The Journey's End" than it is the ordinary picture play.

New York Telegraph:

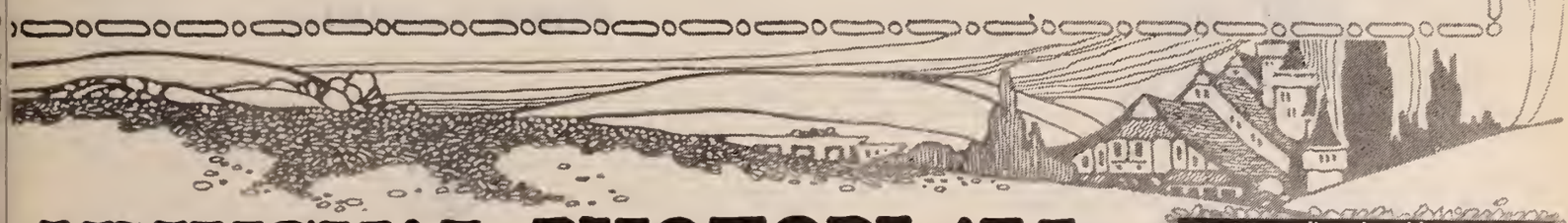
WHEN we reviewed Hugo Ballin's "The Journey's End" at a private showing a few weeks ago we believed it to be one of the finest photoplays seen in some time. We are still of the same opinion, if not more so. As the featured attraction of the Capitol bill this week it affords unusually fine entertainment.

The picture is one that will long be remembered by all who are fortunate enough to see it.

New York Journal:

THIS picture is the first serious drama created without a single sub-title, representing a striking novelty in the art of moving pictures, and when this is coupled with the fact that viewed from an artistic standpoint, the picture presents several scenes that are charming to the eye, one realizes why the Capitol Theatre Management was anxious to book the film.

The cast is a splendid one. Mabel Ballin in the leading feminine role leaves nothing to be desired.



UNUSUAL PHOTOPLAY

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HODKINSON
thru PATHE EXCHANGE Inc.
WILLIAM M. VOGEL FOREIGN
130 WEST FORTY-SIXTH ST. NEW YORK DISTRIBUTOR

Her full round arms—
encircling charms—
appealing, compelling

She's Coming

FIRST NATIONAL PICTURES

The amazing bare-foot, silk-clad beauty in a romance of the harem.

A truly wonderful production, a whole city re-created, thousands of players. A box office attraction that will rank with the six greatest of the screen.

Motion Picture News

VOL. XXIV JULY 30, 1921 No. VI

A Fair Exchange

WE print in this issue the text of a cablegram to President Harding from Lieut.-Colonel A. C. Bromhead of London, who speaks for the motion picture producing industry in Great Britain.

It is an appeal, and a sound one, against a prohibitive tariff on foreign pictures.

MOTION PICTURE NEWS has already made clear its position in this matter.

The problem we regard as one of the most serious now facing the American industry.

And we are whole-mindedly against a tariff that will prohibit the importation in this country of foreign films.

Such an act by Congress will not only deal a serious and probably an unbearable commercial blow to the American producing and distributing industries but it will rob American theatres of pictures the public expects to see and furthermore, and for the first time in history, put provincial barriers around an art of expression.

Today there is no commercial menace from the foreign picture; no firm's business and no indivdual's livelihood has been affected in the slightest degree. A larger supply of marketable foreign pictures might to some extent, and temporarily, have such an effect. But these are mighty small matters not even to be considered in view of the common good and the true aim of this art and industry.

There is the large problem of the American producer and distributor who cannot afford, by reciprocal action from abroad, to lose his foreign market.

But the biggest commercial aspect is simply this: If the American public wants interesting foreign pictures—and it certainly does, because it wants interesting pictures—then the American industry wants foreign pictures, because its prosperity is directly and largely dependent upon the American box-office.

Stick to the Ship

IT is decidedly refreshing to find in a morning's mail three letters which laugh at the calamity howler and the spineless quitter.

One is from a big city exhibitor who says he is running two air-domes and making money as never before in his ten years exhibiting experience.

One is from a mid-west city where times have been none too good. An 1800 seat house "stood 'em out" Sunday night, Monday matinees and Friday night. How? By special, yet inexpensive advertising. The letter concludes with:

"A lobby display of large cut-outs, circles and comedy one and three sheets make them reach in their pockets for the money and enter the theatre. Mix comedy with your serious pictures and you'll get them in."

And just so the alibi-users won't jump to the bat we pass on quickly to the third letter—from Dallas, Texas, where a good man is smiling in the face of about the stiffest odds we've heard of.

The letter is from Ed Foy of the Foy neighborhood theatres.

In the parks adjoining these theatres the Park Board of Dallas is giving 220 free shows and forty band concerts a month, entertaining, so the Board claims, three quarters of a million people a month.

"But," says Mr. Foy, "regardless of present burdens or any additional ones that may appear we expect to weather the storm and this coming Fall and Winter get our share of the business. *This is no time to quit the ship.*"

We've got some Foys in this business; but we need a lot more.

Companies in Alliance Name August 25th "Motion Picture Day"

Plan Is to Raise Funds for Industry's Defence and for Charities

Eleven motion picture producing and distributing companies, and exhibitors throughout the country are to ally in designating August 25 as Motion Picture Day. The campaign to make the day a notable occasion was started this week when exchange managers were notified to canvass their territories for the full co-operation of the exhibitors.

A statement issued during the week describes the plan as follows:

"The exchanges, on August 25, will give free screen service to all exhibitors who will contribute 50 per cent of their receipts on that day to a general fund. The fund will be used for two purposes—to finance the necessary co-operative work for the protection of the motion picture industry, and to contribute to worthy charities and humanitarian relief funds, thus avoiding, as far as possible, solicitations for such purposes in motion picture theatres."

General managers and sales managers met on Thursday of last week in New York and agreed upon a uniform campaign plan for distributors and producers. The meeting was attended by Edward M. Saunders, general sales manager of Metro Pictures Corporation; Morris Kohn, president, Realart Pictures Corporation; Charles R. Rogers, general manager Robertson - Cole Distribution Corporation; Henry Ginsberg, general sales manager, Educational Film Exchanges; J. H. Siedelman, assistant general manager, Associated Producers; Gabriel Hess, vice president, Goldwyn Picture Corporation; H. B. Ballance, general sales manager, Famous Players-Lasky Corporation, and Charles C. Pettijohn, who originated the Motion Picture Day plan. Other companies, not represented at Thursday's meeting, are reported to have endorsed the plan and instructed the branch managers to set the campaign in motion in their territories, are Associated First National Pictures, Inc., Fox Film Corporation and Triangle Distributing Corporation.

A Special General Managers Committee has been organized with Mr. Saunders as chairman. Each State will have its own Motion Picture Protective Committee, composed of nine exhibitors and three exchange men. The exhibitors will elect their own representatives.

The funds raised will be turned over to the State committees. Two-thirds will be retained under control of the exhibitors in the State committees, and one-third will be sent to the Motion Picture Protective Committee in New York, which is composed of producers and exhibitors.

Exchange representatives have been advised to arrange meetings with prominent exhibitors, forming joint working committees. The Associated Motion Picture Advertisers will be requested to co-operate in exploitation of Motion Picture Day and publicity and exploitation men will be asked by Chairman Saunders to boost the plan.

Exhibitors will be urged to give extra performances and to enlist the co-operation of local Red Cross, Y. M. C. A., Salvation Army and other relief organizations in obtaining big attendance, so that the fund from which such organizations may subsequently get assistance will be as large as possible.

In cases where the motion picture to be exhibited has been paid for in advance, credit memorandums for Motion Picture Day rentals will be issued to the exhibitors, it is explained.

The agreement to be signed by the exchange and the theatre managements, under the plan to make August 25 "Motion Picture Day," reads as follows:

"PLAN"

"In order to further the cooperative handling of the industry's problems and to do away with the frequent solicitations of relief organizations in motion picture theatres, it is proposed to designate one day each year to be known as MOTION PICTURE DAY.

"On this day it is proposed to secure funds for the above purposes in the following manner:

"I. Producers and Distributors of motion pictures to furnish gratis their film service to theatre which participate in the plan.

"II. Exhibitors who receive such free film service to donate fifty per cent of their gross receipts on Motion Picture Day.

"The specific purposes for which such funds will be used are:

"I. To finance the necessary cooperative work for the protection of the motion picture industry.

"II. To contribute to worthy charities and humanitarian relief funds, thus avoiding, so far as possible, the solicitations for such purposes in motion picture theatres.

"For the present year, Thursday, August 25th, has been designated as Motion Picture Day.

"ORGANIZATION"

"The organization plan provides for the appointment in each state of a Motion Picture Protective Committee to be composed of twelve members, nine of whom are to be Exhibitors and three of whom are to be Exchange men, representing participating, Producing and Distributing companies in such state. If it is found desirable in certain states to increase or decrease the size of such state committee, the ratio of Exhibitor and Exchange representation to remain the same.

"For the purpose of contact and communication, each state Motion Picture Protective Committee to designate a Chairman, who will represent the committee in all matters pertaining to Motion Picture Day in that state.

"ADMINISTRATION"

"On the day immediately following Motion Picture Day, each Exhibitor participating in this plan to send to the office of the Exchange which has furnished his feature picture for the Motion Picture Day performances, a check representing fifty per cent of his gross receipts for Motion Picture Day, less admissions tax. This check to be made payable to the designated Motion Picture Protective Committee Chairman in his state. The Exchange Manager, upon receipt of the check, to immediately deliver it to the Motion Picture Protective Committee Chairman and the latter to acknowledge its receipt in duplicate, to the Exhibitor and the Exchange Manager.

"Exhibitors who do not ordinarily run matinees on this date are urged to open their theatres earlier than usual and to give the greatest possible number of performances.

"In some instances where film has been paid for in advance by an Exhibitor, a credit memorandum for the Motion Picture Day rental will be issued by the Exchange to the Exhibitor.

"Fifty per cent of the gross receipts for all performances given on Motion Picture Day, less admissions tax, shall be accounted for to the state Chairman.

"One-third of the funds so raised in each state to be remitted by the respective state Chairman to the Chairman of the Motion Picture Protective Committee in New York (representing the participating Producers and Distributors) for the purpose of protecting the motion picture industry.

"Two-thirds of the funds raised in each state to remain with the Motion Picture Protective Committee of that state, to be expended for the purposes set forth as the state Motion Picture Protective Committee may determine.

"All requests for 'drives,' contributions, donations or cooperation nationally with organizations of charitable or humanitarian character to be referred to the Motion Picture Protective Committee for disposition in each state.

"The undersigned agree to participate in the above plan.

"Accepted by .....Theatre
.....Exchange .....Owner or Manager
.....Manager .....City
"Date....., 1921 .....State"

Wire Briefs from Coast

THE engagement of Charlie Chaplin to May Collins was announced on the screen at the Kinema theatre this week.

George Landy is in Los Angeles to supervise Associated Producers publicity.

Claire Windsor while riding in the mountains was thrown from her horse. When found Miss Windsor was unconscious having lain where she fell for thirty-six hours. For a time after she failed to return to her home, it was believed that she had been kidnapped.

Mildred Harris has undergone an appendicitis operation and is now convalescing.

Articles of incorporation of the Film Craft Laboratory, capitalized at a million dollars, have been filed by Pascal H. Burke, O. D. Bennett, J. P. Burrows, and others. The new company will take over the Film Craft laboratories at Culver City and engage in financing independent producing companies.

Selznick Opens New Offices in Australian Territory

With plans which have been in work for a number of months practically completed, Lewis J. Selznick, president of the Selznick Corp., has just announced an important extension of the Selznick business in far-off Australia. Select Pictures Corp., the distributing branch of the Selznick enterprises, has just opened three large and completely equipped offices in the Antipodes—one at Perth, West Australia; another at Adelaide, South Australia, and the third at Brisbane, Queensland. Added to the two Select branches established a long time ago in Sydney, New South Wales, and Melbourne, Victoria, the three new offices make a total of five distributing branches.

The actual work of organizing the Australian territory has been under the supervision of E. C. Steuler, of the Selznick offices in New York City. Mr. Steuler, who joined the Selznick forces a year or more ago as an efficiency expert, was sent out to work with John Corbett Jones, who has been general manager of the Australian division of Select Pictures Corp. for some time.

Educational's Branch-Managers Hold Convention in Chicago

E. W. Hammons Introduces A. S. Kirkpatrick as Ass't Gen'l-Manager

THE annual convention of the branch managers of the Education Films Corporation of America opened at the Congress Hotel, Chicago, Ill., on Monday, July 18. The business sessions continued throughout Monday, Tuesday and Wednesday of this week. During the course of the convention, E. W. Hammons, president of Educational Films, introduced A. S. Kirkpatrick to the assembled managers as the recently appointed assistant general manager of Educational Films. Up until recently Mr. Kirkpatrick had been associated with Robertson-Cole as general manager of the division of films.

The convention was opened at 10:30 A. M., on Monday, with a roll call of the branch managers. Mr. Hammons addressed the managers at the afternoon session. He began his speech by reference to the discouraging comments which met his determination a year ago to organize an international organization for the distribution of short subjects exclusively.

"Just a year ago they were saying we were crazy," said Mr. Hammons. "They told us it couldn't be done. Short subjects had always been handled merely as a side line; as a sort of necessary evil. The distributor did not ask enough for them to enable the producer to develop a real quality in the shorter pictures. They were just 'fillers,' and with so little attention paid to them the short subjects were usually of the quality that might be expected under the circumstances.

"We were able to see, however, that it was not only the so-called feature that the patrons of a theatre went to see. Many of them were keenly disappointed with two out of every three 'features' they witnessed. Yet they continued to go to the theatre because they could usually hope for instruction, enjoyment and amusement from the short subjects—the travel pictures, scenics, comedies, news reels.

"The folly of the exhibitor putting all his eggs in one basket seemed apparent. When his 'long' 'feature' failed to please, as it frequently did, what was he to do unless his short subjects could take the curse off the bad 'feature.'

"A diversified programme, one with pleasure and amusement for all, seemed the wise, the logical solution. But how could a diversified programme that the exhibitor would be proud to present be arranged if there was nobody in the producing and distributing branches of the industry to see the wisdom of giving serious thought to the development and improvement, in subject matter, direction and photography, of the short pictures?

"So while the know-it-alls who 'had been in the game for years and knew it couldn't be done' talked on, we started out to improve the quality of these one and two-reel subjects, trying to get a return fair enough so that the producer could afford to go to greater expense in making his pictures.

"It was not very many months before the result began to be apparent. The producers acquired greater faith in us, and knowing that the better the quality of each picture they turned out the greater was going to be the return, they stopped holding before them as the highest consideration the saving of every cent possible at the expense of beauty and effect in their pictures, and began to have an ideal—an ideal of quality and service.

"The results of the first year's efforts have been most pleasing. Distribution of our product has shown a steady improvement. As to the quality of the pictures, Christie, for example, never made before his association with Educational anything to compare with the comedies he has produced in the last few months. It is the same way with the other producers.

"We have found it necessary at the beginning of our second year to add in great measure to our products. To the Christie Comedies, Mermaid Comedies, Torchy Comedies, Robert C. Bruce Scenics, Chester Outings and other subjects which we have released in the last year we have added Punch Comedies, with casts including some of the best known comedy stars in the country; a series of two-reel dramatic photoplays from Selig-Rork, which already, with only one theatre showing and the private showings in our projection room, give signs of meeting with an enthusiastic reception, and other subjects. Among these are Sketchographs, a splendid example of animated cartoon by Julian Ollendorff. Within the last few days we have contracted for a series of Toonerville Trolley Comedies."

Mr. Hammons talked also of his ideals for the sales organization.

"It is not enough merely to sign up contracts for our pictures," said Mr. Hammons. "The trouble with most businesses is that they have gotten into a rut. When we merely tell an exhibitor a picture is so much, and ask him to sign on the dotted line, and takes his check, we, too, are getting into a rut. Let's get out of it. Let's be of service to the exhibitor, the man who buys our product. Show him how he can make use of our short subjects to better advantage. Give him a good exploitation idea now and then. Tell him how he can hook his various pictures up to best advantage. Let us look to his interests, too."

Among the others in the Educational organization who made addresses were Henry Ginsberg, for the domestic sales department; J. W. O'Mahoney, for the department of advertising and publicity; Carl Anderson, for the distributing organization, and A. S. Kirkpatrick, the new assistant general manager.

Mr. Kirkpatrick has been identified with the motion picture industry in an executive capacity for more than seven years, and in this time has dealt extensively with every phase of the business end of production and distribution. He entered the industry with the Colorado Motion Picture Company of Denver as production manager, and from there went to Metro. In 1915 he became identified with the Mutual Film Corporation of Chicago, and joined the Robertson-Cole staff in May, 1919.

After considerable experience as production manager early in his motion picture career, Mr. Kirkpatrick was in the sales end for some time, and from that went to general managership.

"The extensive experience and wide knowledge of the exhibitor and his needs which Mr. Kirkpatrick brings with him," said Mr. Hammons, "are of inestimable value to Educational. He is one of the keenest thinkers and one of the most far seeing men in the managerial end of the industry today."

Before taking up his duties at Educational's headquarters, Mr. Kirkpatrick made an extensive tour of the Eastern states, investigating conditions in the motion picture industry. Mr. Kirkpatrick described his recent tour and the observations he had made during the course of his short talk to the branch managers at the convention.

Paramount's Houses in St. Louis Sold to Koplar

A LATE wire from St. Louis, Mo., advises that Famous Players-Lasky has sold its twelve local theatres to Harry Koplar. No details of the transaction were included in the announcement of the sale. The sale includes the new 4,000 seat Missouri theatre which has been under the management of William Goldman.

J. M. Seidelman Made Assistant to Al. Lichtman

Al Lichtman, general manager of Associated Producers, has announced the appointment of J. H. Seidelman as assistant to the general manager. Mr. Seidelman will assume general charge of the sales department of the organization.

British Film Producers Address Harding on Proposed Film Tariff Schedule

THAT British film manufacturers are anxiously awaiting action on the American tariff schedule as far as it appertains to the importation of motion pictures from Great Britain into America is clearly shown in a cablegram received at the News offices this week from Lieut.-Col. A. C. Bromhead, representing the British Kinematograph Manufacturers' Association of London. The cablegram follows:

"Have addressed the following cable to President Harding: 'British Kinematograph Manufacturers' Association, 167 Wardour Street, London, comprising all the film producers in Great Britain, express great anxiety at prospect of tariff bill, terms of which would entirely preclude possibility of British films being seen in United States picture houses. This exclusion strikes a deadly blow at free interchange of Anglo-American ideals and aspirations. British screens are open to American films, which represent 85 per cent of pictures shown in Britain. This association would deeply deplore any artificial barriers raised in either country, as owing to the existence of British film manufacturers being seriously threatened, proposed American action would inevitably be followed by tariff in this country, for which public agitation is now arising. In the interests of continued Anglo-American amity we beg you to use your powerful influence to maintain freedom for films as for stage plays and press telegrams. The film should be a greater link between our two nations than stage or press.'"

"The British producing companies greet American conferences through your journal and confidently expect their co-operation in maintaining unrestricted freedom of intercourse between two great nations through the medium of their screens.

(Signed) "A. C. BROMHEAD, Lieut.-Col."

Owen Moore Weds Kathryn Perry, Screen Beauty

Owen Moore, former husband of Mary Pickford and star in Selznick pictures, was married Saturday, July 16th, to Kathryn Perry, ex-Ziegfeld Follies beauty and leading woman opposite Mr. Moore in his two latest Selznick productions, "The Chicken in the Case" and "A Divorce of Convenience."

The wedding took place at Greenwich, Conn. Every effort was made to keep the affair a secret, but the news soon leaked out to the daily papers. The only others present at the ceremony were Myron Selznick, vice-president in charge of production of the Selznick Corporation, and Catherine McCarthy, who served as best man and bridesmaid respectively.

Mrs. Harding Gets Film of Presidential Campaign

On Monday, July 18th, William A. Brady, president of the National Association, formally presented to Mrs. Harding as a gift of the film industry, a two-reel picture containing views of both the President and Mrs. Harding taken upon various occasions during the presidential campaign which preceded Mr. Harding's election to office. The scenes start with Mr. Harding's nomination and end upon the White House lawn.

New Ass't-General-Manager of Southern Enterprise

Allen T. Morrison, formerly an attorney of Asheville, N. C., has been promoted to the office of assistant general manager of the Southern Enterprises, Inc., and its associated companies. Mr. Morrison has been secretary and treasurer of the company for the past two years and will retain his former position in conjunction with the newly created office of assistant general manager. Mr. Morrison's office will be located in Dallas, Texas.

Walter Porges Dead; Had Been Sick 8 Months

Walter Porges, formerly associated with the Select, Realart and Famous Players-Lasky organizations, and more recently president of the Herald Productions, Inc., of New York, died at the age of twenty-nine on July 10th, following a protracted period of illness which lasted over eight months.

About two years ago J. S. Woody, who was then with Select, brought Mr. Porges from the Select branch office of Seattle to New York and appointed him as assistant sales manager. Following Mr. Woody's association with the realart organization Mr. Porges transferred his activities to Realart, first in a special capacity and later as assistant manager of Realart's Philadelphia office. Mr. Porges was subsequently made assistant sales manager for Famous Players-Lasky, with whom he remained until becoming president of the Herald Productions.

Dempsey-Carpentier Fight Film Shown in Montreal

The Dempsey-Carpentier fight pictures have been passed by the Quebec Board of Moving Picture Censors and the first showing of the official views, called "The Battle of the Century," was conducted at the Imperial Theatre, Montreal, on Sunday, July 17, at $1.60 top price. This was the opening of an indefinite engagement, the pictures to be shown as long as possible.

On the other hand, the Ontario Board of Moving Picture Censors at Toronto decided on July 15 to condemn the fight feature on the ground that it was the policy of the Board to reject all pictures of prize fights. In spite of this decision, it was intimated by one representative of the Ontario Board that no objection would be taken to the presentation of the Dempsey-Carpentier films in private.

Missouri-Kansas Exhibs. to Hold Joint Convention

At last week's meeting of the Missouri and Kansas joint convention committees in Kansas City, plans for what probably will be one of the largest gatherings of exhibitors ever held in this section were arranged. For the first time exhibitors of both states will meet at a joint convention to be held in Kansas City the first week in September, lasting two days. The date and exact meeting place will be determined at a meeting of the two convention committees in the next day or so.

Lawrence Goldman of Kansas City has been appointed chairman of the Missouri convention committee by C. T. Sears of Brookfield, Mo., president of the Motion Picture Theatre Owners of Missouri. A chairman for the Kansas committee has not yet been named.

Invitations will be sent to the leading officials of both states. The governors and the mayors of Kansas City, Mo., and Kansas City, Kan., are scheduled to address the exhibitors at the opening ceremonies. Attorney General Hopkins of Kansas and Senator Penzel of Poplar Bluff, Mo., who introduced the deposit bill in the recent session of the legislature, also will be among the speakers.

The morning of the first day of the convention will be devoted to a joint meeting of the exhibitors, while a banquet will be held that night. The remainder of the first day and the second day will be spent in special and executive meetings, a joint meeting being planned for the evening of the second day.

Ready for South American Bids on Ingram Special

Word that Metro Pictures Corp. now is receptive to negotiations for the distributive rights in South America to the Rex Ingram production, "The Four Horsemen of the Apocalypse," was had this week from the president of the releasing organization, Richard A. Rowland.

The company's first active step toward this, Mr. Rowland announced, will be the departure of Harry J. Cohen, foreign manager, for Buenos Aires, in the Argentine. Mr. Cohen's itinerary will take him to Brazil, Uruguay and Chile. Mr. Cohen will sail August 3 on the Huron. Between now and steamer time he may be reached at the home offices of the Metro Co. in New York. After his arrival in the Argentinian city he will make his headquarters at the Hotel Plaza there.

E. A. Schiller Is Appointed to Staff of Governor

A compliment to the theatre interests of the South is the announcement of the appointment of E. A. Schiller, general representative of the Loew interests, with headquarters offices in the Loew's Grand Theatre Building, Atlanta, Georgia, as lieutenant colonel on the military staff of Thomas W. Hardwick, Governor of Georgia.

New York Incorporations Still Small in Number

Companies incorporating in New York tate for the purpose of entering the mo on picture business continue to be few nd far between, the slump from last Jan ary and February being most noticeable. 'he following constitutes a list of compa ies which filed papers of incorporation his week with the Secretary of State, the apitalization and directors also being iven:

National Historical Filming Commis on, $100,000, Charles and F. B. Greg n, Stony Brook; J. D. Meeker, Port Jef erson; H. C. Witwer Stories Productions, 10,000. Edward J. Biel, George W. lakely, E. J. Kelly, New York; New rescent theatre, $10,000, William S. ing, S. N. Udeleff, Benjamin Rabinowitz, ew York; Harblum Realty Corporation, 15,000, A. C. Barleon, L. J. Simons, T. A. lerz, New York; Huntington Station musement Corporation, $1,200, James V. rennan, George Vondran, Charles Gold, luntington Station; Mundus Cinema orporation, $50,000, Henry Herzbrun, larry Lewis, Samuel L. Gruber, New ork; Adirondack Theatre Corporation, 500, Noel Feldstein, F. S. Leonard, Wil am Ryan, Lake Placid; 138 West 42nd treet Corporation, $50,000, Thomas F. arrity, John G. Griffin, Gabrielle Brock, ew York.

Reduced Wages Result in Strike in Coast Studios

A WIRE received during the week from Los Angeles advises that producers have asked all craftsmen, affiliated with organized labor, to return to the schedule of wages effective previous to September of last year, in an effort to curtail productions.

This schedule would pay seven dollars for an eight-hour day, time and a half for overtime, double time for Sundays and holidays. The schedule is to become effective at the nearest payday to July 18th.

As a result of this action, the entire Metro staff, seventy per cent of the Lasky and Realart forces, the entire Fox and Hal Roach staffs, and the Goldwyn carpenters, millmen and painters have gone out. The Ince cut becomes effective Thursday, Universal on Wednesday, and Brunton on Thursday.

Production will continue in a curtailed way at all except the Roach plant where two weeks' lay-off of production has been ordered for all units. The strike will not affect production seriously, it is declared, for the studios are receiving more applications for positions than will be needed to fill the vacancies left by the carpenters, electricians, millmen, painters and property men who have walked out.

In a statement issued at Culver City, Samuel Goldwyn had the following to say:

"A condition exists at present which makes it absolutely imperative that pictures be made at a lower cost. It is a question of making them at a lower cost, or not making them at all. There have been too many inflated salaries in the picture business, and no injustice is being done in the reductions now being made.

"There has been a decrease in the cost of living and in the price which we receive for our pictures. Wages were the last thing to come down. They are now being reduced to the 1919-1920 scale."

New York Censors Appointed at Last; All Are Active and Well Known Politically

THE names of the long-awaited censors who will pass upon motion-pictures to be exhibited in the State of New York were announced on Wednesday afternoon of this week by Governor Nathan L. Miller from his home in Syracuse. The commission will consist of the following:

George H. Cobb, of Watertown, serving until December 31, 1925, and acting as chairman; Mrs. Eli T. Hosmer, of Buffalo, whose term will expire December 31, 1924; and Joseph Levenson, of New York, whose term will end December 31, 1922.

The Commissioners will receive an annual salary of $7,500, together with their necessary traveling expenses.

Mr. Cobb has been a lifelong resident of northern New York, serving as state senator from 1905 to 1912. On March 11, 1910, he was elected to the presidency of the state senate, serving as Lieutenant-Governor under Governor Horace White.

Mrs. Hosmer is vice-chairman of the State Congress of Mothers; chairman of the committee on Education of the Western Federation of Women's Clubs; a member of the National Congress of Mothers' Clubs; a former member of the Citizens' Committee of Buffalo, to secure the regulation of Motion Pictures; and vice-chairman of the Erie County Republican Committee.

Mr. Levenson, secretary of the new commission, was appointed in 1916 by President Charles D. Hilles of the National Republican Club, chairman of the committee to investigate the spread of Socialistic doctrines in New York city. At the present time he is engaged in organizing a movement to combat the spread of Socialism. Mr. Levenson has been a Republican Leader in the first Assembly District of New York county for many years and has always been active in public affairs and community movements. He is a director of the Young Men's Hebrew Association and a member of the Educational Alliance.

It is expected that the three Commissioners will be in Albany by the last of this week for the purpose of taking the constitutional oath of office, which will be administered by Secretary of State John J. Lyons. Censorship becomes operative in New York on August 1st.

Albany F.I.L.M. Club Has Elected New Officers

Word has been received from the F. I. L. M. headquarters in New York City that the Albany Club has elected the following officers for the coming year: President, Chas. Walders, Select; treasurer, Arthur E. Beck, Vitagraph, and secretary, C. R. Halligan, Universal.

The new officers assume their duties August 1st. B. M. Moran, retiring president, is now taking a much needed vacation in the mountains.

Shipman Obliged to Stop Work Temporarily

Ernest Shipman was affected by the recent extreme heat to such an extent as to cause his physician to cut out all business activities for the time being and to place him in strict confinement in his summer home on Long Island, where it was hoped absolute rest and better weather conditions would have a beneficial effect.

Mr. King, of the Shipman forces, states that reports received all point to a speedy recovery and Mr. Shipman may be expected back very shortly.

Rupert Hughes Author, Not Director of "Old Nest"

In the review of "The Old Nest," of July 16th issue, the reviewer erred in classifying it as an Eminent Authors-Goldwyn production, directed by Rupert Hughes. The picture is a Reginald Barker production, released by Goldwyn and directed by Mr. Barker. Mr. Hughes wrote the story.

Finkelstein and Ruben Escape Disastrous Fires

The Finkelstein and Ruben Enterprises have had two narrow escapes from disastrous fires in Minneapolis and both within one week. The first occurred when a $500,000 fire destroyed a building adjoining the Loeb Arcade, in which the executive offices and the First National and Universal exchanges are located. Only the prompt work of the Finkelstein and Ruben employees saved the company's property in the Arcade, including a large number of films in the First National and Universal exchanges, which Finkelstein and Ruben control. The Arcade itself escaped serious damage.

Former Assistant Manager E. D. Barensfeld of the State theatre spent an agonizing half hour when he was accidently locked in one of the film vaults, with only a two-foot wall between him and the flames.

A few days later a $50,000 fire in the New Garrick Theatre Building caused damages to fixtures and draperies amounting to $20,000. The fire did not seriously damage the theatre proper, however, and it was possible to open the house the following day as usual.

W. R. Rothacker in London

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co. of Chicago, has forwarded word to the News of his arrival in London.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

Too Much Speed—

Delightful story with star at his best. Boosted attendance figures despite minimum of advertising and extreme heat. (Middle West.)

Full of pep and speed. Will get 'em if anything will these days. (West.)

Fine production. Pleased my patrons and brought good business. (West.)

Went over well. Excellent story, well handled, and business was good. (East.)

Very good entertainment, pleased. Had good business during run. (West.)

Sacred and Profane Love—

Attendance good considering hot weather. Patrons liked picture, some scenes delicate but handled well. (Middle West.)

Good business on second week of run. Good picture. (West.)

One a Minute—

Fine feature and good business. My patrons seemed to like it. (West.)

The Wild Goose—

Fairly good feature picture. Weather had been exceedingly warm and many people out of the city along the beaches, but attracted pretty good business. (South.)

Proxies—

Very entertaining and pleasing picture. More than usual business on this one. (West.)

Woman God Changed—

Five weeks to satisfactory business and pleased audiences. (West.)

The Faith Healer—

Appeals to a "church" audience. Too drawn out for a real show. Had nice business first three days and then receipts were poor. (East.)

City of Silent Men—

Went splendidly, both as regards audiences and receipts. (East.)

Appearances—

Good results in spite of adverse criticism. In various quarters held to be a fine show. (East.)

White and Unmarried—

Very good picture and we did good business with it for week. (Middle West.)

FIRST NATIONAL

Scrap Iron—

The best thing Ray has ever made. Picture intensely interesting and shows realistic fight although knockout in fight is not shown which was disappointing to many. Attendance good. (Middle West.)

Charles Ray is a favorite here and he gained several new supporters in this production which did a good week's business. (Middle West.)

Only fair as a picture, but a good attraction from a box-office standpoint. The picture drags too much. The prize-fight scene is realistic. (Middle West.)

The Golden Snare—

Well received and up to the standard of Curwood production. (Middle West.)

Lessons in Love—

Nothing to it, except star's charm and Kenneth Harlan's genuine ability. Silly little story, lavishly produced. Seemed to please fairly well and business just average. (East.)

A fair picture for Constance Talmadge. Warm weather interfered with business. (Middle West.)

Peck's Bad Boy—

Fine picture. Good business. Appealed strongly to kiddies. (Middle West.)

Isobel—

Very good. Business only fair, but picture quite up to Curwood standard. (East.)

The Passion Flower—

Strong enough to attract good business despite extremely warm weather and many outside attractions of holidays. Norma Talmadge showed up to splendid advantage. (South.)

My Lady's Latchkey—

A fair production to fair business. (East.)

The Oath—

The picture was successful for a week's run and deserved better patronage than it received. (Middle West.)

The Sky Pilot—

A good, entertaining picture with excellent photography. Went over well for a week. (Middle West.)

Sure did go over big and patrons declared it to be a wonderful production. (West.)

Wedding Bells—

Good, light entertainment for hot weather. One of the best things she has ever done but not the best. Well liked by patrons and attendance was good considering the heat. (Middle West.)

Very good picture which brought fine business. (West.)

Girl in the Taxi—

Fairly good. Weather very warm and holidays offer many outside attractions, but business tolerably good, anyhow. Offers excellent opportunity for exploitation. (South.)

Plenty of life and plenty of action. Good as a farce. Receipts pleasing. (East.)

Bob Hampton of Placer—

One of the finest pictures of the season—and it went over just moderately well. Business just average. (East.)

Exceptionally good picture and business splendid. Unusually strong cast. Patrons evinced much satisfaction. (South.)

GOLDWYN

Guile of Women—

Will Rogers lives up to his reputation in this production, although business was only fair during the week's run. (Middle West.)

Fair picture with average box office receipts. (Middle West.)

The Highest Bidder—

A rather unusual production, well acted. Played in conjunction with "A Voice in the Dark," and drew well. (Middle West.)

Boys Will Be Boys—

Patrons liked this picture very much. Drew editorial commendation from daily paper for being clean picture and faithfully portraying the characters in the story. Attendance very good. (Middle West.)

Wet Gold—

Appealing picture. Did unusual business. (West.)

The Concert—

Playing in tie-up with Harold Lloyd comedy, it made a fairly attractive program but business was poor. (East.)

Voice in the Dark—

A good mystery picture which keeps up the suspense until the final reel. (Middle West.)

REALART

A Private Scandal—

Star pleases in an interesting subject. Story is appealing. Attendance fair. (Middle West.)

Very big entertainment in this feature. Box office receipts large. (West.)

The March Hare—

A fair feature; business poor. (East.)

Fair picture with fairly good business. (West.)

FOX

Who's Who—

A very good sunshine comedy. At least comes up to the average. Rather laughable and seemed to be well enjoyed. Business tolerably good despite hot weather. (South.)

The Big Town Round Up—

A fair picture; business fair. (East.)

Ridin' Romeo—

Good production with good box office value. (West.)

His Greatest Sacrifice—

A fair picture. Strong sob stuff. (Middle West.)

Blind Wives—

Not up to expectations. Business fair. (Middle West.)

UNIVERSAL

Reputation—

Great picture with big business. (West.)

The Man Tamer—

Average picture with fair business for hot weather. (West.)

Christmas End at Pilot Butte—

Fairly good picture with average business. (West.)

Desperate Trails—

Fair business on this picture, which is average. (West.)

METRO

The Goat—

Very good comedy. Comedian popular and responsible for attendance which was fair. (Middle West.)

Home Stuff—

Rotten picture, rotten business. (East.)

SELZNICK

The Girl From Nowhere—

A sweet picture which did good

(Continued on page 652)

PROGRAMS FOR THE WEEK OF JULY 16TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Rivoli Theatre—

Rivoli Theatre
Overture—La Gazza Ladra.
Scenic—Feathers—Prizma.
Ballet—The Magic Dolls.
Pantomine conceived by Andre Chotin of the Sarah Bernhardt Theatre, Paris. Music by W. Franke Harling. Enacted at the Rivoli by Amata Grassi, Andre Chotin and Marcel Darcy.
Current Events—Rivoli Pictorial.
Vocal—"O Sole Mio."
Duet by Olive Marshall and George Richardson, baritone with special stage setting and costuming.
Feature—Little Italy—Alice Brady.
Orchestra—Selections from "Naughty Marietta" with Olive Marshall singing one of the opera's song hits.
Comedy—Red Hot Love—Christie.
Organ—Scottish Fantasy.

Mark Strand Theatre—

Overture—Selections from "Chimes of Normandy" with "Joy of My Heart" rendered by Carlo Ferretti, baritone.
Current Events—Strand Tropical Review.
Vocal—The World is Waiting for the Sunrise.
Sung by Judson House, tenor.
Feature—The Sign on the Door—Norma Talmadge.
Instrumental—Carmen Fantasie.
Rendered by Madeleine MacGuigan.
Comedy—No Stop Over—Pathe.
Organ—War March of the Priests.
Next Week—Nobody.

Rialto Theatre—

Overture—La Forza Del Destino.
Scenic—The Soul of the Cypress.
Special—Danse De Nymphe—Lillian Powell.

Here is a display for "Wet Gold" by H. H. Fruedenfeld, publicity director of the Moon theatre, Omaha.

Current Events—Rialto Magazine.
Feature—The Conquest of Canaan—Thomas Meighan.
Instrumental—Song from "Blue Paradise," rendered as trumpet solo by Joseph Alessi.
Comedy—At the Ringside—Pathe.
Organ—Toccata and Fugue in D Minor.

Capitol Theatre—

Overture—March Militaire.
Ballet—Moment Musicale, Serenade and Tarentella—Mlle. Gambarelli and Alexander Oumansky.
Vocal—"Deep Water" and "Wake Miss Lindy," Capitol quartette. Duet from "Martha," Erik Bye and Joseph Sheehan.
Current Events—Capitol News.
Special—Julia Glass, girl pianist rendering "Hungarian Fantasy."
Scenic—Rome—Kineto.
Feature—The Journey's End—Hodkinson. Presented with a vocal prologue in which Maria Samson sings "Ave Maria" with violin and cello obligato.
Next Week—Don't Neglect Your Wife.

Criterion Theatre—

"The Golem" continues for an indefinite engagement.

LOS ANGELES

Clune's Broadway Theatre—

Comedy—Standing Pat—Christie.
Current Events—Kinograms and Selznick strips.
Educational—Yellowstone National Park—Ford.
Vocal—Why Dear—Soprano solo.
Feature—Moonlight and Honeysuckle.

Alhambra Theatre—

Cartoon—Not Married But a Wife—Mutt and Jeff.
Current Events—International News.
Comedy—Wet and Warmer—1st Nat.
Feature—Jim the Penman—Lionel Barrymore.
Talley's Broadway.
Overture—The Fortune Teller.
Current Events—Fox News.
Educational—Monte Carlo—Paramount.
Special—Local news pictures.
Feature—The Man Who—Metro.

Grauman's Theatre—

Overture—Medley of popular airs.
Current Events—Pathe News.
Organ—Wyoming Lullaby.
Cartoon—The Lion and the Bug—Aesop's Fable—Pathe.
Novelty—Topics of the Day—Pathe.
Special—Blanch Hertz Revue, fifteen children, in twenty minute song and dance act with dressing room stage setting. The children change their costumes on the stage.
Feature—The Bronze Bell—Paramount.

California Theatre—

Overture—Tales of Hoffman.
Current Events—From Kinograms and Fox.
Education—Feeding the Microscope—Orictograph.
Special—Musical number in which two girls render vocal number with violin obligato.
Feature—The Ten Dollar Raise—Associated producers.
Cartoon—Out of the Inkwell—Bray Goldwyn.
Next week—I Am Guilty.

Kinema Theatre—

Overture—Son Hits of 1921.
Current Events—International News.
Special—Male trio singing "Dixie" with screen snapshots projected.
Feature—Bob Hampton of Placer—1st Nat.
Presented with a prologue in which a male trio sing "On the Road to Placer" with a prairie scene camp stage setting and a prairie schooner in the foreground.
Next Week—The Oath.

Superba Theatre—

Overture—The Serenade.
Current Events—International News.
Vocal—The Song of the Soul. Soprano solo.
Comedy—A Movie Star—Universal.
Feature—The Beautiful Gambler—Universal.
Next Week—The Fighting Lover.

Symphony Theatre—

Overture—Selections from "The Only Girl."
Current Events—Selznick News.

MADISON
ADAMS
SOME WOMEN MARRY FOR LOVE, OTHERS FOR AMBITION, AND, SOME—JUST FOR A HUSBAND.
JUDGE BETWEEN THEM—WHICH IS FOOLISH, WHICH IS WISE.
CLARA KIMBALL YOUNG
IN A NEW AND SPARKLING PLAY
"Charge it!"
A DISTINGUISHED CAST
OTHER GREAT PLAYERS
"the FOOLISH MATRONS"
A WONDER CAST

Quarter page on "Charge It" and "Foolish Matrons" used in Sunday's papers by the Madison and Adams Theatres, Detroit

The Allen
Week Starting Today
The Humor of O. Henry and Will Rogers Combined in a Story of Rare Good Humor and Very, Very Human!
Will Rogers
in
"An Unwilling Hero"

One of S. Barrett McCormick's displays for "An Unwilling Hero." The Allen theatre is located at Cleveland.

Current Events—Selznick News.
Cartoon—Gump release.
Educational—The Old Cuspidore—Chester—Outing.
Comedy—No Stop Over—Pathe.
Feature—A Dangerous Pastime—Lew Cody makes personal appearances.

Grauman's Rialto Theatre—

Overture—Medley of popular airs.
Current Events—Pathe Weekly.
Special—Ballet number in which dancer is gowned as Aesops Fable child.
Vocal—Kiss Waltz.
Soprano solo.
Organ—Second Hand Rose.
Feature—The Whistle—William S. Hart.
Presented with a prologue in which the yodel song "Ziller Valley" is rendered. The stage setting shows the interior of a factory.

SEATTLE

Blue Mouse Theatre—

Overture—Tales of Hoffman.
Current Events—Fox News.
Comedy—Love's Outcast.
Educational—Pathe Review 114.
Feature—The Outside Woman—Wanda Hawley.
Next Week—The Ten Dollar Raise.

Winter Garden Theatre—

Scenic—The Sweetest Story Ever Told—Prizma.
Current Events—International News.
Comedy—A Chili Romance—.
Novelty—Topics of the Day—Pathe.
Scenic—Gathering Sponges.
Special—Songs and dances by little Peggy Standlee winner of a local Mary Pickford costume prize contest.
Feature—The Rider of the King Log—Pathe.
Next Week—The Servant in the House.

Clemmer Theatre—
Overture—Beethoven's Rhapsody.
Vocal—I'm Falling in Love with Somebody.
Tenor solo.
Comedy—The Skylark.
Current Events — International News.
Feature—Billions—Nazimova.
Next Week—Thunder Island.
Liberty Theatre—
Vocal—"Mammy" and "Mother Ma Cree."
Tenor solos.
Current Events—Jensen and Von Herburg local news.
Comedy—Short and Snappy—Universal.
Scenic—Red Trail's End.
Dalton.
Next Week—Sham.

DENVER

America Theatre—
Current Events—International News.
Comedy—His Great Invention.
Feature—The Sky Pilot—1st Nat.
Next Week—Playthings of Destiny.
Rialto Theatre—
Current Events—Pathe News.
Comedy—Crowning Torchy—Educational.
Novelty—Topics of the Day—Pathe.
Feature—The Lost Romance—Paramount.
Next Week—The Great Moment.
Rivoli Theatre—
Feature — The Other Woman—Fox.
Current Events—Fox News.
Comedy—Society Dog.
Next Week—The Kiss—Universal.

WASHINGTON

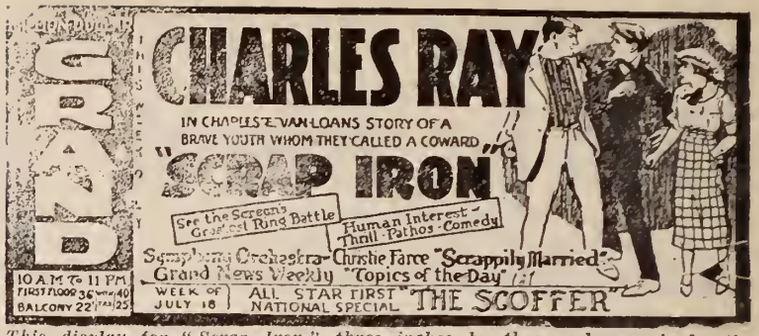
Crandall's—
Metropolitan—
Overture—Miss Dolly Dollars.
Current Events—Pathe News — Topics of the Day.
Education—The Navy in Action. (Navy Department film.)
Feature — Wedding Bells. (First National.)
Next Week—Home Stuff. (Metro.)
Loew's Columbia—
Feature — A Wise Fool. (Paramount.)
Loew's Palace—
Overture—The Fortune Teller.
Current Events — Pathe News — Topics of the Day.
Cartoon—Mutt and Jeff.
Comedy—The Spooners.
Feature — Salvage. (Robertson-Cole.)
Next Week — The Man Who (Metro.)
Moore's Rialto—
Overture—June Love.
Current Events—Fox News.
Feature—March Hare. (Reelart.)
Comedy—Roaming Romeo.
Educational—Beauty Spot. (Kine-

ST. LOUIS

Missouri Theatre—
Overture—Cohen's Orchestra.
Scenic—Paramount—Educational.
News Events—From leading strips.
Topics of the Day—Digest.
Presentation—Under supervision of Bill Goldman.
First feature—Harold Lloyd in "Among Those Present."
Second Feature—Proxies.
New Grand Central—
Overture—Selections from Carmen.
Scenic.
Grand Central Review—Current events and topics of day.
Organ Solo—Yost playing "Springtime."
Feature—Pola Negri in "Gypsy Blood."
Comedy—Larry Semon in "The Bakery."
West End Lyric—Skydome—
Concert prior to first evening show by David Silverman's Orchestra.
Overture—Selections from Carmen.
Program otherwise same as Grand Central.
Capitol Theatre—
Popular Selections.
Current Events—All leading weeklies.
Topics of the Day.
Feature—Louise Glaum in "Love."
Comedy.

CINCINNATI

Walnut—
Current Events—Pathe 58.
Topics of the Day—Literary Digest.
Comedy — The Scarecrow — Buster Keaton.
Feature—White and Unmarried.
Next Week—Among Those Present.
Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.


GRAND
CHARLES RAY
IN CHARLES E. VAN LOAN'S STORY OF A BRAVE YOUTH WHOM THEY CALLED A COWARD
"SCRAP IRON"
See the Screen's Greatest Ring Battle
Human Interest - Thrill - Pathos - Comedy
Symphony Orchestra - Christie Farce "Scrappily Married"
Grand News Weekly "Topics of the Day"
10 A.M. To 11 P.M.
FIRST FLOOR 35c plus 10
BALCONY 22c plus 3
WEEK OF JULY 18
ALL STAR FIRST NATIONAL SPECIAL
"THE SCOFFER"
This display for "Scrap Iron," three inches by three columns, is by the Grand theatre of Pittsburgh.

Feature—Partners of the Tide.
Next Week—The First Born.
Gifts—
Current Events—Fox 44.
Christie Comedy.
Feature—Made in Heaven.
Next Week—North Wind's Malice.
Capitol—
Overture — Capitol Symphony Orchestra, Buel B. Risinger, conductor.
1. "Chinese Melody," from "Century Girl," for violin, flute, bassoon and tam-tam.
2. "Tea Leaves," English Horn solo.

Feature—Tale of Two Worlds.
Cello solo—1. D Major, Gavotte Popper.
2. Somewhere a Voice is Calling.
Added Feature—Guile of Women.
Finale—She's A Good Fellow—Capitol Symphony Orchestra.
Next Week—The Song of the Soul.

MILWAUKEE

Alhambra—
Overture—Popular medley, "Tuneful Tunes."
Special—Topics of the Day. Pathe News. Pathe Review.
Musical — Organ solo, "Nesting Time."
Comedy—Harold Lloyd in "The Flirt."
Musical—Willard Ambelin, baritone solo.
Feature—Bebe Daniels in "Oh Lady, Lady."
Merrill—
Overture—Rigoletto.
Special—International News.
Comedy—The Third Class Mail (Century)
Musical—Organ solo, "Bright Eyes."
Educational—Markwith travel, "Jerusalem."
Feature—"Wet Gold."
Strand—
Special—Kinograms.
Musical—Miss Esther Wright—song novelty, "Daisy Days."
Special—Topics of the Day.
Feature—Anita Stewart in "Playthings of Destiny."

PITTSBURGH

Olympic—
Current Events—Selznick News.
Novelty—Aesops Fables.
Scenic—Pictorial Review.
Specialty—Kinograms.
Feature—The Wild Goose.
Comedy—Vacation.
Next Week—Life.
Grand—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—The Scoffer.
Comedy—Sennet.
Next Week—The Devil's Garden.
Liberty—
Current Events—International.
Novelty—Topics of the Day.
Feature—White and Unmarried.
Comedy—Officer Cupid.
Next Week—The Devil's Garden.
Regent—
Current Events—Fox News.
Feature—The Scoffer.
Comedy—Torchy's Big Lead.
Next Week—Life.
Savoy—
Current Events—Fox News.
Feature—I Am Guilty.
Comedy—Torchy's Big Lead.
Next Week—Snow Blind.
Blackstone—
Current Events—International.
Feature—White and Unmarried.
Comedy—Century Brownie.
Next Week—Not announced.
Cameraphone—
Current Events—Selznick News.
Feature—Tale of Two Worlds.
Comedy—Edgar as the Explorer.
Special Attraction — Zangar, the world's most famous mystic.
Next Week—The March Hare.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"I Found a Rose."
Woodlawn Screen Travel—"In the Rice Fields of Japan."
Woodlawn Pictorial Review.
Cartoon—Bobby Bumps series.
Overture—"The Red Mill."
Feature—"The Mask."
Intermission—"Stolen Kisses."
Coming Feature—"Such a Little Queen."
Tivoli Theatre—
Overture—"Merry Wives of Windsor."
Scenic picture.
Specialty—Misses Ruth, Carrie and Anne Bennett, singing popular numbers.
Pathe News.
Organ Solo—"Tripoli"—Jesse Crawford.
Literary Digest.
Specialty—"A Roaming Gypsy." Walter Pontius, vocalist; M. Uterhardt, violinist; Sylvia Tell, dancer.
Feature—"Wedding Bells."
Comedy—"Bang."
Barbee's Theatre—
Feature—"Some Wild Oats" (tenth week).
Coming Feature—Babe Ruth in "Headin' Home."
Randolph Theatre—
Organ selections.
Feature—"The Foolish Matrons."
Comedy—"Ready to Serve."
Coming Feature—"The Great Moment."

These ads for "The Girl From Nowhere" and "The Man Who—" are the work of the State and Stillman Theatre, publicity department, Cleveland

Incidental music by orchestra.

Ziegfeld Theatre—
Feature—"Dream Street."

Roosevelt Theatre—
Overture—"March Carnival."
Specialty—Louis Williamson singing in picture, "O Sole Me" and "Siciliano."
Feature—"Carnival."
Pathe color picture.
Topics of the day.
News weekly.
Specialty—"Carnival Time"—Four Shura Rulowa Dancers.
Coming Feature—Will Rogers in "An Unwilling Hero."

NEW ORLEANS

Strand Theatre—
Feature—Nineteen and Phyllis—Charles Ray.
Pathe News.
Little Match Girl—Prizma.
The Jockey—Fox Sunshine Comedy, featuring Clyde Cook.
Next Week—Trust Your Wife—Katherine McDonald.

Liberty Theatre—
Peck's Bad Boy—Jackie Coogan.
Red Hot Love—Educational Comedy.
Pathe Review.
Next Week—City of Silent Men, featuring Thomas Meighan.

Trianon Theatre—
The Mask—All Star.
Pathe Review.
Next Week—The North Wind's Malice—All Star.

MOORE'S
RIALTO
NINTH AT G
TODAY 2:30 P. M.
ALL WEEK
11 A. M., 11 P. M.
JUST ONE LAUGH IN THE PICTURE, AND THAT IS FROM START TO FINISH
REALART PRESENTS
BEBE DANIELS
ELMER HARRIS' JOYOUS COMEDY
—THE—
MARCH HARE
DEPICTING
THE UPROARIOUS ADVENTURES OF A MILLIONAIRE'S DAUGHTER WHO MADE TWO DARING BETS AND WON THEM BOTH
CAST INCLUDING
HARRY MYERS
MAYM KELSO
MELBOURNE M'DOWELL
HELEN JEROME EDDY
SIDNEY BRACEY
GRACE MORSE
DIVERTISSEMENTS
Rialto Symphony Orchestra Overture: Selections From "Juno Love," by Friml
Encore Number: Muted Strings "Believe Me If All Those Endearing Young Charms"
Comedy: Lyons and Moran In "Roaming Romeos"
Kinoto Review "Beauty Spots"
Prizma Color: "Dawning"
Exclusive Showing Fox News

Here is the display for "The March Hare" used in Sunday's Washington papers by Moore's Rialto Theatre

Here is an ad for "A Ridin' Romeo" run by the Symphony Theatre, Los Angeles

Globe Theatre—
She Couldn't Help It—Bebe Daniels.
Next Week—Gilded Lies, featuring Eugene O'Brien.

Pearce's Tudor Theatre—
The Woman Above Reproach—Florence Chase.
Comedy—A Slick Detective—Bobbie Ray.

CLEVELAND

State—
Overture—"Thais" with "Meditation" played by Benj. Simon, accompanied by State Theatre orchestra.
Prologue—"Minuet Baccherini," presented by Ballet Master Serge Popeloff assisted by Madeline Thorley.
Current Events—Pathe News—Topics of the Day.
Cartoon—Mutt & Jeff in "Not Wedded But A Wife."
Prizma—"The Little Match Girl," with Madge Evans.
Tony Sarg's Almanac—"The Tooth Carpenter."
Feature—"The Girl From Nowhere" with Elaine Hammerstein.
Next Week—"The March Hare" with Bebe Daniels.

Allen—
Overture—"Ireland" arranged by Philip Spitalny.
A Fantasia of Irish Melodies and Folk Songs with picturesque scenic and costume production and ensemble of 30 voices.
Vocal—"The Farewell Trail" sung by Katherine Calloway.
Current Events—Selections from leading news weeklies.
Cartoon—Aesop's Fables.
Feature—"The Right Way" with personal appearances of Thos. Mott Osborne, former warden of Sing Sing prison.
Next Week—.

Park—
Overture—"Jazz Revue." Compiled by Homer Walters with incidental songs by Park Quartette.
Theme—Nestle in your Daddy's Arms.
Current Events—Pathe News—Topics of the Day.
Comedy—Call a Cop—Mack Sennett Comedy.
Feature—"A Kiss in Time" with Wanda Hawley.
Next Week—"The Little Fool" with Milton Sills.

Stillman—
Overture—"A Bouquet of Popular Hits."
Current Events—Pathe News—Topics of the Day—Loew's Up-To-Date.
Comedy—News Events. "Edgar, the Detective." (Goldwyn.)
Feature—"The Man Who" with Bert Lytell.

Standard—
Current Events—International News.
Comedy—"A Third Class Male." Century comedy.
Feature—"Desperate Trails," with Harry Carey.
Next Week—"Short Skirts," with Gladys Walton.

BALTIMORE

Rivoli—
Overture—Excerpts from "Mlle. Modiste," by Herbert.
Current Events—Rivoli News of the World.
Prelude—Special arranged by Felice Iula.
Feature—The Sky Pilot.
Comedy—Southern Exposure—Christie.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—Stranger Than Fiction—Katherine MacDonald and "Freckles" Barry.

Century—
Overture—"The Chocolate Soldier," by Oscar Straus.
Current Events—Century News Pictorial.
Special Vocal Solo—Caesar Nessi, tenor.
Feature—A Wise Fool—Ann Forest.

Parkway—
Overture—"The Dream," by Bartlett.
Current Events—Parkway News and Special Review.
Feature—The Wild Goose—Mary MacLaren.

Wizard—
Overture—Classic and Popular Airs.
Current Events—Topics of the Day, Cartoon and Pathe News.
Feature—The Land of Hope—Alice Brady.
Comedy—Money Talks.

PHILADELPHIA

Stanley—
Ovrture—First Movement "Unfinished Symphony"—Schubert.
Current Events—Stanley News.
Comedy—Beauty Spots.
Special—Aesops Fables.
Musical Prologue—"Mendelssohn Trio"—Piano—Robert Armbruster, Violin—A. Valinote, Cello—G. Schone.
Feature—The Woman God Changed.
Next Week—The Great Adventure.

Stanton—
Overture—Orpheus—Offenbach—Stanton Orchestra.
News—Stanton Current Events.
Comedy—We Should Worry.
Feature—Roads of Destiny.
Special—Pathe Review.
Topics of the Day—Literary Digest.
Next Week—Theatre closed.

Arcadia—
Feature—The Great Lover.

Double column fourteen inch display on "The Whisper Market" from the Clemmer Theatre, Spokane

Scenic—Burton Holmes travelogue.
News—Pathe News.
Next Week—Wealth.
Comedy—Love's Outcast.

Palace—
Feature—White and Unmarried.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Special—Pathe Review.
Comedy—Love's Outcast.
Next Week—Carnival.

Victoria—
Feature—A Voice in the Dark.
News—Pathe News.
Cartoon—Mutt and Jeff.
Scenic—Wild African Pictures. No. 1.
Comedy—No Stop Over.
Next Week—Love's Penalty.

Regent—
Feature—The Silver Lining.
Comedy—Standing Pat.
News—
Next Week—A Divorce of Convenience.

Capitol Theatre—
Feature—The Lost Romance—Paramount.
Comedy—Edgar the Detective—Goldwyn.
Current Events—Kinograms.
Novelty—Topics of the Day—Pathe.
Next Week—Behind Masks.

The Rialto Theatre, Omaha, display for "Society Snobs" this week's attraction

KANSAS CITY

Liberty Theatre—

Overture—Selections from "June Love," Frederick J. Curth, director.
News—Pathe.
Comedy—"Aesop's Fables."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"I Am Guilty," with Louis Glaum.
Next Week—"Don't Call Me Little Girl," with Miles Minter.

Doric Theatre—

Overture—Selections from "Lohengrin" (Wagner).
News—International.
Organ Selections—P. E. Stevens, organist.
Special music and stage settings in conjunction with the feature.
Feature—"The Cabinet Of Dr. Caligari."
Next Week—"The Misleading Lady," with Bert Lytell.

Newman Theatre—

Overture—Selections from "Sari," (Kalman).
Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Vocal Selections—Napoli Trio.
Feature—"One A Minute," with Douglas MacLean.
Next Week—"Playthings of Destiny."

New Royal Theatre—

Overture—Selections by New Royal orchestra.

This display for "The March Hare" was used by Clune's Broadway Theatre, Los Angeles. In size the ad was six inches by two columns

Scenic Novelty "A Flight Over Grand Canyon of Colorado," (Fox Scenic).
A Revuette of "Irene."
A quick version of the musical comedy, "Irene" with Lillian Poli, prima donna, singing "Irene," "Skyrocket" and "Alice Blue Gown," while Walter Smith, basso, sang, "We're Getting Away With It" and Jackson Kinsey, baritone, gave, "Castle of Dreams," while ballet and Mark Strand Male Trio aided.
Mark Strand Topical Review.
Prologue to Feature.
"Under the Northern Lights."
An Arctic snow scene with an electrical effect designed to match the famous Northern Lights. Two dancers in snowy white put on a snow dance.
Feature James Oliver Curwood's "The Golden Snare."
Solo "The Song of the Soul" from "The Climax," Walter Smith, basso.
Comedy—Buster Keaton in "The Haunted House."
Organ Solo—"Marche Pontificale" (Widor), Edward Napier and John Hammond.
Next Week—Norma Talmadge in "The Sign on the Door."
News — Royal Screen Magazine and "A trip through the world's greatest Studio."
Organ Selections—Milo T. Harte, Organist.
Feature—"A Perfect Crime," with Monte Blue and Jaqueline Logan.
Next Week—"The Woman God Changed."

New Twelfth Street Theatre—

Overture—Popular selections by Webb's orchestra.
News—Screen Magazine.
Feature — "Scrap Iron," with Charles Ray.
Next Week—"Life."

BROOKLYN

Mark Strand Theatre—

Summertime Overture:
Medley of popular hits from "Ziegfeld Follies," including "Tell Me Little Gipsy," "Bells," "The Girl of Dreams," etc.

INDIANAPOLIS

Loew's State Theatre—

Overture—From "Carmen."
Comedy—"Chick Chick"—Sunlight.
Scenic—"Winter Sports at St. Moritz."
Current Events—Pathe News.
Solo—P. J. Schusler on the zylophone.
Feature—"His Greatest Sacrifice."
Next Week—"Salvage."

Circle Theatre—

Novelty—Literary Digest Topics.
Comedy—"Crowning Torchy."
Current Events—Pathe News.
Feature—"The Golden Snare."
Next Week—"The Great Adventure."

Colonial Theatre—

Current Events—Selznick News.
Comedy—"The Bike Boy"—Snub Pollard.
Feature—"The Girl from Nowhere."
Special Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"Officer 666."

Ohio Theatre—

Current Events—International News.
Comedy—"A Society Bug"—Century.
Novelty—Literary Digest Topics.
Feature—"The Bronze Bell."
Next Week—"The Mystery Road."

MINNEAPOLIS

State—

Overture—"Two Hungarian Dances," by J. Brahms.
Weekly State Digest, includes Kinograms and International News strips.
Comedy—"Snooky's Blue Monday—Chester.
Scenic—"Dawning"—Prizma.
Musical Selection—"My Heart at Thy Sweet Voice," cantabile from "Samson and Deliha," by C. Saint-Saens. Played by Pallma and His Band Supreme.
Feature—"The City of Silent Men"—Thomas Meighan.
Organ Solo—"Romance," by Gruenfeld, played by Arthur Depew.
Noon Day Organ Recital—"Light Cavalry," by Suppe; "Romance in D," by Rubenstein and Popular Selections, played by T. J. Desmonde.
Next Week—Bebe Daniels in "The March Hare."

New Lyric Theatre—

Feature—Wm. De Mille's "Midsummer Madness."
Weekly—International News and Paramount Magazine.
Comedy—Mack Sennett's "A Fireside Brewer."
Scenic—"Winter Sports" in St. Monel."
Next Week—Anita Stewart in "Sowing of the Wind."

ST. PAUL

Capitol Theatre—

Selection from "Katinka"—Friml.
Capitol Digest.

human
HARRY CAREY
in a mile-a-minute drama of a hunted man who played a crafty hand against big odds
"DESPERATE TRAILS"
Four days only
MOON
Starts Today
COMING THURSDAY
A story of a wife who did not know her own husband
The Mask

This one was twelve inches by three columns. It was used by the Moon Theatre, Omaha, advertising "Desperate Trails" this week's bill

Current Events—Kinograms and International News.
"Old Moose Trails"—Chester—Screenic.
Musical Novelty, played by Capitol Symphony Orchestra.
"Serenade"—Titl.
(with special scenic effects).
"The Love Punch"—Cartoon comedy.
"The City of Silent Men"—Thomas Meighan.
Organ Solo, played by Ralph H. Brigham.
"Largo"—Handel.
Organ Recital, played by Harold Price.
"Berceuse" from Jocelyn—Godard.
"Poppies"—Haaf.
"Pershing's Return"—Warnell.
Next Week—"TheMarch Hare."

What the Big Houses Say

(*Continued from page* 648)

business against record breaking heat. (Middle West.)

Bucking the Tiger—

A mediocre picture. Business was rotten. (East.)

ASSOCIATED PRODUCERS

Home Talent—

An attractive title which drew a good week's attendance, but the production itself is only an ordinary one, dragging in several spots. (Middle West.)

Mother O' Mine—

Very sumpathetic and touching picture which pleased our audiences. One of our best pictures. (Middle West.)

UNITED ARTISTS

Dream Street—

Third week stood up very well—even with hottest weather in ten years. (West.)

Thru the Back Door—

Best Pickford of her last three releases. Satisfies. Does not draw as well as "Daddy Long Legs" but business conditions should be considered. Third week of run. (East.)

HODKINSON

Man of the Forest—

Picture fair and pulled pretty well because of attractive lobby, weather of course considered. (East.)

EQUITY

Straight From Paris—

Miss Young shows up to fairly good advantage and picture seemed to please. Business kept up to normal despite handicaps of warm weather and open-air attraction of the season. (South.)

VITAGRAPH

Black Beauty—

Fairly good feature but hot weather and harvest brought poor business. (West.)

Self explanatory, "The Traveling Salesman" exploitation used by H. A. Albright, manager of the American theatre, Butte, Mont., and described on the opposite page

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
. Edgar Nomand, Strand theatre, Flint, Mich
S. Barret McCormick, Managing Director, Allen theatre, Cleveland, O.

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Exhibitors' Service Bureau

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Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

Part of H. A. Albright's exploitation of "The Traveling Salesman" when this picture played at the American theatre, Butte, Mont.

Albright Makes Big Play for Visiting Elks

Manager H. A. Albright, of the American theatre, Butte, Mont., took advantage of the recent dual convention of Elks and Eagles held in Butte.

Knowing that Roscoe Arbuckle is an Elk, Albright booked "The Traveling Salesman" for the convention dates and then proceeded to exploit the picture in a manner that would especially appeal to the first named fraternity. A large "grip" as shown in the cut on the opposite page was built about an automobile and paraded about the city. The ballyhoo was equipped with an electric bell outfit played by a jazz musician.

A huge sign was suspended between the roof of the theatre and that of one across the street. The letters were eight feet high and spelled the word "Arbuckle." A hand on the sign pointed to the lobby entrance, where a display as shown in the cut had been built.

Classified Ad Section Used to Exploit Serial

Mrs. Eva Vernon, manager of the Grand theatre, Texarkana, Ark., got a good start for the first episode of "Fantomas" by use of a teaser campaign in the classified ad section, and without a cent's cost. The editor made no charge because he considered it attracted good attention to that whole department. For several days she ran notices that on Saturday there would be free tickets to "Fantomas" in the classified section. The notices were in black type and everybody soon knew about them and nearly 2,000 tickets were clipped on the opening day.

Lobby display for "Scrap Iron" used by the Strand theatre, Milwaukee

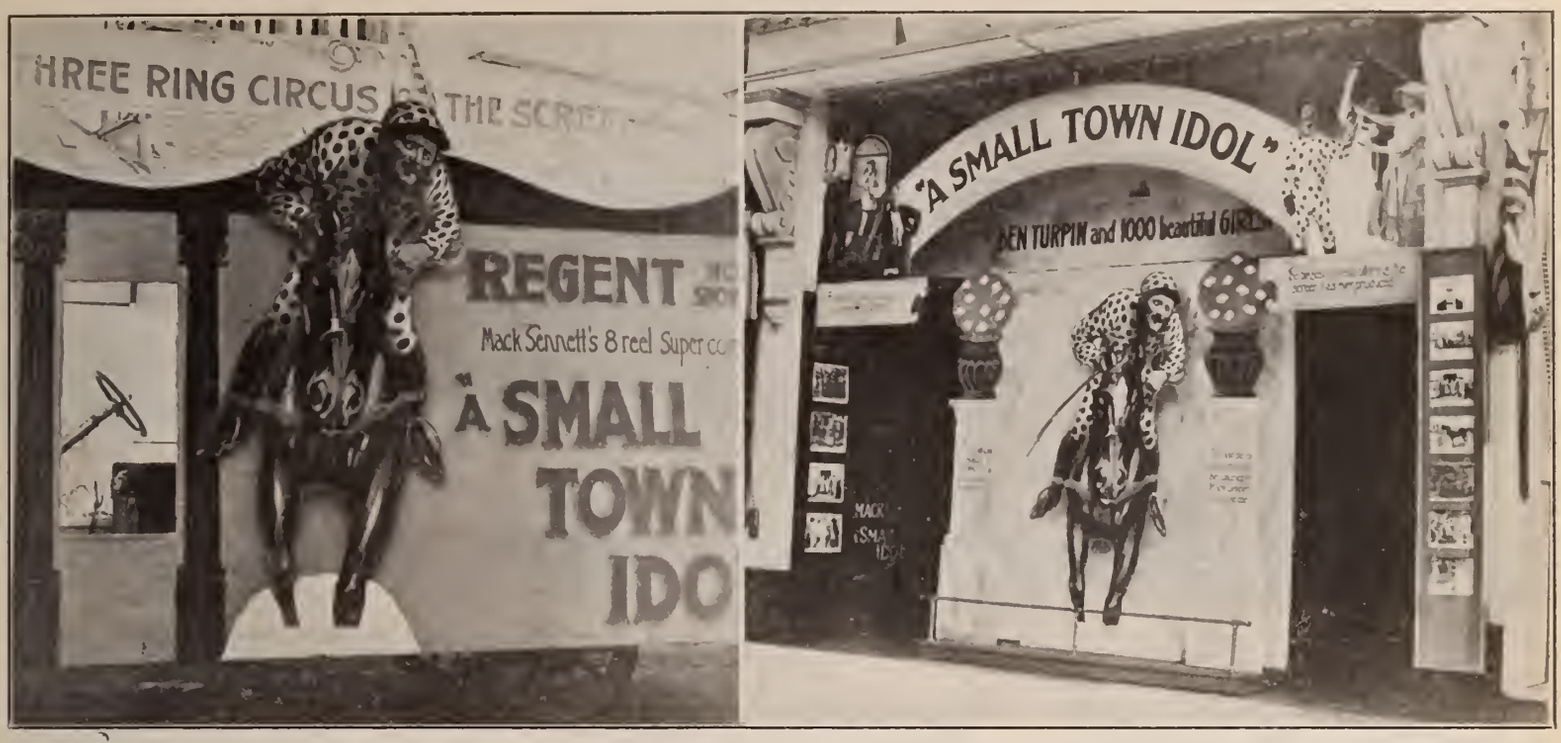
"Cabiria" Prologue Is Ingenious Bit of Stage Craft

An aggregation of electrical inventive geniuses developed the graphic stage contrivance employed at the Brooklyn Mark Strand theatre in the prologue designed by Managing Director Edward L. Hyman to properly introduce the revival of "Cabiria."

"Cabiria," shows Mt. Aetna in full eruption, smoke billows pouring from the red glow of the crater and lava skyrocketing to earth. Mr. Hyman wanted to reproduce this eruption in a stage prologue so that it would look and sound like an actual volcano letting-go.

Mr. Hyman counselled with electricians with the result that a scenic set of the doomed city at Aetna's base was reproduced and the face of the painted canvas so made that certain electrical illumination effects produced the required eruption action. Mt. Aetna was pictured in back center of the drop with the field of the canvas at the crater transparent. The remainder of the drop was opaque.

A red color lamp diffused a ruddy glow at the eruption point of the volcano through this transparent part surrounding the crater. The color lamp was so operated in conjunction with the cloud effect lamp that a colorful realistic eruption was the result, when men back stage got the smoke-and-fire bellows working full blast. The volcano side was striped with silvery red light to give the effect of a stream of lava pouring down the side. The eruption was really a careful combination of knowledge of lighting, electrical equipment and orchestral effects. The orchestra, of course, provided the thunder, boom and crash atmosphere.



Some of the exploitation which F. K. Kirby, manager of the Regent theatre, Calgary, Alberta, Canada, used to put over "A Small Town Idol." At the left is a float used and on the right the Regent lobby decorated for the engagement

Goldman's "Too Much Speed" Exploitation

St. Louis Manager Ties Up With Local Used Car Auto Show

Managing Director William Goldman, of the Missouri theatre, St. Louis, once again has executed an exploitation coup which attracted widespread attention and enlarged box office returns. This time it was "Too Much Speed," and many St. Louisans are still speaking of the unusual publicity afforded the production during its week run at the Missouri.

A teaser campaign to the extent of 12,000 circular post cards started the exploitation. Goldman has obtained through assiduous effort a large list of many of the regular patrons of the Missouri, and it was to these fans that he sent the cards, which read:

"There will be 'Too Much Speed' in St. Louis next week. But have no fear, it will be good for you."

Various sized posters along teaser lines were thrown on nearly every conceivable unused signboard in the city. The entire populace was advised of the fact that "Too Much Speed" was about due for a stay in the city and that it was something good for everybody's health.

One of a number of window displays for "Too Much Speed" secured by Manager Goldman during the run of this picture at the Missouri theatre, St. Louis

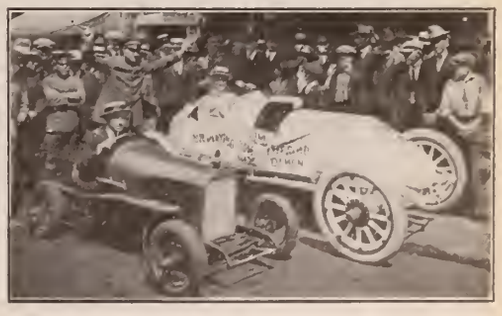
While the newspaper advertising was not increased during the heralding of the film by virtue of additional expenditures, columns upon columns of free space was granted through collaboration with a number of automobile dealers in the city, who were holding a used car auto show.

Of course the automobile sections of the newspapers were filled during the entire period with news of the automobiles, and here is where Goldman edged his way into many free columns of advertising. He spoke to organizers of the show and convinced them that a tie-up with Too Much Speed would result in mutual and many benefits. So they agreed to use the three words—"Too Much Speed"—in all of their advertising. This done signs were posted all over the city, in the windows of the dealers' showrooms to the effect that "This Car May Not Have TOO MUCH SPEED But Its Mechanical Construction Is Perfect," and that "TOO MUCH SPEED? There Is No Such Thing When You Drive This Car," etc.

The newspaper stories written by automobile editors naturally carried the phrase Too Much Speed many, many times. There is no doubt, too, that the advertising done by the Missouri theatre was of much advantage to the automobile men. And so the tie-up reaped untold harvests.

But that wasn't all Goldman did. The distributor of the Franklin passenger cars in St. Louis is the possessor of one of the very few existing first cars to be manufactured by his concern. It is of the vintage of the early days of the Twentieth Century and looks the part. But the machine still has "legs" and with the assistance of a capable mechanic can be made to move perceptably about the streets. Here Goldman saw another opportunity. He hired the machine and the mechanic to go with it, embellished it with two large canvas signs, and paraded it about the city's streets.

The signs told of the picture and the Missouri theatre where it was to be shown. To say that the automobile attracted unusual attention would be putting it very lightly. Every place the antiquated affair stopped large crowds assembled to scrutinize its picturesque body and appointments. It even attracted the blase messenger boys and that's saying a lot for an exploitation stunt.



Ballyhoo exploitation for "The Road Demon" by the Strand theatre, San Francisco

This lobby display for "Lying Lips" is by the Rialto theatre, Waterbury, Conn.

"Scrap Iron" Exploitation Goes Big at Milwaukee

In spite of the hot weather "Scrap Iron" was the talk of the town in Milwaukee last week when it was presented at the Saxe's Strand. The lobby of the Strand was "dressed" with scenery high board fences on which the name of the attraction was crudely lettered. The box office was disguised as a shack and the brass rail in front of it which is used to form a line of ticket purchasers was also hidden. Clothes lines on which underwear made of painted cambric and bearing the title of the attraction were strung across the lobby. "Scrap Iron" is a lively photoplay in itself, but Manager Weisfeldt increased the pep in the boxing bout scenes with the help of the Strand orchestra. When the time-keeper in the film rang the fight bell a big gong clanged in the Strand orchestra pit. Instantly the music stopped and the sudden silence resembled that at a regular fight. As the fight progressed members of the orchestra yelled, "Get him Charlie," "Zowie!" "Swing that right," and other remarks common to the fight arena. It only took a minute or two before the members of the audience themselves were yelling. In between rounds the orchestra played but the moment the gong rang the music stopped. During the picture scenes are shown taken from the rear of the fight arena and whenever film people would stand up in their seats cries of "Sit down" came from the audience. The wind-up of the screen fight found the Strand audiences on their feet yelling, and as Charlie Ray walked out of the ring they applauded in true fashion. Needless to say the attraction drew scores of fight fans to the Strand and they were pleased with the Dempsey-Carpentier views with which Manager Weisfeldt rounded out his program.

Free Tickets Given to People Finding Misspelled Words

Free tickets for persons finding misspelled words greatly aided a double-truck tie-up for "Something to Think About," playing at the Auditorium theatre, Red Wing, Minn., recently.

Leon J. Bamberger, Paramount exploiteer, tied up nine mercantile concerns of Red Wing for two pages in the Daily Eagle. There was a misspelled word in each ad, and the theatre gave each store a ticket, which was given to the first persons presenting a tear of the display with the incorrect word marked.

There was a lively competition to see who could obtain a free ticket and both the merchants and the theatre benefited by the tie-up.

Dumont Puts Over Clever Exploitation Stunt

George Dumont, manager of Loew's State theatre, Cleveland, pulled off one of the most original and one of the most popular prologue stunts Cleveland has ever seen. In the first place be it known that there is a popular restaurant upstairs in the State theatre building known as the Carlton Terrace. Among other things, this restaurant is well known for its jazz orchestra and its dancing floor. Cashing in on this popularity which usually attends a new eating place, Mr. Dumont, in connection with his feature, "The Traveling Salesman," presented what he appropriately called "Twenty Minutes a la Carlton Terrace."

Ralph Williams, and his Carlton Terrace jazz orchestra, were requisitioned, and, stationed on the stage, pretty well back, played the kind of music that the public is loudly applauding at the Carlton Terrace. Mr. Dumont has built a new stage for the State theatre with two wings, extending from one main stage like two long arms. These arms are adjustable, can be moved so as to provide a 51-one foot apron. The average apron is about 36 feet.

These wings, extending from the main stage, were fixed up to look like the Carlton Terrace. Two tables, laid for two couples each, were on either side. While the orchestra played, the four couples, who came in and seated themselves at the tables, got up and danced, just as they do regularly at the restaurant. First one coupled danced. Then the other couple danced. Then they both danced. Not fancy dances. Just the so-called social dances.

The whole thing was so natural that it made a tremendous hit, and the novelty of it was fruited about by word of mouth, so that pretty nearly everybody in town went to see it.

"A Day With Jack Dempsey" window display secured from a department store in San Francisco recently in the interests of the local theatres who had booked the picture

This cut, the one below and the story appearing on this page, tell how the Orpheum theatre, Roundup, Mont., put over "Reputation"

Small Town Exploitation Proves Practical for "Reputation"

O. W. Lambert, manager of the Orpheum theatre, Roundup, Mont., is such a firm believer in exploitation that he has a special exploitation man, despite the fact that his theatre only seats 400, and that Roundup has only 2,000 inhabitants.

The size of the theatre doesn't admit of large exploitation appropriations, but Lambert and John Anderson, Jr., his exploitation man, make up in ingenuity what they lack in purchasing power.

An instance of how they get Roundup worked up over coming pictures is supplied by their recent campaign for "Reputation."

They followed the "this is the house that Jack built" idea. First there appeared a large card in the window of the local express company announcing that the film for "Reputation" would be received in that office. A delivery wagon and horse then were decorated with signs indicating that the film would be transported from the express office to the theatre by that team.

In the theatre lobby a special film container was set up to receive the "Reputation" reels and appropriately placarded.

The actual receipt and transmission of the film was made a ceremonial event and when it rested in the lobby container, guards stood over it.

Editor and Showman Join Forces at Great Falls

Until doomsday or the great earthquake, the Sexton theatre, Great Falls, Mont., will be featured daily on the front page of the Great Falls Tribune. This remarkable tie-up was engineered by Rick Ricketson, the Paramount exploiteer from the Salt Lake exchange. All it costs the Sexton theatre is a donation of the unsold seats in the theatre, and all it costs the Tribune is a little free space.

Every resident of Great Falls who is also a subscriber to the Tribune will receive one free ticket to the Sexton theatre with every want ad he buys for a Sunday edition. The Tribune runs a box daily on the front page advertising the offer and also giving the name of the feature picture, the name of the theatre, and about five lines devoted to boosting the film.

Manager Steege, of the Sexton, figures on from two to three hundred unsold seats a week in his large first-run house. The co-operative stunt was tried for "Paying the Piper" and "White and Unmarried," and Mr. Steege reported that 75 per cent of the persons who received the free tickets came to the box office and bought from one to three additional. He furthermore said the general attendance was stimulated by the front page publicity, and he believes the daily regularity of the box will train the public to consult the box for the amusement suggestions.

Dayton Theatre Is Making Local Film

Following the selection of six beautiful girls through a beauty contest conducted by the Dayton Daily News, The Pyramid Film Co., of Dayton, O., and Manager Arthur E. Smith, of Loew's theatre staged the "Making of a Movie" on the stage of his theatre, making a new scene of the picture at each of the three shows every day during a period of ten days.

Through a friendship which dates from the old Biograph days when Smith was a director of one-reelers he induced Romaine Fielding to go to Dayton for the purpose of directing the making of this local film.

The scenario was written by a Dayton woman, the characters are all played by local people and the scenes are actually shot on the stage in full view of the audience.

The exterior scenes are being "shot" in the downtown districts and in and around one of the most exclusive residences and always attracts an enormous crowd. Inasmuch as the director's auto carries a big banner and the car of the cameraman is very plainly labeled this is exceptionally good publicity and is getting the theatre exceptional business.

The film after cutting and assembling will be shown on the screen of the theatre in which the picture was made.

This cut, the one appearing above and the accompanying story will explain the exploitation campaign which O. W. Lambert, manager of the Orpheum theatre, Roundup, Mont., put over for "Reputation"

This cut shows the stage setting and characters taking parts in a prologue for "The Golden Snare," presented by the Brooklyn Mark Strand theatre

Minneapolis Theatres Hold Movie Week

Finkelstein and Ruben, Minneapolis picture magnates, have just put over a "Banner Movie Week" with results that brought much added business to the F. and R. houses.

"Buzz" Bainbridge, a veteran showman and in the theatrical season manager of the Minneapolis Shubert theatre, was general manager of the event.

Arthur C. Janisch, advertising director and Ronald D. Scofield, publicity director capably handled their respective duties in putting the campaign over.

The week took on the aspect of a contest when it was announced that a prize of $150 would be awarded the manager who arranged the best balanced program, including music, short reels and feature, the best lobby display and whose employes were the most courteous. A committee of five exhibitors attending the M. P. T. O. A. convention was selected to pass on the theatres and the prize was awarded to the Strand theatre. James A. Keough is the manager of the Strand.

In advertising the "Banner Movie Week," several thousand attractive one-sheets were sniped and lithographed all over the city. Street car cards were used for two weeks and 50,000 heralds were distributed before the opening. Several ads were run announcing the special week. These ads did not specify any particular house but advertised "The Utmost in Pictures" to be shown all week at all F & R theatres.

Finklestein and Ruben are very enthusiastic over the "Movie Week" results and will arrange other similar events.

As was the case in this Banner Week, in the future as these contests are arranged, the program for each theatre will be chosen with great care and the public will be educated to look for these occasions. They will also be educated to realize just what they are getting for their money in the way of entertainment at all times.

Dances Held in Ottawa Theatre Lobby Successful

Manager J. D. Elms, of the Loew theatre, Ottawa, Ontario, started a real innovation on Friday evening, June 17, when the first of a series of public dances was held in the beautiful and spacious marble lobby of the theatre. Dancing started immediately after the close of the performance and patrons were invited to attend the event. Music was supplied by the theatre's own orchestra, which was placed on the balcony of the promenade. Many young people waited after the close of the show and they were not long in stepping out to the music, the smooth floor presenting an animated and interesting appearance for the occasion. The dancing lasted for about an hour—until the orchestra played its last scheduled number.

Hyman Presents Prologue for "The Golden Snare"

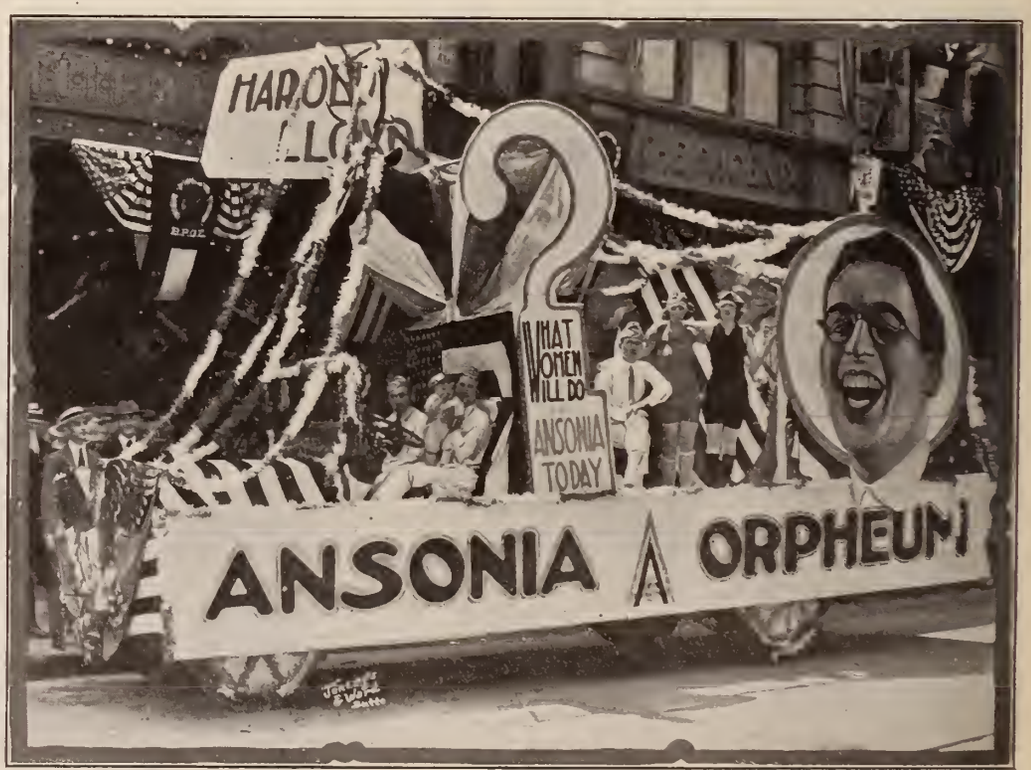
A real "frosted, way below zero, rim of the Arctic" appetizer in the form of a prologue was served at the Brooklyn Mark Strand theatre along with "The Golden Snare."

Manager Hyman used an Aurora *Bo*realis idea for the fundamental idea of his prologue, which he appropriately termed, "The Northern Lights." Then he had his artists design a snowstorm stage set that was realistic even to the icicles and the frosted boughs of the firs and evergreens.

The stage cut-outs of trees were weighted down with glistening snow, the hills were a background of snow, the sky was overcast as it is in the Northwest. The fur-clad Canadian snow trekker with his pack added more zero touch, and then through the snowy haze the electricians shot the maze of colorful light which reproduced a veritable effect of the Northern Lights. To cap this cool appetizer two noted dancers in snow white ballet costume with silver snow flakes illuminating them, danced in the guise of snow sprites.

Andrews Uses Capsules as Containers for Heralds

Manager Andrews, of the Columbia theatre, Muncie, Ind., has been giving out his picture "dope" in capsules. He secures very large size capsules from a druggist and rolls his program or announcement of a feature so that only the word dope in large letters shows through. They are scattered around store counters, etc., and there are not many but what are opened and read, getting the message over a little differently.



Merle Davis, manager of the Ansonia theatre, Butte, Mont., rigged up this float, which paraded the city during the recent Montana Elks convention held in Butte

Carl Laemmle Invites Censors to National Conference

Set for August 15 at Universal City; Every Board to Be Represented

IT is expected that every censor board in the United States and Canada will be represented at Universal City, Cal., on August 15th at a conference called by Carl Laemmle, president of the Universal Film Manufacturing Co. Answers have been received from the censor boards of Pennsylvania, Ohio, Maryland and Kansas, the cities of Chicago, Detroit, Kansas City, Toronto, Vancouver and Montreal, and the National Board of Review, either signifying their intention of being present or of sending a representative to the meeting.

Among the personnel of the party there will be Dr. George Heller, chairman of the Maryland State Board of Censorship; Harry L. Knapp, chairman of the Pennsylvania State Board of Censors, and J. A. Berrier, executive clerk of that board; Mrs. J. M. Miller, chairman of the Kansas State Board of Censors, and Mrs. B. L. Short of that board; Henry Goldman, chief censor for Kansas City, Mo.; A. S. Hamilton, of Toronto, chairman of the Ontario Board of Censors, and Miss Velma Hamill, also of that board; Walter Hepburn, chairman, and James A. Smith of the censorship board of Vancouver. The other boards have not yet chosen their representatives.

This conference is Mr. Laemmle's contribution toward the solution of the censorship question. The invitation was sent out by Mr. Laemmle just prior to his departure for Europe. It will be impossible for him to be there in person, but H. M. Berman, general manager of exchanges, will act as host to the party of censors who will assemble at Chicago, and Irving Thalberg, general manager of Universal City, will issue the invitations to producers to meet with them at the Beverley Hills Hotel near Universal City, where the conferences will be held.

"Misunderstanding is always the basis for human conflict and intolerance," said Mr. Laemmle in discussing his solution of the censorship problem just before he sailed. "We certainly have had plenty of it in this censorship matter. It is high time we started to understand each other. It is time we found out that the watchword of this present day is 'Stop Fighting.' It is high time producers began to look at censors as the result of a widespread feeling. We may not agree with the feeling, but we cannot deny its existence. But if producers will come to realize through this conference that censors are not all crepe-hanging reformers clad in blue glasses and armed with scissors, and if censors will come to know that producers are not all knaves, jackals and purveyors of cheap amusement, without principle or honor—but that both are human and that both are sincere, I will consider that I have performed a real service for the moving picture industry.

"I have not changed in any way my conviction that censorship will not do what the advocates of censorship wish to accomplish. Also, I regard it as unutterably foolish to attempt to oppose censorship with more censorship, whether of a self-imposed nature or not. I am convinced, however, that it is high time to stop fighting and to agree among ourselves on a program to which we can all subscribe.

We have all been in the dark—we are still in the dark. What I am trying to do is to open the door and let the light of commonsense and common understanding in on the censorship situation.

"In spite of every effort which has been made, producers do not yet know what all the boards insist on and there is no uniformity in the many state and city board decisions. If this meeting brings the censors themselves together so that their rulings and requirements are more in conformity, it will be very helpful. And if producers, directors, scenario writers and authors can be shown what is and what is not admissible, much time, money and effort can be saved. In our own case we have a tremendous amount of money tied up in the 'Foolish Wives' picture. This picture may or may not conform to all the censorship requirements of the various boards. But we will feel much more confident in sending it out and so will every exhibitor if the boards themselves have had a hand in cutting it."

The arrangements which have been made and which have met with the approval of the boards call for the assembly of all of the censorship boards in the East at Chicago, on August 10th. This will bring the entire party, with the exception of the censor board of Vancouver together in one party. The entire expenses of the trip will be borne by the Universal Film Manufacturing Co., from the time the censors leave their homes until the time they return there again. A New York Central representative is busily engaged in routing the various censors from their homes to Chicago, and a special train is being provided in Chicago to take the party of thirty-five or forty to Universal City. The party will be entertained at the Beverley Hills Hotel and arrangements are now being made for a gathering room in the hotel, itself, where the various conferences with producers, directors and authors may be held.

Erich von Stroheim, who directed "Foolish Wives," is working day and night with a corps of assistants to cut down the enormous amount of footage of "Foolish Wives" to an amount which will enable the censors to see this story in the form which will be understandable to them. In this form it will probably occupy something like 15 or 20 reels, to be cut down to a final twelve.

In all of the censorship discussion the argument always comes up on both sides that if pictures were censored at the source, a tremendous saving would be affected and the producer would be able to present a much more logical and perfect picture. Although this was not Mr. Laemmle's primary object in inviting the censor boards, they have all welcomed this opportunity to put into actual practice one of the pet theories of both sides in the censorship agitation.

Blackton Wins Editorial Tribute to Innovation

THE production of a full-length photoplay in natural colors by J. Stuart Blackton has elicited the highest praise abroad, and in its issue of July 2nd, the Motion Picture Studio, one of the leading film trade journals in England, pays editorial tribute of a high order to Mr. Blackton whom it describes as "an inveterate pioneer." So pleased is the journal over the latest innovation of Mr. Blackton's genius that it has decided to set aside its issue of July 16th as a "Blackton number."

"And in order to show to America that British studios are subscribing to a progressive policy," continues the editorial "we have arranged for copies of this special number to be circulated in every American studio."

Two Exhibitor Conventions for Next Week

TWO exhibitor conventions will be held during the week of July 24th. The first event will be the annual state convention of the Connecticut League scheduled for Wednesday, July 27th, at the Hotel Taft, New Haven. Addresses will be given by Sydney S. Cohen, president of the Motion Picture Theatrical Owners Association, Senator James J. Walker and W. A. True of Hartford, Conn.

The second convention will be held the following day, Thursday, July 28th, at the Hotel Arlington, Boston, where exhibitors from Maine, New Hampshire, Vermont, Rhode Island and Massachusetts, will meet to transact important business.

President Cohen of the M. P. T. O. A. and Senator Walker will also be present at this convention and deliver addresses.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Miss Du Pont, Universal Star, Starts Picture

Miss du Pont, signed to star at Universal City as a reward for her good work in support of Erich von Stroheim in "Foolish Wives," has started work on her first feature, "The Rage of Paris," in which she is directed by Jack Conway.

The story is from "The White Peacock Feather," a colorful narrative by DuVernet Rabell, and has been given an unusually dramatic screen version by Lucien Hubbard, scenario editor at Universal City.

Jack Perrin has been engaged as the leading masculine character. The cast also includes Ramsey Wallace, Leo White, Freeman Wood, J. J. Lance and Elinor Hancock. The action takes place in New York, Paris, Arabia and other romantic locales.

Mary Pickford in Every Scene in New Picture

For the first time in the history of her career as a motion picture actress, Mary Pickford is appearing in practically every scene in the picture she is now producing. This feature is a cinematization of "Little Lord Fauntleroy," scheduled as a fall release by the United Artists' Corporation.

In this production Little Mary plays a dual role, appearing as the Little Lord and also as his mother.

Universal's Gala-Week Plan Proves Popular

THE Laemmle-Uninversal Anniversary celebration, in the form of Gala Week bookings of 100% Universal pictures, is proving extremely popular with exhibitors, it is announced by Mr. Harry M. Berman, Universal's sales chief. Several hundred exhibitors already have availed themselves of the offer, it is declared and requests for solid week bookings under the Anniversary plan continue to pour in daily, Universal exchange managers report.

The Gala Week program, which commemorates Mr. Laemmle's fifteenth anniversary in the film business, and Universal's ninth birthday, is the most wide-spread celebration ever attempted by Universal. For the advantage of the exhibitor, Universal pictures are offered not as single attractions but in groups, to theatre owners inaugurating a Gala Week. The entire Universal output is announced to be at their command.

Paul Brunet Visits Kipling

Makes Airplane Trip from Paris to London to Confer With Noted Author

PAUL BRUNET, president of Pathe Exchange, Inc. coming from Paris to London by aeroplane, on Thursday, July 14, visited Rudyard Kipling at the latter's country estate, Bateman's, near London. The meeting was a noteworthy event in international motion picture affairs, for it was Mr. Brunet who induced Mr. Kipling to write directly for the screen. All England today is awaiting the showing of "Without Benefit of Clergy."

During a significant conference with Lord Beaverbrook bearing on the international motion picture situation, Mr. Brunet arranged a special showing of "Without Benefit of Clergy" for Mr. Kipling, which will be attended by Lord Beaverbrook.

With Mr. Brunet, when he visited the Kipling estate, was Randolph Lewis, who was designated by the Pathe head to personally supervise for Mr. Kipling the production of "Without Benefit of Clergy." On his arrival in Paris from America, Mr. Lewis immediately conferred with Mr. Brunet, who had been for some weeks arranging the details of a transaction whereby the American stockholders and present American management of Pathe Exchange, Inc. have taken over control of Pathe Exchange, Inc. from Pathe Cinema, Ltd. of Paris.

Mr. Brunet is entirely optimistic over present conditions. During his stay in France he has seen physical evidence of the rapid return to normal being made by the French, and to hear the brightest reports from other European countries badly hit by the war, all of which is so important to the eventful return of the greatest prosperity to the United States.

Mr. Lewis will work with Mr. Kipling on the third picture to be produced by Pathe from the noted author's own scripts.

Harry Beaumont Heads New Producing Unit

Harry Beaumont, who ten years ago directed Viola Dana in her first screen appearance, has been engaged to head a producing unit at the Metro studios in Hollywood, Cal., to make pictures starring her. Word of this was received this week from Milton Hoffman, production manager at the Metro coast headquarters.

Miss Dana's first photoplay under his direction will be "The Fourteenth Lover," by Alice Duer Miller. Edith Kennedy, formerly of the Famous Players scenario department and this week signed by Metro, is at work on the script. This combination of three—Miss Dana, Mr. Beaumont and Miss Kennedy—will ally in producing a new series of Viola Dana pictures.

Constance Binney to Go to the West Coast

The long-looked-for vacation which Miss Binney has been anticipating will have to be postponed. She had hoped to spend several weeks among the hills of Connecticut at the conclusion of the picture on which she is working, but now she will leave for the Coast instead.

Although her present one is the seventh picture which Miss Binney has made for Realart, none of them have been made at the West Coast.

Chester M. Franklin, who came East to direct Miss Binney in this one picture, will also go to the Coast when it is completed.

Educational Releases in Force in Omaha

Educational Pictures, which recently have shown consistent growth in the West, again have had 100 per cent representation in the first run theatres of Omaha. During the week of July 4, each of the four first run houses showed Educational subjects, there being eight subjects on the various programmes during the week.

During the first half of the week the Rialto played Kinograms, a Christie Comedy, "Southern Exposure," and a Chester Screenic, "From Dear to Dam." Kinograms and a Gayety comedy, "Hero Pro Tem," were on the programme for the last half of the week.

The Strand ran all week "Snooky's Wild Oats," a Chester Comedy.

"It's a Great Life—If," a Hudson Bay series picture, was shown all the week at the Sun.

A Chester Outing, "Frozen Thunder,' ran all week at the Moon.

"Wet Gold" Is Shown to President Harding

At the request of Senator Knox a private screening of the J. Ernest Williamson undersea photoplay, "Wet Gold," distributed by Goldwyn, was given for President Harding at Senator Knox's country home at Valley Forge, where the President spent the week-end with him, June 4 and 5.

Lasky Announces Changes at West Cost Studio

Jesse L. Lasky states that Ann Forrest will go immediately from Hollywood to London to play the leading feminine role in "Perpetua," which is to be produced there under the direction of John S. Robertson.

Mr. Lasky also announces that Rolin Sturgeon, Thompson Buchanan, Thomas J. Geraghty and Julia Crawford Ivers will be assigned to certain units of production at the Lasky studio in the capacity of supervisors under the general direction of Frank E. Woods, supervisor-in-chief.

Big Advertising Drive for Paramount Week

FOR the advertising of Paramount Week, September 4 to 11, the campaign planned by Paramount's Advertising and Publicity Department, under the supervision of Jerome Beatty, is declared to be the biggest yet launched by the company for the National sales drive which opens the Paramount year. In fact, the Paramount office states that this year's campaign will be practically twice as large as that of last year, both in point of newspaper space used and the expenditure of money for advertising and accessories furnished free to exhibitors participating in the week.

For the National advertising direct to the public, in advance of Paramount Week, a full page will be run in the Saturday Evening Post, with its circulation of over 2,100,000, in the issue of August 20. This will be followed by a two-page advertisement in the Post of September 3, which is out the Thursday before Paramount week.

The newspaper campaign this year will be more than twice as extensive as last year's, in which approximately 600 newspapers were used. The list made up for this year includes more than 1,100 daily papers, it is stated by the Paramount office, and the minimum space used will be 900 lines, or a space equivalent to seven columns by nearly ten inches. This will be increased to full pages in the larger cities, in many of which every daily newspaper is to be used.

"Justice" Ready for Studio

E. J. Montagne Finishes Continuity; Ralph Ince to Start Filming Soon

EDWARD J. MONTAGNE, of the Selznick scenario staff, has completed the continuity of John Galsworthy's "Justice," and work will begin upon the production very shortly at the West Fort Lee studios of the Selznick Pictures Corporation, with William Faversham in the role of Falder.

The combination of Montagne continuity and Ralph Ince direction has been successful in a number of the most important productions of the Selznick Corporation in the last few years. Among these is a special, not yet released, "A Man's Home" made from the play by Anna Steese Richardson and Edmund Breese. Another special directed by Ralph Ince from a Montagne script was "Red Foam" from the Saturday Evening Post story by William Hamby.

In "Out Yonder," an Olive Thomas production, and a new Elaine Hammerstein picture not yet released, "Remorseless Love," the Ince-Montagne partnership of continuity and direction has been notably happy. Mr. Montagne also wrote the continuity of "The Greatest Love" the Vera Gordon special which has been the talk of the Spring and early Summer. "Bucking the Tiger," from the May Tully-Achmed Abdullah play, was another of his scripts.

When Myron Selznick assigned the writing of this continuity to Mr. Montagne his instructions were confined to a single brief sentence —"Follow Galsworthy's story absolutely." As a consequence, it is declared, "Justice" will afford a remarkable example of the screen method of telling a story as compared with the stage method. As the plot is to be identically the same, and the ending unchanged, even to the tragic circumstances of Falder's death, the basis of comparison will be ideal. This does not mean, however, that the screen version of "Justice" will be simply the play illustrated with pictures, declares Selznick. This has been the unfortunate result in many instances where great plays have been picturized. The broader scope of the camera will be employed, to show in action what the play can suggest only in dialogue, it is explained.

Cameramen In Competition

William Fox Announces Awards to Be Competed for By News Staff

THE Fox News cameramen's recent competition for a gold badge was so productive of fine results that William Fox has decided upon a new competition for the season of 1921-2 for the news reel forces.

The competition just closed was won by Blaine Walker, a Los Angeles staff man, for his splendid pictures of the Grand Canyon of the Colorado River. Some of these were taken from an airplane in an exciting journey, the camera faithfully recording a hazardous encounter with an air pocket, when it appeared for some seconds as though the enterprise would end in disaster. These were the first news reel pictures of the canyon ever taken.

According to Fox's announcement of the new competition, a gold badge is to be awarded as grand prize for the season, from June 15, 1921, to May 1, 1922, but instead of being presented for some particular news picture, the badge will be competed for upon a point basis—determined on the three bonus plan now governing Fox cameramen. On this plan a $5 bonus is given weekly for the best thrill picture of the week, and similar bonuses for the picture showing the most enterprise and the picture displaying the finest photography.

Three points will be credited to the winners of the thrill bonuses, and two points for each of the others. For the best thrill record of the season, a handsome gold trophy in the form of a statuette of appropriate design will be awarded, it is announced. For the best annual picture—tame or wild—a bronze tablet appropriately inscribed will be given; and for the best baby picture, a silver cup.

In case of a tie the persons so tied will receive equal awards.

The only condition governing the contest for the special prizes is that the picture must be originally thought out by the cameraman himself—must not be an assignment or the suggestion of the news editor. It is permissible, however, for the cameramen to ask the assistance of their editors. The offer is open to Fox cameramen wherever they may be. The winner of the gold badge will not be excluded from competition for the other prizes.

Kansas City Houses Run Sennett Day and Date

Associated Producers Kansas City Exchange set a record for runs on Mack Sennett's comedies in that city during the week of July 11. Three leading down-town theatres were running productions by the comedy king simultaneously while the suburban houses in both Kansas City, Mo., and Kansas City, Kansas, were giving a strong showing to first runs on "Home Talent."

The three down town houses running Sennett productions released through Associated Producers, Inc., were the Liberty, Frank L. Newman's Twelfth Street and the Idle Hour. "Home Talent" was the feature at the Liberty for the entire week, and also the feature at the Idle Hour for the last half of the week. Newman's Twelfth Street ran "She Sighed by the Sea Side."

Louise Glaum, star of "Greater Than Love," a J. Parker Read production distributed by Associated Producers, Inc.

Summer Business Booming

Ass'd Producers Says Release of Big Pictures Has Beaten Slump

SUCH success is said to have resulted from the policy of Associated Producers in maintaining a heavy schedule of big releases for the summer months that announcement was made this week by that distributing organization that several more special productions will be made available for the exhibitor before the hot days are gone. When the question of a summer schedule of releases was taken up last Spring, General Manager Al Lichtman decided against any reduction in the number of releases.

According to a statement from the A. P. headquarters, the result of the policy is that the actual releases by Associated Producers during the summer, to date, has nearly doubled the number which were offered to the theatres during the first three months of the year. In helping the exhibitor to combat the disinclination of patrons to attend theatres when the thermometers are threatening to burst, the organization has offered nine big productions up to this time and intend to offer future productions at an equal if not an enhanced rate.

Records reported by the theatres which have availed themselves of the productions seem to shatter the tradition that comedies are the only business getters for the summer months. With the single exception of Mack Sennett's "Home Talent" all the special productions released have been screening of strong dramatic stories and include two J. Parker Read, Jr., productions featuring Louise Glaum "I Am Guilty" and "Greater Than Love"; two Thomas H. Ince all star productions "Mother O' Mine" and "The Cup of Life," Allen Dwan's "A Broken Doll"; Maurice Tourneur's "The Foolish Matrons" J. L. Frothingham's "The Ten Dollar Raise" and Associated Producers presentation of "Devotion."

Short subjects were not neglected in the schedule as prepared by General Manager Lichtman and so far the following two reelers have been put on the release schedule "Made in the Kitchen," "She Sighed by the Seaside," "Call a Cop" and "Hard Knocks and Love Taps," all Mack Sennett regular comedies and two of the Mack Sennett special comedies featuring Ben Turpin "Love's Outcast" and "Love and Doughnuts."

Unusually Strong Cast Seen in "Disraeli"

The finishing touches are being put on the George Arliss production, "Disraeli," which will be released by United Artists' Corporation in the early fall.

Chief among the many points of interest connected with this production of the celebrated international stage success by Louis N. Parker, is the fact that Mr. Arliss has surrounded himself with a cast of star players, some of whom have supported him in the stage version of this production for years.

The cast is announced to include Louise Huff, who plays the part of Clarissa, daughter of the Duke of Glastonbury; Mrs. Arliss, who plays the role of Lady Beaconsfield; Henry Carvill, an Enlish actor who plays the part of the Duke of Glastonbury; Frank Losee, who plays the role of Hugh Meyers, a London banker; Edward J. Ratcliffe, as Sir Michael Probert, governor of the Bank of England; Margaret Dale in the part of Mrs. Travers, the Russian agent; Grace Griswold in the role of the Duchess of Glastonbury, and Noel Tearle, who portrays the part of Fojambe.

Henry Kolker directed. Harry A. Fishbeck is the photographer. Charles Osborn Seesel is the art director.

Scene from "The Fighter," a Selznick picture in which Conway Tearle is starred

Canton, Ohio, Theatre Opens with Universal Film

J. D. Kessler, manager of the New Alhambra Theatre, one of Canton, Ohio's most up-to-date picture houses, opened his doors last week with "Once to Every Woman," Universal's stirring Jewel production of mother love, starring Dorothy Phillips.

A novel feature of the opening week was free admission on the first four days of the week to all mothers over fifty years old. An added appeal to children was made with the announcement of free admission to all youngsters from one to twelve years of age who presented a horse-shoe at the box office.

Hal Roach's One-Reelers Get Broadway Showings

Two first-run bookings on Broadway have been registered by Hal Roach's one-reel comedies, featuring Snb Pollard and distributed by Pathe. During the week of July 10th, "At the Ringside," which critics without exception have regarded as the best work Pollard has ever done, was featured on the Rialto theatre program.

The following week, managing director Joe Plunkett of the Strand Theatre booked "No Stop Over," which proved the equal in laugh making qualities, of "At the Ringside."

Reports from all over the country indicate that the Roach comedies are winning big success, and it is estimated by Pathe that, two thirds of the theatres in the nation play these releases.

Liberty, in West Columbia, Is Sold

The Queen theatre, of West Columbia, Texas, of which P. A. Preddy is manager, announce that they have purchased the Liberty theatre in the same city from W. Santell, a real estate operator.

"Lone Wolf" Re-Issue Set for Aug. 20th

THE Selznick Corporation's plan of reviving some of the pictures with which the name Selznick has been identified in the past brings interesting announcements from time to time. Myron Selznick, vice-president in charge of production, has chosen "The Lone Wolf" as the revival release for August 20.

"The Lone Wolf" is from the book of the same title by Louis Joseph Vance. Herbert Brenon personally directed the production, and Hazel Dawn and Bert Lytell are at the head of a notable cast which includes the names of Alfred Hickman, Edward Abels, William E. Shay, Stephen Grattan, William Riley Hatch, Florence Ashbrooke, Juliet Brenon, Joseph Chailles, Ben Graham, Robert Fisher and other prominent screen players.

"The Lone Wolf" originally was released by Lewis J. Selznick four years ago. The Selznick headquarters announces that the picture has been completely modernized with new titles and art effects and that new prints are already on their way to the exchangtes throughout the country.

CenturyComediansSeen in Thrilling Stunts

"Hold Your Breath!" the newest Century to be turned over to Universal for early release is said to contain many spectacular and hair-raising incidents, depicting Charles Dorety and Bert Roach flirting with death twenty-two stories above the street level. In this comedy much of the action takes part on the ledge of a roof, it is declared, and far below can be seen the street. William Watson, directed.

Conway Tearle in "The Fighter" Due July 30

The Selznick production of Albert Payson Terhune's story, "The Fighter," gets into circulation promptly on release date, July 30th, with Conway Tearle the star and Winifred Westover his leading woman. Henry Kolker, who also directed Tearle in "Bucking the Tiger," supervised production of "The Fighter" when it was made early this Spring.

The R. Cecil Smiths furnished "The Fighter's" scenario from which Director Kolker worked. Arthur Housman, Ernest Lawford, George Stewart, Warren Cook and Helen Lindroth have prominent roles in the support.

E. A. Paul Joins Merritt Crawford's Staff

Edwin A. Paul, a well-known New York newspaper man for many years, has just joined the publicity staff of Merritt Crawford, publisher of the Screen Bulletin, 904 Fitzgerald Building, 1482 Broadway.

Mr. Paul was employed on various New York papers until 1903 when he went to the Evening Telegram. Between the Herald and Telegram he spent thirteen years and then took up publicity work.

During the war he handled publicity for the Junior Naval Reserve and other patriotic organizations. He has directed publicity for several screen and theatrical stars.

"Shoots" Views 1,900 Feet Below Surface

A descent of 1,900 feet below the earth's surface to take motion pictures is the record just achieved by Tiry Miller, head cameraman of the Rothacker Practical Picture Division. The pictures were taken by order of the United States Bureau of Mines. M. F. Leopold, Bureau Safety Engineer, supervised the taking of the pictures which are to be made part of the Bureau's library of educational films.

Bill Fairbanks Offers Thrilling Western

UNUSUAL interest is centered in the first of the new series of Westerns starring William Fairbanks, which are being offered by the Western Feature Productions, Inc. This production, which is a rapid fire story of the plains, is entitled "The Broadway Buckaroo," and is to be followed by "The Man Who Rides Alone," which will give Fairbanks the opportunity to portray a member of the Northwest Mounted Police.

"The Broadway Buckaroo" was written and directed by W. Hughes Curran, who has been assistant director with Charles Ray, and who has spent two years with William Hart. In the leading feminine role is Maryon Aye, who played the feminine role in Larry Semon's comedy, "The Hick." The popular Fairbanks has played in the past with Dorothy Dalton, Annette Kellerman, William S. Hart, Louise Glaum and Gladys Walton, and in his first series for Western Feature Productions proved that he was able to turn out the peppy, thrilling Western drama so much in demand among independents.

Wm. Duncan Completing "Steelheart"

William Duncan, whose feature picture, "Where Men Are Men," was completed some time ago, the prints already being shown in Vitagraph exchanges, is now on the very last interior scenes for his new special feature, which is called "Steelheart." "Steelheart" will follow "Where Men Are Men" on the release schedule. This latter film is set for release on Vitagraphs September-October list, being one of nine productions for that specific period.

Scene from "The Broadway Buckaroo," starring Will Fairbanks and produced by Western Features Productions, Inc.

COMING

METRO
offers

The REX INGRAM
PRODUCTION

VICENTE BLASCO IBAÑEZ'

THE FOUR HORSEMEN of the APOCALYPSE

Adapted by JUNE MATHIS

METRO PICTURES CORPORATION

A PICTURE THAT WILL BE SEEN, SOONER OR LATER BY EVERYONE WHO GOES TO THE THEATRE

The 4 HORSEM

The MILLION

New York Evening Post

"The production is really stupendous . . . the acting excellent."

The World.

"There can be little question that this cinema production . . . will be seen by the whole world with a wringing of hearts . . . it is well-nigh perfect."

The Globe

"It is a picture to renew your faith in film production and to make you forget the horrors in the screen reproduction of other masterpieces."

DAILY NEWS

"A conventionalized bit of Blasco Ibanez grew to life on the screen of the Lyric Theatre Sunday night."

BROOKLYN DAILY EAGLE

"It is done with great and moving realism . . the whole thing is gripping."

"THE GREATEST FILM"
"UNPRECEDENTED SUCCESS"
"NEVER BEEN QUITE EQUALLED"
"BEST PLAY SINCE SHAKESPEARE"
"SURPASSES THEM ALL"-"PERFECT"
"SUPERLATIVE"-"WORDS CAN'T DO IT JUSTICE"-"REALLY GREAT"-"WONDER WORK"

Here are some striking quotations from the reviews of the leading motion picture critics of the United States. The list might be prolonged indefinitely, for never has a photodrama been greeted with such a unanimous chorus of superlative praise. These bona-fide reviews are a guarantee of **THE 4 HORSEMEN'S** *supremacy - - - -*

The Detroit Free Press

"For sheer realism 'The Four Horsemen of the Apocalypse' has never been excelled . . . it challenges comparison . . . A picture you cannot afford to miss."

New York American

"'The Four Horsemen of the Apocalypse' is a tremendous screen effort . . . Moreover, it is a pricelessly reverent idea of the Ibanez book."

THE EVENING MAIL

"'The Four Horsemen' belongs in the class of pictures worth the title great."

The Evening Telegram

"Holds the onlooker tense and absorbed . . . Those who become acquainted with the story for the first time on the film will be impressed by the greatness of the theme and the power of its presentation."

NEW YORK HERALD

"More than meets the challenge of foreign competition flung out of the world's greatest . . . The greatest . . . The world's greatest . . . The greatest . . . The world's greatest . . . The greatest . . . The

EN OF THE APOCALYPSE

DOLLAR MASTER PICTURE

A

REX INGRAM
PRODUCTION

Adapted from

VICENTE BLASCO IBAÑEZ'

great book of the same name

by

JUNE MATHIS

Photographed by

JOHN F. SEITZ

Chicago Daily Tribune

"Go and see 'The Four Horsemen of the Apocalypse' . . . It is worth your time and money."

The Boston Post

"It is a wonderfully executed picture."

The Times

"In the realism of its characters and the quality of its atmosphere, 'The Four Horsemen' reflects superlative credit on its makers . . . The feature bears the stamp of authority which grows out of the fact that it represents expert work . . ."

THE CHICAGO DAILY NEWS.

"Many pictures you can afford to miss, but not 'The Four Horsemen of the Apocalypse.'"

THE PITTSBURGH SUN

"The Four Horsemen of the Apocalypse' may well be described as a long-sought unusual in motion pictures."

THE BOSTON HERALD

"The piece takes its place with 'the Birth of a Nation,' 'Way Down East,' and other great motion picture masterpieces . . . In the opinion of many it surpasses them all."

Los Angeles Examiner

"Another epic has been presented to . . . not in an inefficient pose . . . spots the whole magnificent

The Pittsburgh Post

"The picture deserves all that has been said about it in advance . . . Nothing in the way of filming has quite equalled 'The Four Horsemen.'"

THE GAZETTE TIMES

"Another notable screen achievement marked by broad splashes of realism that give the impression that one is looking upon scenes from real life."

THE PITTSBURG PRESS.

"It is difficult of description because of the somewhat limited list of adjectives in an abridged dictionary . . . not a detail has been neglected to form a perfect ensemble, and it is this care that has resulted in a film masterpiece."

The Boston Daily Globe

"'The Four Horsemen of the Apocalypse' is a really great picture . . . one which stands out in sharp contrast to the everyday claptrap for which too many producers seem to think the American public is clamoring."

The Pittsburg Dispatch

"There has been blended into one harmonious and symbolic whole contrasting threads of life, the beauty of domestic relations, the tenderness and passion of love affairs, both the splendor and awfulness of war, the gayety of the dance hall."

e Pittsburg Leader.

imes so wonderful is this re screen picturization the ator is scarcely conscious that haracters shown on the screen not real personalities in flesh blood."

e Boston Traveler

t is a great picture . . . In y way it lives up to its promises . Words cannot do the picture ice."

METRO PICTURES CORPORATION

COMING

NAZIMOVA

in

an elaborate screen version of

CAMILLE

by

ALEXANDER DUMAS Jr.

Adapted by

JUNE MATHIS

Directed by

RAY C. SMALLWOOD

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir. Wm. Jury, Managing Dir.

SPECIAL

THE CONQUERING POWER

REX INGRAM'S

screen version of

BALZAC'S story

"EUGENE GRANDET"

adapted by
JUNE MATHIS
Photographed by
JOHN F. SEITZ
art decoration by
RALPH BARTON
and AMOS MYERS

PICTURES
CORPORATION

A Worthy Successor to Mr. INGRAM'S
The 4 HORSEMEN OF THE APOCALYPSE

METRO ANNOUNCES

BERT LYTELL'S

tight hold on the millions of motion picture goers throughout the world will be tightened in a series of pictures planned for him this coming season. The 1st. is

A TRIP to PARADISE

A MAXWELL KARGER PRODUCTION

Scenario by JUNE MATHIS ~ from BENJAMIN F. GLAZER'S screen adaptation of FRANZ MOLNAR'S play

ALICE LAKE'S

beauty, youth and ingratiating personality will be seen in a series of carefully selected stories suited to her great gifts. Each will excell as an artistic as well as a box-office attraction. . . . . The first will be

The INFAMOUS MISS REVELL

A DALLAS M. FITZGERALD production. Story by W. CAREY WONDERLY ~ Adapted by ARTHUR J. ZELLNER

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Man. Div.

METRO

METRO ANNOUNCES

Gareth HUGHES'

meteoric rise to stardom is already the talk of the picture world. His plays for the year will be light, swiftly moving modern stories, just the sort that have made him so popular. They are made by - - -

ARTHUR SAWYER HERBERT LUBIN PICTURES, INC.

THE HUNCH

A GEORGE D. BAKER *production from the* POPULAR MAGAZINE *story by* PERCIVAL WILDE

VIOLA DANA

in pictures that will do justice to her piquant personality, rare comedy gifts and reputation for pleasing all classes of theatre goers. Her first production will be

THE MATCH BREAKER

A DALLAS M. FITZGERALD *production. Adapted by* ARTHUR J. ZELLNER *from* META WHITE'S *story*

PICTURES CORPORATION

Société Anonyme Français de Films Internationaux. Exclusive Distributors thruout Europe.

COMING
TURN TO THE RIGHT!
JOHN GOLDEN'S and WINCHELL SMITH'S
WORLD FAMOUS DRAMATIC SENSATION
METRO
PICTURES CORPORATION

James W. Martin, President and General Manager, United States Moving Picture Corpn.

Strong All-Star Cast in "The Threshold"

An all-star cast of unusual merit will be seen in "The Threshold," the second feature produced by the United States Moving Picture Corporation, which has just been completed.

The cast, selected by Director Joseph Levering, includes such well known artists as Walter Ringham, Belle Bennett, Jean Robertson, Logan Paul, May Kitson, James McDuff, Denton Vane and little Rita Rogan.

"Little Italy" Playing at Rivoli This Week

Realart's latest Alice Brady picture, "Little Italy" is the attraction at the Rivoli Theatre this week. "Little Italy" was written by Frederick and Fanny Hatton and concerns the thrilling experiences of Rosa, the belle of an Italian colony in America, Pete Milne wrote the continuity. A particularly strong cast supports Miss Brady, being composed of Norman Kerry, Jack Ridgway, George Fawcett, Louis Alberni and Marguerite Forrest. George Terwilliger, directed.

Synchronized Reports Increased Demand

Music Store Service Corporation, 1600 Broadway, N. Y. Local distributors of Synchronized Music Stores, report increased activity at their headquarters. With the new season approaching exhibitors, are beginning to evince more than ordinary interest in the problem of music for their houses, it is declared.

Many prominent houses are reported to have contracted for the Synchronized service.

"AMan of Stone"Begun by Conway Tearle

At the Selznick Studios in Fort Lee, N. J., on Monday, July 18th, Conway Tearle began work on "A Man of Stone," a production to be devised from a story by John Lynch and Edwin Goulding. George Archainbaud is directing.

Respond to Independent Drive

Ass'd Exhibs Reports Big Increase in Sept. Bookings

ACCORDING to a statement from the headquarters of Associated Exhibitors, the plan adopted at the recent national exhibitors' convention to set September apart as "Independents' Month" is resulting in a big increase in the September bookings of Associated Exhibitors' releases.

"Any doubt of the power of the exhibitor to put over September as Independents Month vanished with developments in the exchanges during the past week, "reads the statement from Associated Exhibitors." "A banner month is looked for by this organization and even more important that the increase in business during that time is the general effect of that month on the motion picture business.

"The determination of theatre owners everywhere to not only play independently made pictures, but to support them with big campaigns of exploitation means that the beginning of that renewed state of prosperity will probably begin in that month. We confidently expect a greater Fall business than this industry has experienced.

"Constantly improving conditions assured this period of prosperity and this general activity manifested everywhere will unquestionably bring millions into the motion picture theatre habit again. It was fully expected that this would come in October or November but the decision at Minneapolis and the support it is getting from exhibitors means that September will see the return to better than normalcy in the motion picture industry.

"The Associated Exhibitors extends congratulations to the originators of this plan and to the exhibitors who are so loyally supporting it. They are not only rendering a great service to the independent maker of pictures, but they are serving themselves well.

"Harold Lloyd seems to be a great favorite with independent exhibitors. The success of the recent short subject week at the Capitol, New York, with Harold Lloyd featured in (Among Those Present) has made a deep impression and in scores of theatres a short subject week similar to that planned by Mr. Rothafel will be a feature of September. It is stated by many exhibitors that with Lloyd as the main attraction a program of independently made short subjects will be as strong as any program presenting a feature with the usual short matter.

"'The Rider of the King Log,' which has been meeting with success on first runs in every part of the country is another favorite much sought after for September. The demand already has been so great that extra prints are being ordered to meet it. It is pointed to as one of the distinguished successes in the list of independently made pictures of this year.

"Bryant Washburn in 'The Road to London' is also a big favorite. It is conceded to be the best picture Washburn has appeared in since 'Skinner's Dress Suit' and has proven a strong box-office picture at every showing. George Arliss in 'The Devil,' unquestionably one of the best independently made pictures of the year, and 'What Women Will Do' are also going over big.

"These facts, the great increase in bookings of these productions for September, indicate clearly the success of the Minneapolis plan even at this early date and we again extend congratulations to the originators of it."

Doris May Robertson-Cole Star

H. Stromberg Enters Producers Ranks by Terms of Deal

THE veil of secrecy which has surrounded recent announcements of the signing by R-C Pictures Corporation of a new production unit to star one of the most popular of the younger cinema personalities, is lifted in an official statement issued today by R. S. Cole, president of that corporation.

Contracts have been signed by which Doris May, who leaped into popularity as the leading light in the co-star combination of Douglas McLean and Doris May in "23½ Hours' Leave," becomes a star in her own right.

The transaction which brings Miss May into stardom is supplemented by the further announcement of the introduction into the production ranks of Hunt Stromberg, whose activities as director of advertising and exploitation for several leading film corporations including Thomas H. Ince, has provided him with a broad foundation of intimate knowledge of the various phases of the motion picture industry.

Under the terms of the deal, the Dorris May series of super-specials will be known as Hunt Stromberg Productions, presented and released by R-C Pictures Corporation.

Associated with Mr. Stromberg in the productions to star Doris May is William A. Seiser, a veteran director who has to his credit scores of box office successes. His more recent affiliation with Thomas H. Ince as director of the Douglas McLean features has distinguished him as one of the foremost directors of the silversheet.

Bern Cann who was in personal charge of the photography for all of the Douglas McLean and Doris May productions, and for the Paramount releases with Douglas MacLean as the individual star, will be chief cameraman in the new unit.

The formation of the Hunt Stromberg Productions and the decision to star Doris May is declared to be the direct result of pressure brought to bear by theatre owners in all parts of the country.

A careful survey conducted by the resident manager of the twenty-six R-C Pictures Corporation Exchange in as many principal cities is stated to have revealed a vote that was almost unanimous favoring stellar honors for Doris May whose sprightly and vivacious personality is largely responsible for the unprecedented success which first greeted the presentation of the MacLean-May combination.

In the selection of a distinctive type of American girl as typified by Miss May, the exhibitors who were impelled by the force of public favor, to indorse her elevation to stardom, were quick to substantiate the judgment which predicted a wide scope and virtually unlimited opportunity for the "completely different" personality which she so ably and artistically represents. Her refreshing style, a beauty that is all her own, and a talent for varied forms of farce comedy interpretation and comedy drama is demanded constantly by an ever-growing volume of motion picture patrons.

In a statement announcing the new arrangement, the R-C home-office declares:

"Prior to co-starring with Douglas MacLean, Miss May won the esteem of the public as leading lady for Charles Ray and others of the former Ince stars. Following her personal triumph in '23½ Hours' Leave,' she appeared to remarkable advantage in 'What's Your Husband Doing,' 'Mary's Ankle' and 'The Rookie's Return,' as well as many other comedy and comedy drama successes. Upon the expiration of her contract with Thomas H. Ince, Miss May determined upon a long vacation for a much-needed rest. Her more recent appearances prior to signing her contract with R-C Pictures Corporation by which she will be starred in her own well-earned right. She was featured as the lead in 'The Bronze Bell' and Maurice Tourneur's 'Foolish Matrons,' in which she scored great personal triumphs.

"The production policy determined upon for the Doris May series calls for original stories, books or popular stage successes in which the star will be presented in characteristic roles, with supporting casts to include the best known and most capable players available. Originality in theme, plot and situation is to be the keynote of all stories or plays selected for Miss May.

"According to officials of R-C Pictures Corporation Miss May's first story will be an original, not yet named, which is a splendid example of the particular type of modern comedy-drama, which is to guide the scenario department of the new unit. It now is being prepared in continuity form by Violet Clarke in collaboration with director William A. Seiter. Active production is scheduled to begin August 1."

Juanita Hansen

in

The Yellow Arm

with Warner Oland and Marguerite Courtot

Produced by
George B. Seitz, Inc.

The Serial With The Biff, Bang, Bing!!

Hop aboard the thrill special and be prepared for 150 miles per hour!

A Pathé Serial

You never read such enthusiastic reviews on any serial in your life!

"Unusually thrilling."—

Moving Picture World

"Unusually mystifying and thrilling. . . Should prove a big box-office attraction. . . Action, excitement and mystery. . . The director and cameraman are to be congratulated upon the excellent manner in which the serial has been photographed and the effects obtained, which are unusually high class."

"Thrilliest thing yet."—

Trade Review

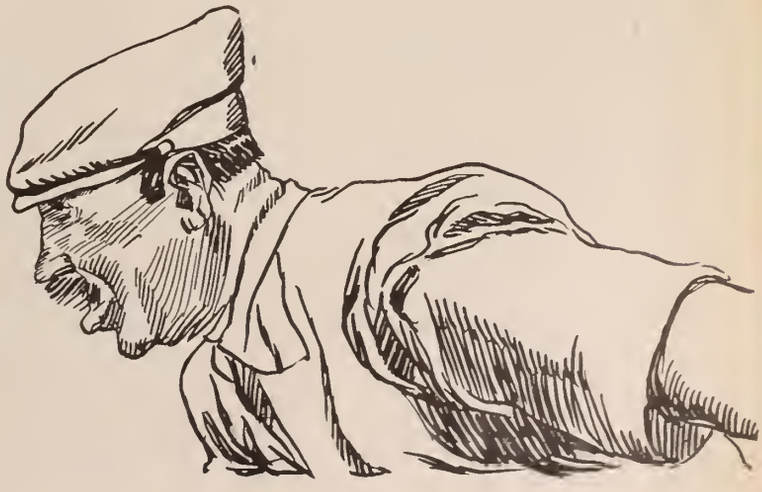
"Talk about your thrills! This is the thrilliest thing we've seen yet. . .Besides building up dramatic situations that will mean box office dollars, the producers have wasted no footage in underworld bunk. . . It's safe to predict this serial is going to be one of the very best Pathe ever turned out, —and they are famous for good chapter plays."

"Marks last word in melodramatic serials."—

Wid's

"There is a grip in 'The Yellow Arm.' This marks the last word in melodramatic serials. . . Above the average. . . Story, directing, photography and acting better than usually presented. . . Exceptionally well done. . . You will find 'The Yellow Arm' full of mystery and action. The stars are known and the title has box office power. Besides this the episodes are thrilling and if your audience likes serials they will like this one."

Pathé Distributors



5 New York Houses Play Comedy Day and Date

A few weeks ago, the Strand and the Rialto Theatres in New York City played the Larry Semon Vitagraph comedy, "The Bakery," for one week. Five of New York's big motion-picture houses have arranged to play Larry Semon's "The Bakery" during the entire week beginning Monday, July 11th. These five theatres are The Broadway, 81st Street Theatre, The Bushwick, The Orpheum and The Riverside. This is claimed by Vitagraph officials to be the first time in the history of motion pictures that five big theatres in the same city have played one picture for a full week, day and date.

In addition to the contracts for the above theatre arrangements also have been completed to show "The Bakery" in all of the Keith, Proctor, Moss and Loew Theatres in the territory included in Vitagraph's New York branch, making a total of 122 days showing under these contracts alone.

Frank Mayo Completes Film of South Seas

The cameras recently clicked off the concluding scene for "The Shark Master," the speedy Universal picture of the South Seas that has kept Frank Mayo in action for several weeks.

"The Shark Master" was written by Fred Le Roy Granville from his own experiences as a camera explorer and was directed by him up and down the coast from Magdalena Bay to Santa Barbara with stop-overs at Catalina and the Santa Cruz islands.

May Collins appeared opposite the star while the remainder of his supporting cast included Dorris Deane, Herbert Fortier, Oliver A. Cross, Smoke Turner, Nick de Ruiz and Carl Silvera.

"Invisible Power" Crook Play of Real Merit

"The Invisible Power," scheduled among Goldwyn's first group of fifth year productions, for release early in the fall, is described by Goldwyn as a "crook play with a difference." It has the rapid action, the thrill and suspense of the best crook drama, with the heart interest and naturalness of the highest type of emotional drama.

"The Invisible Power" is a Frank Lloyd production. Charles Kenyon is responsible for the story. Irene Rich plays the leading female role, and House Peters appears opposite. Sidney Ainsworth and DeWitt C. Jennings are also seen in important roles.

Fiske O'Hara's Voice on the Screen ?

Fiske O'Hara, the Irish tenor star, has been offered a contract to head a film company producing Irish pictures. The offer included the Ann Nichol's plays used by Mr. O'Hara, for the past seven seasons. Owing to an existing contract with Augustus Pitou, as well as a personal attachment between star and manager, Mr. O'Hara has deferred any action on the picture offer until the end of his present engagement.

"Journey's End" Scores Hit

Hugo Ballin's Production is Well Received at Capitol Presentation

"THE Journey's End" which played at the Capitol theatre, New York City, during the week of July 17th, was tendered a very favorable reception on the opening day. There was liberal applause at the conclusion of the first performance, which indicated clearly the frame of mind in which the audience had been placed by Hugo Ballin's production.

In commenting on the reception accorded "The Journey's End," a statement issued from the Hodkinson headquarters declares:

"It is expected that 'the Journey's End' will make for itself a place unique in the annals of the cinema. It represents one of the real novelties of the current season insofar as it is the first serious drama to be brought to the screen without a single sub-title from beginning to end. Not only that, but Hugo Ballin's artistry has lifted it far above the average run of picture productions, and made of it a cinema creation which combines dramatic force with artistic perfection of a very high degree. The New York newspapers have been highly enthusiastic in their praise of the picture, speaking in glowing terms of the excellent workmanship which characterizes it throughout, both on the part of the director and the splendid cast which interprets the story.

"Mabel Ballin, who plays the leading feminine role, has never been more appealingly beautiful. Wyndham Standing and George Bancroft, the remaining featured members of the cast, do work which can best be characterized by the adjective 'splendid.' Mr. Standing is a veteran of the screen, having appeared opposite practically every feminine star of any importance, while George Bancroft, a 'find' of Hugo Ballin's gave a performance which has won for him high praise from public and press alike. A brilliant career has been predicted for Mr. Bancroft."

Rex Beach Completes Cast

Strong Aggregation of Players is Assembled for "The Iron Trail"

REX BEACH has chosen his leading players for the first production he is to make for release through United Artists, "The Iron Trail." The selections he has made, and which he announced this week, comprise some of the best known players in the film world.

Wynham Standing will have the principal male role playing the part of an "Irish Prince," while opposite him, as the heroine of the story will be Alma Tell, one of the most popular players on the screen.

Reginald Denny, son of the late W. H. Denny, famous for his work in the original productions of the Gilbert and Sullivan operas, will have the principal juvenile role Mr. Denny recently finished work in the George Arliss production of "Disraeli" which will also be released in the early fall by United Artists. Since his discharge from the British Army three years ago, Mr. Denny has been in this country and played in several very successful pictures.

Other members of the cast who have already been chosen to appear with these players are Bert Starkey, Betty Carpenter, who will play an ingenue part, Eulalie Jensen, the well-known character actress and Harlan Knight. As previously announced, Thurston Hall, will play the "heavy" role. R. William Neill has been selected as the director.

"The Ship" Released in Fall

Will Be Issued After "Theodora"; Other Goldwyn Subjects Announced

FOLLOWING the release of "Theodora," in the early Fall, the Goldwyn organization is planning to distribute Gabrielle D'Annunzio's screen masterpiece, "Ship." Both of these Italian made photoplays are of special magnitude; but their spectacular qualities are equalled by their story values declares the Goldwyn home-office. They have both unusual leading women in the main parts. "Theodora" is played by Rita Jolivet, who is well known in America. And the leading role in "The Ship," is in the hands of Ida Rubenstein, a Russian dancer of continental reputation who has never appeared in America.

With the release of these two Italian specials, Goldwyn will have four super-productions to introduce to the public in the coming season. The other two are the Rupert Hughes' made-in-America pictures, "The Old Nest" and "Dangerous Curve Ahead." They are entirely different in treatment and in material from the spectacular Italian masterpieces. Where the latter deal with tales of imperial splendor, the American pictures portray simple stories of home life, and show that the every-day incidents in the lives of our countrymen have a romantic interest that was hardly suspected.

Besides these four super productions, Goldwyn's regular program for early Fall release includes pictures written by Charles Kenyon, Alice Duer Miller, Rita Weiman, Mary Roberts Rinehart, Gouverneur Morris, Leroy Scott, and Anzia Yezierska.

Film Version of Story Approved by Author

About all that has been said by the Selznick Corporation concerning their special feature "A Man's Home," to be released some time in the future, is that there is such a picture. "A Man's Home" was written by Anna Steese Richardson, associate editor of the Woman's Home Companion, in collaboration with Edmund Breese, the well known stage star. Miss Richardson has visited the Selznick offices and seen the production in its entirety for the first time.

The best proof that the production is one hundred percent is that the author not only did not complain of the manner in which the story had been translated to the screen but was enthusiastic in her statements that the camera had gone her many points better in getting over to the public the thought she had in mind when the story was written.

"Woman in the Case" Begun for Paramount

Production work has been started at Hollywood on "The Woman in the Case," which has been adapted by Albert Shelby LeVine from the play by Clyde Fitch. The picture will be released by Paramount. Penrhyn Stanlaws is directing. Betty Compson is the star, and William T. Carleton, who is well known as an operatic singer as well as a stage and screen artist, is the leading man. The cast also includes Cleo Ridgely, a former Paramount favorite; Casson Ferguson, regarded as one of the most popular leading juveniles; Henry Barrows, Helen Dunbar, and Lucien Littlefield.

Fitzmaurice to Produce "Three Live Ghosts"

On the completion of "Peter Ibbetson," in which Elsie Ferguson and Wallace Reid are co-starring and which is expected to be finished early this month, George Fitzmaurice, it is announced by Paramount, will go to London where he will produce "Three Live Ghosts," the play which has had a long run this season on Broadway. Ouida Bergere is writing the scenario, and it is expected that this production will be the most lavish that has yet come from Paramount's London studio.

Family at Christie Lot Has Six Additions

Mr. and Mrs. Oscar Christie, of the Christie Studios, are being congratulated on the recent arrival of six sturdy additions to the family. The young Oscar-Christies have been appropriately named Oscar, Jr., Al, Charles, Fred, Minnie, and Mamie.

While mother Letty is reported to be doing well, the youngsters have had their christening in the fountain, and Mr. Oscar Christie, the proud father, who is said to be the only trained duck in moving pictures, is at work gathering worms for his offspring.

Crisp Unit Goes to Scotland

To Film Exteriors for "Beside the Bonnie Brier Bush"; Has Fine Cast

DONALD CRISP, who has just started the production of "Beside the Bonnie Brier Bush" at Paramount's London studio, has gone to Scotland with his company to film the exterior scenes for the new picture.

The script which Margaret Turnbull has skillfully evolved from Ian Maclaren's story, calls for exceptionally fine and subtle character work, and a large number of candidates have had to be interviewed, before Mr. Crisp and Casting Director Lestocq have succeeded in finding precisely the types required for the leading character parts.

Mr. Crisp has been singularly fortunate in his choice of Alec Fraser as his leading man, Mr. Fraser is a young actor with a good presence who has appeared in a number of Stoll productions and who has earned for himself a considerable reputation on the musical comedy stage. Jerrold Robertshaw, a distinguished actor of the legitimate stage, will be seen in the part of the Earl of Kilespindle. Donald Crisp himself has undertaken the dual duties of actor and director. He will appear in the role of Lachlan Campbell, the austere Highland shepherd, while Mary Gynne will portray his daughter, Flora.

John East, who has been secured for the part of Postie, is an acknowledged artist in this type of role. He is an "old stager" in the literal sense of the world, one of the pioneers of good old English melodrama and made the pioneer's business pay, too, in those rearing days.

James English, another famous veteran, has been cast for the part of Dr. MacClure, and Mrs. Hayden Coffin, who played Mrs. Beresford in Hugh Ford's "The Great Day," has been entrusted with the wonderful part of Marget Howe.

The company will be away for five weeks, during which time preparations will be made at the studio for the filming of the interiors after their return.

Music for the Fall Program

Exhibitors Giving Question Close Attention, Says Music Score Corp.

IN a statement issued during the week from the New York office of the Music Score Service Corporation, it is declared that exhibitors, in addition to their customary mid-summer practice of considering prospective bookings for their fall programs, are this year giving much of their attention to the question of the music which will accompany their fall presentations. In anticipation of an increased demand for a music service of a kind to be synchronized with film offerings, the Music Score Service Corporation has issued the following statement:

"Synchronized Scenario Music Co., of 64 E. Jackson Blvd., Chicago, Ill., stand sponsors for what it is believed, is destined to become the greatest development in a musical way the motion picture industry can boast of.

"Through twenty-two branches in as many key cities of the country, this company leases to motion picture theatres a full Synchronized Music Score for every standard production made by all standard producers. These scores, personally compiled by such authorities as Carl Edouarde, Hugo Riesenfeld, Erno Rapee, James C. Bradford, and J. C. Breil, are adapted for use in any house, no matter what the size of the orchestra. Their use eliminates much of the work that orchestra leaders have had to do in the past inasmuch as they are perfectly compiled and ready for instant use. With the world's largest library of music at their disposal and interpolating much original music of their own, the scorers of the Synchronized Scenario Music Co., are enabled to compile scores that are certain to please any audience. Repetition of music is unknown. New melodies are always in vogue, and all the very latest music, fresh from New York triumphs, is used as themes for Synchronized Scores where the screen action makes it possible."

Music Score Service Corporation, of 1600 Broadway, N. Y., local distributors for these scores report the signing of many contracts for their service. Exhibitors Film and Service Co., of Syracuse, N. Y., upstate distributors of Synchronized Scores, also report contracts with prominent upstate picture theatres.

M. J. Mintz
Vice-President and General Manager of Synchronized Scenario Music Co.

A trio who have contributed much to the successful completion of "Molly O," Mack Sennett's forthcoming production for Associated Producers release. Left—Mr. Sennett. Center—Mabel Normand. Right—F. Richard

"Molly O" Rivals "Mickey"

Camera Work Finished on Sennett Special; Mabel Normand is Star

FILMING of "Molly O" has ceased at the Mack Sennett Studios where the Mabel Normand stellar picture has been in the making for nearly six months under the direction of F. Richard Jones and the supervision of Mack Sennett. The picture is a completion, so far as the camera is concerned; the rest of the work on "Molly O" is for the cutting room, the editing processes, the subtitling and the art titling. It is expected that "Molly O" will be delivered into the hands of Associated Producers for distribution by September 1.

A statement from the Los Angeles headquarters of the Mack Sennett organization declares that "a fabulous sum was spent in its making." The entire company was taken to Pensacola, Fla., for the purpose of taking the thrilling aeroplane pictures at the government's Pensacola aviation station. These aerial views and the spectacular ball scenes staged on the largest set ever built by Sennett are among the features of the new production.

"But I am perfectly satisfied," says Mack Sennett, on speaking of production costs, "over the results. It isn't what a picture costs that matters, it is what a picture is worth, and I deemed no expense too great to provide Miss Normand with a setting suitable to her and to my determination to make 'Molly O' the only rival that "Mickey" has ever encountered."

Jack Mulhall was engaged as leading man; Lowell Sherman was assigned the part of the principal "heavy" to be supported in his suave villainies by Ben Deely; Jacqueline Logan, bright "comet" in the constellation of screen stars, was secured for the role of the charming, graceful adventuress; Albert Hackett plays the part of the wayward and younger brother of Molly; Anna Hernandez plays the part of her mother and George Nichols, as he was in "Mickey" will be seen as the father of the heroine. Eugenia Besserer, Frank Bond and Eddie Gribbon also appear in the cast.

Realart Announces Release

Bebe Daniels Has "Good Little Bad Girl" Role in "One Wild Week"

REALART'S "good little bad girl" in "One Wild Week" is well cast in the role of Pauline Hathaway. As Pauline, Bebe Daniels has a regular "cut-up" part, the kind that best suits her peppy disposition.

The story was written by Frances Harmer and adapted for the screen by Percy Heath, one of Realart's staff scenarists. In substance it is the tale of a young girl whose antics always keep her in hot water. Especially as far as her maiden aunt is concerned. Aunt Emma, never having had any children, naturally thinks she knows all about their up-bringing, and being a typical joy-killer, Pauline takes particular joy in disproving her theories.

How Pauline escapes from a net of circumstances that threatens to enmesh her, furnishes the material for several reels of rollicking comedy which finally ends with Bebe Daniels hanging from the roof of a house and receiving a proposal from the hero, who occupies another perilous position.

Major Maurice Campbell keeps up his pace as a director of high-class comedies, "One Wild Week" being the sixth which he has done for Realart with Bebe Daniels as the star.

Frank Kingsley, who plays opposite Miss Daniels is a newcomer with Realart and possesses a personality that fits in well with his role.

Maym Kelso again appears in the Daniels cast, as does Frances Raymond also. Herbert Standing, and Edwin Stevens, Edyth Chapman, Carrie Clarke Ward and "Bull" Montana also appear in the cast.

Metro Announces Release Schedule for the Coming Year

Includes "Four Horsemen," "Turn to the Right," and "Conquering Power"

RICHARD A. ROWLAND, president of Metro Pictures Corporation, announced this week at the New York offices of the company its projected releases for the coming year.

They consist of the Rex Ingram productions of "The Four Horsemen of the Apocalypse," "Turn to the Right," and "The Conquering Power"; seven special productions each for Bert Lytell, Viola Dana, Alice Lake and Gareth Hughes; and the Nazimova production of "Camille."

Besides enumerating the particulars of the Metro schedule for the twelve months to come, Mr. Rowland spoke of Metro's aspirations to present on the screen the clearly outstanding photoplay achievement of the year. He said:

"Metro demonstrated how sincere was its purpose and how painstaking were its efforts when it gave to the screen 'The Four Horsemen of the Apocalypse.' It has been seen in many of the biggest cities of the United States and Canada; and the verdict of the public and the press, whether in New York, San Francisco, Montreal or Pittsburgh, has been uniform in placing it at the very top of artistic and popular success. In brief, everyone says it is easily the greatest picture ever made.

"But Metro isn't going to stop there and pat itself on the back. There are other things for its hand to do. A few months ago the company bought from John Golden a half interest in the screen rights to 'Turn to the Right,' for a quarter of a million dollars. Rex Ingram has returned to the West Coast to make the picture. It has every element of a tremendous success; a record-breaking history when given at the Gaiety theatre in New York; and with Mr. Ingram to screen it, it will have an added lustre."

This stage play, it will be remembered, set a record for price when half interest in it was purchased by Metro last February for $250,000 from John Golden, its producer on the stage. It was written by Winchell Smith and Jack Hazzard; and it will be presented in pictures by Marcus Loew and John Golden.

Mr. Rowland said furthermore:

"A third great long-run production is Mr. Ingram's recently completed picture 'The Conquering Power,' from Balzac's 'Eugenie Grandet.' One of the most significant things said about this picture, when it ran, first at the Rivoli and then at the Rialto theatre, in New York, was that it was finer than anything Germany had sent over: it is the American answer to the Continental challenge.

"Navimova's modernized version of 'Camille.' we expect to be another sensation. It means a great play—one of the greatest ever written—done with the whole soul of the greatest actress who ever has attempted the title role. And it has been brought up to date, which is natural, for when the younger Dumas wrote it, he made the piece contemporary, not historical. To keep it contemporary, we must dress it according to the mode of 1921.

"For Bert Lytell, Viola Dana, Alice Lake and Gareth Hughes, we have a series of seven pictures each which we believe will prove the very best of their careers. In having these stars to enact the leading roles of the most interesting and distinctive stories obtainable in the literary or dramatic market today, Metro has artists who are versatile and magnetic and immensely popular. The acquisition of Gareth Hughes is immensely gratifying. Although young, he is among the most capable actors today either on stage or screen. And he is different. He has an imaginative personality of a sort that is unique. He is capable of anything from light comedy to searching character study.

"The Metro plans for the coming year are ambitious. But the company is ambitious. It believes in the best and it tries its best to make the best—it holds that supremacy is the best policy."

The special productions starring Bert Lytell, mentioned by Mr. Rowland, are: "A Trip to Paradise," a Maxwell Karger production of a play by Franz Molnar, as translated and adapted for the screen by Benjamin F. Glazer, and scenarioized by June Mathis; "Junk," a Maxwell Karger production of Kennett Harris's Saturday Evening Post story, likewise with continuity by Miss Mathis; "Lady Fingers," a Bayard Veiller production of Jackson Gregory's story as scenaroized by Lenore Coffey and four others.

Viola Dana will be seen in "The Match Breaker," a Dallas M. Fitzgerald production of the story by Meta White, done into continuity by Arthur J. Zellner; in the Bayard Veiller production of Frank R. Adams's story, "There Are No Villains," as adapted by Mary O'Hara, in Alice Duer Miller's "The Fourteenth Lover," under the direction of Harry Beaumont in "The Cave Lady," by James Cullen; in "The Five Dollar Baby," by Irvin S. Cobb; in "That Girl Patsy," by J. Malden Feigl; and in John A. Moroso's "Rings and Things."

For Alice Lake's starring appearances have been chosen "The Infamous Miss Revell," a Dallas M. Fitzgerald production of W. Carey Wonderly's story, whose scenario was written by Arthur J. Zellner; "The Claim," whose title may be changed; "Double Cure," by Edgar Selwyn; "The Hole in the Wall," by Fred Jackson; "June Jeopardy," by Inez Haynes Irwin; "The Making of Eleanor Jay, by Thompson Buchanan, whose two successful plays for Grace George and "The Cub" for Douglas Fairbanks brought him celebrity; and "Moonlight," by George Kibbe Turner.

Gareth Hughes will appear in seven George D. Baker productions for S-L (Arthur Sawyer and Herbert Lubin) Pictures, to be distributed by Metro. Two already have been completed at the Metro studios in Hollywood. Including these the septet of Hughes pictures are: "The Hunch," by Percival Wilde; "Garments of Truth," from Freeman Tilden's story in Pictorial Review; "Little Eva Ascends," Thomas Beer's story as published in the Saturday Evening Post; Ben Ames Williams's story, "Barber John's Boy," from Munsey's Magazine; "The Gay and Festive Claverhouse by N. Warner; and "Tommy Carteret," by Justus Miles Forman.

Besides making every effort to provide the exhibitor with the best-made pictures producible, Mr. Rowland added that especial emphasis would be placed by Metro upon service to the exhibitor in the matter of delivering prints, accessories and press material well in advance of exhibition time, so that the showman might realize to the fullest extent upon the quality of the Metro releases.

Goldwyn Week to Open October 23rd

OCTOBER 23rd starts Goldwyn Week. This is the official announcement from the sales department of Goldwyn Distributing Corporation. The decision for a Goldwyn Week was reached at the national convention of branch managers in Culver City, Calif., early in June, with the unanimous endorsement of the managers of the twenty-two exchanges.

Goldwyn Week is going to be featured in the advertisements carried by magazines, which combined, reach approximately twenty-seven million readers, declares a statement from the Goldwyn headquarters. Some of the publications selected to carry the Goldwyn announcements are, "The Saturday Evening Post," "The Ladies' Home Journal," "The Literary Digest," "Good Housekeeping," "Cosmopolitan," "Photoplay," "Red Book."

Officers and other members of the Metro New York headquarters district who recently held their sixth annual sales convention at the Hotel Astor, New York

Some of Metro's Most Talented Screen Personalities

Top row—Gareth Hughes, Alice Lake, Bert Lytell. Center—Nazimova. Bottom row—Viola Dana, Rudolph Valentino, Alice Terry

From Usher to Head of Producing Unit

Dallas Fitzgerald, who is directing Alice Lake in "The Infamous Miss Revell," the little Metro star's newest picture, is one of the few men in the professional world who took the motion pictures seriously in the early stages of the industry. At a time when others were inclined to look upon films as a fad, he began making them his life work. As a result, Mr. Fitzgerald has worked in practically every department of picture production.

It was as an usher in a theatre in Louisville that Mr. Fitzgerald started his professional career. His chance came when a member of the stock company was absent and he was called upon to fill the place. He played it so acceptably that he was made a regular member of the organization. Later, he formed his own company and produced for several years.

When the old Imp corporation was first organized, he was selected to play a lead in one of the first two-reel dramas. In this, too, he was successful. Since then he has been connected with the motion picture industry as an actor, technical director, production manager and director.

Previous to joining Metro's directorial forces, Mr. Fitzgerald supervised a series of productions in New York, including "Chains of Evidence," "Smashing the Vice Trust," with Governor Whitman as the leading actor, and "The Twenty Million Dollar Counterfeiting Case," with William Burns and prominent government officials in the cast.

About two years ago he was engaged by Metro to direct Bert Lytell in "The Price of Redemption" at the company's studios in Hollywood. Since that time, he has directed Viola Dana in five of her most recent successes: "Blackmail," "The Offshore Pirate," "Cinderella's Twin," "Puppets of Fate" and "The Match Breaker."

Karger Engages William Davidson for "Junk"

Maxwell Karger completed the cast for his production of Kennett Harris's story, "Junk," starring Bert Lytell, when he added William Davidson to the cast, in the role of Dillingham Coolidge, rival of the hero.

"Townless" Townspeople Welcome Metro Star

Residents of Burbank, California, citizens of the town whose namesake has for many years astounded the world with mongrel vegetables, such as the spineless cactus, the leafless cabbage and the thornless lettuce, underwent this week the rare sensation of astonishment when Gareth Hughes, star of the forthcoming Metro release, 'Garments of Truth," was given an ovation at the railroad station by two hundred townspeople of Burbank who didn't live there.

The townless townspeople were the ten score extras engaged by George D. Baker, director of this S-L Picture for Metro, in order that the home coming scene in the photoplay based on Freeman Tilden's story be strictly according to 'script. Although the maker of the George D. Baker production realized that an announcement of the advent of Gareth Hughes to the California town would bring out many more than two hundred, he feared that a crowd uncontrolled by the pay envelope might not take his direction exactly. Hence his insistence upon a made-to-order aggregation; and also upon a special train and crew. This was got by arrangement with the southern Pacific railroad.

Rex Ingram to Marry Alice Terry

Rex Ingram, director of "The Four Horsemen of the Apocalypse" and "The Conquering Power" both Metro pictures

REX INGRAM, producer for Metro of "The Four Horsemen of the Apocalypse" and "The Conquering Power," is engaged to marry Alice Terry, the last year's high school girl who sprang to fame in the leading roles of the two big Ingram productions.

A rumor of their engagement had been running through the motion picture world for several weeks. The report was confirmed this week by Mr. Ingram in a telegram from Metro studios in Hollywood, Calif., to Metro's New York offices.

The engagement is the culmination of a romance that started last summer when Mr. Ingram saw Miss Terry among the "extras" at a Hollywood studio. He was then looking about for a girl to play the role of Dora Woodberry in Metro's production of Cecil Raleigh's melodrama, "Hearts Are Trumps." Dora, in the picture, is an English girl of dazzling loveliness who poses for a celebrated portrait painter—a type of beauty that proves an inspiration to the artist.

"Miss Terry is made for the part," said Mr. Ingram when he saw her. "With the inspiration of such beauty any artist would rise to great heights."

His words proved prophetic. Although they were applied to the artist in the picture, their personal application to the romance of Mr. Ingram and Miss Terry is clear today. Mr. Ingram lifted Miss Terry from obscurity to the first rungs of the ladder of fame in "Hearts Are Trumps," and together they mounted to the heights in "The Four Horsemen of the Apocalypse" and "The Conquering Power."

'Forty-Nine Bar Built, but Only to Look At

It is doubtful if any mansion in the country has as picturesque an alcoholic alcove as that recently constructed at the Metro studios in Hollywood for scenes of Bert Lytell's newest picture, a Maxwell Karger production of Kennett Harris's Saturday Evening Post story, "Junk."

Unfortunately it is satisfying only to the eye, the reminiscent and wistful eye, and not to the throat, for its alcoholic content falls below the governmental minimum of half of one per cent. The bar is of the old 'Forty-nine variety. A man's bar, with mirrors, a rail for the weary and accustomed foot, a no-checks-cashed warning and a man behind with contempt in his eye for all to ask a chaser.

Edith Kennedy Joins the Metro Scenario Staff

Edith Kennedy, for four years a writer of original stories and continuities for Famous Players, has joined Metro's West Coast story producing department in Hollywood, Cal.

The first product of Miss Kennedy's typewriter under her new Metro contract will be the continuity for Viola Dana's forthcoming production, "The Fourteenth Lover," from the story by Alice Duer Miller. She will continue to write exclusively for Miss Dana and her director, Harry Beaumont.

Metro Reorganizes Its Research Department

Metro has reorganized its research department at the Hollywood studios and placed it under the direction of Miss Josephine Dillon.

The rearrangement is not merely one of personnel, but of resources. The most comprehensive library of reference books ever established in a motion picture studio has been instituted, it is declared. Specimens of old documents, plates of styles from the days of the fig leaf to the second-story skirt, volumes upon volumes relating to the customs of other days, whether ten years or ten thousand ago—these are but representative of the extent of Miss Dillon's department.

EdytheChapman Is Cast for "Lady Fingers"

Bayard Veiller announces this week from the Metro studios in Hollywood the selection of Edythe Chapman as a member of his forthcoming production, "Lady Fingers," starring Bert Lytell.

A Dual Role for Alice Lake, Metro Star

The first dual role in her career as a star will be the double portion of Alice Lake in her latest picture for Metro, a Dallas Fitzgerald production of W. Carey Wonderly's story, "The Infamous Miss Revell." It is now in the course of making at the Metro studios in Hollywood, Calif.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Associated Photo-Plays Announces Sales

In keeping with the production that is going on at the west coast the home office of Associated Photo-Plays, Inc., announces the sale of their entire output for the coming year to the Federated Film Exchange of Kansas City for the state of Kansas and Western Missouri.

The Federated Film Exchange of Omaha has signed an agreement whereby they are the exclusive distributors for the states of Iowa and Nebraska for the Associated output.

Sonora Ends a Successful Month at Hippodrome

The Sonora Films Corporation ended their one month term at the New York Hippodrome last Sunday evening with a successful run of their two special super photoplays. "Tradition" and "The Twice Born Woman." News of the presentation at the great New York playhouse has spread to distant localities and the officials of the company are said to have received thousands of requests from exhibitors to book the picture in their theatres.

Nathan Hirsh Back from European Trip

NATHAN HIRSH, president of the Aywon Film Corporation, arrived in New York from Europe on Wednesday of last week. Conditions on the other side were found to be favorable, Mr. Hirsh said, particularly as to the marketing of independent productions. He made contracts for the handling of Aywon films in many cities while abroad, he declares.

He also stated that he had brought back from Europe a feature picture which he predicts will score a big success. The Aywon Film Corporation will, according to Mr. Hirsh, begin the production immediately for four five-reel features. These are to be thrilling jungle stories and will show the many varieties of animals controlled by the world famous Hagenback. As a matter of fact the first of the series has already been nearly completed and is expected to be ready for screening within the next two weeks.

Schlesinger Organizes Co.

Resigns from Inter-Ocean to Head Own Export Company; Has Big Plans

GUS SCHLESINGER, for the past six years associated with the Inter-Ocean Film Corporation as manager of the company's department of foreign film sales, announced this week his resignation from that organization and simultaneously the formation of his own export company. Schlesinger's latest move was motivated entirely by a normal desire for growth and expansion, and is the culmination of an ideal which he has secretly cherished since his entrance into the motion picture industry about ten years ago.

Mr. Schlesinger has taken offices in the Candler Building at 220 West 42nd Street, Suite 1007, and will henceforth transact all matters of business from these offices. His plans embrace the establishment of an extensive export organization designed to be of service to the American producer of motion pictures. Together with a corps of export specialists with whom he hopes to surround himself as soon as tentative plans materialize, he will conduct an export service reaching into almost every foreign country in the world it is declared.

It is also Mr. Schlesinger's hope that he will be able to establish even better mutual relations between the foreign buyer and the American manufacturer. In the past the American manufacturer by virtue of a previous contract, has in many cases unloaded his many films regardless of their adaptability to certain foreign film markets, it is declared in the announcement of the new company. Mr. Schlesinger, on the other hand, proposes to act both as foreign representative for the American manufacturer and resident foreign buyer, in this way developing a closer and more harmonious relationship between these two important factors, it is explained.

"School Days" Completed

Features Wesley Barry; His Red Top and Freckles to Be Seen in Colors

HARRY RAPF, who has just finished work on "School Days" featuring Wesley Barry announced this week that he was working on several natural color scenes for the opening of the feature and that the blending of the different shades would eclipse anything ever attempted in this line previous to the release of "School Days."

The opening scene in "School Days" will be a shot of Wesley Barry enjoying himself in the 'ole swimming hole displaying his red hair and numerous freckles just as they are. Wesley Barry is one of the few performers who is suitable for color reproductions inasmuch as few of them are blessed with red hair and a superabundance of freckles.

Some of the largest indoor sets ever built at the Biograph Studios were built for the filming of "School Days." The Tilford Studios who have finished the sets for most of Harry Rapf's latest productions also supplied this service for "School Days." One of the largest interior sets was a reproduction of the home of a wealthy merchant in Pelham Manor, N. Y., and was carried out to the last detail. One entire floor of the large Biograph studio was used for this set with six different rooms being utilized at the same time.

Prior to his departure for California this week Gus Edwards who produced "School Days" as a vaudeville act several years ago announced that the special prologue that he will furnish for the presentation of the film version was well under way and that his organization was working night and day to make it the most novel entertainment ever offered in a cinema house.

New Screen Snapshost Leading Man Number 6

The latest Screen Snapshots reel, No. 6, produced by C. B. C. for release through Federated Film Exchanges of America, and directed by Jack Cohn and Louis Lewyn, comprises a "leading man" number.

The reel shows what several of the popular leading men Ralph Graves, Johnny Walker, and Wesley Barry are doing both at the studios and away from them. Also included in the reel are interesting shots of Mae Murray, Betty Blythe and Sigrid Holmquist.

Arranging for Hoxie's Appearance in South

Arthur C. Bromberg, head of the Arthur C. Bromberg Attractions of Atlanta, Ga., spent several days in New York City last week making arrangements with the Arrow Film Corporation for the personal presentation of Jack Hoxie, Arrow's Western star, in Atlanta.

According to Hoxie's present schedule, he is due to reach Atlanta August 11th and make a four days stay there. Bromberg, who is one of the livest and most enterprising exchangemen in the South, is planning a big exploitation campaign for Hoxie durig his stay in the Southern city.

No Let-Up in Maclyn Arbuckle Bookings

Sam Grand, of the Federated Film Exchange of Boston, who disposed of the new Maclyn Arbuckle series offered by the Producers Security Corp., through his New England Exchange, he closed a contract with the Producers Security whereby the Arbuckle subjects will be handled for Northern New York through his new Buffalo office. The first subjects to be boomed via Buffalo will be "Squire Phind" and "Welcome To Our City."

The Irving Cummings series of northwest mounted tabloid superfeatures have also been sold by the Producers Security Corporation for the territory of Maine, New Hampshire, Vermont, Rhode Island, Massachusetts and Connecticut to the Federated Film Exchange of New England.

Paul Shepard to Play Lead for Reelcraft

"HIS VALET," a one-reel comedy of marital complications, is announced by R. C. Cropper, president of Reelcraft Pictures Corporation, as the first of the series of Aladdin Comedies in which Pearl Shepard, Reelcraft's newest screen luminary, is to be seen on the screens of the country via Reelcraft exchanges. Miss Shepard, essaying the principal feminine role, will be seen opposite Billy Gilbert who has been retained as leading comedian for the new series of Aladdin Comedies. Responsibility for the production of "His Valet" is in the keeping of Dick Smith who has been assigned to the direction of the new Aladdin vehicles.

"Bill" Burt Will Make Two-Reel Dramas

WILLIAM P. BURT, for several years associated with George B. Seitz in the production of the latter's serials, is now producing a series of two-reel dramas for the Putnam Popular Productions, three of which already have been completed. The productions are being made from stories by Capt. Ross Whytock, of the New York World, a well-known American journalist and a member of the Army Intelligence service during the war.

"Tales of the Tenements" is the general title of the Burt productions, which are being made in the Hal Benedict studio at College Point, L. I. Announcement of the marketing methods of the series will be made later.

These stories are based upon the actual experiences of Mr. Whytock during his long career as a newspaper reporter. Many of them are founded on "inside information" obtained by Mr. Whytock while covering the biggest police cases in the past decade.

Lauds Adaptability of Urban's "Classics"

The variety and adaptability of the Urban Popular Classics is nicely illustrated by a comment on the part of Harriett Underhill, reviewing the program at the Capitol theatre this week. Discussing the Kineto Review, "Rome," Miss Underhill says it so in accord with the tone and atmosphere of the feature picture that the audience almost believes it actually is a part of the feature.

Two of Charles Urban's Movie Chats are also playing on Broadway this week. Movie Chat No. 48 is at the Rialto theatre and No. 49 is at the Rivoli.

Aywon Film Preparing Special Feature

Melvin Hirsch, general manager of the Aywon Film Corporation, announces that his organization is now preparing a new special feature. Under the working title of "Fidelity" this feature is now being prepared for release on the State Rights market.

"Fidelity" will be released in addition to the three "Snowy" Baker features, the six Diamond Dot westerns, the series of fifteen Jimmy Aubrey comedies and the three features starring Will Rogers, Jr.

Southwest Territories Sold on Tarzan Film

Louis Weiss, of Adventures of Tarzan Serial Sales Corporation, announced this week the sale of Texas, Oklahoma and Arkansas for the brand new Tarzan serial, "Adventures of Tarzan." This latest chapter play starring Elmo Lincoln has been acquired for the states mentioned by Alfred Raymond, of Dallas, Texas.

Tarzan Serial Nears Finish

Robert Hill Said to Have Included Many Novel Effects in Production

IN the production of "Adventures of Tarzan," now nearing completion under the direction of Robert F. Hill at the studios of the Great Western Producing Company in California, it is said that many effects new in the making of serials have been introduced.

Due to the jungle atmosphere which forms a large part of the backgrounds for the action throughout this new serial starring Elmo Lincoln, it has been possible to achieve some startling climaxes through the use of the various wild animals. The climax of episode number one, entitled "Jungle Romance," shows two lions leaping bodily on Elmo Lincoln from opposite ledges, while episode two presents a realistic fight between a lion and a leopard. A tremendous effect has been obtained in the finale of the fifth chapter by means of a jungle fire. It is stated that in the staging of this fire, the entire studio buildings of the Great Western Producing Company narrowly escaped burning, and the scenes on the screen are particularly thrilling.

The construction of a vault built of gold, representative of the City of Opar, furnishes a gorgeous touch in chapter three of "Adventures of Tarzan" and an additional touch is loaned to these scenes by the presence of several hundred characters, both men and women, in the roles of native gold worshippers. A most realistic sandstorm features the unfolding of episode eleven.

Aside from these various picturesque features, "Adventures of Tarzan" lays claim to presenting more wild animals throughout the entire production than any serial yet produced. Every episode offers several scenes in which Tantor, the elephant, Joe Martin, the ape, Numa, the lion and a host of animals of the jungle, including zebras, wild boars, crocodiles, etc., figure prominently. It is said that Elmo Lincoln and Louise Lorraine, leading players in this serial, have endangered their lives many times for the sake of realism.

Change in Sun-Lite Comics

Reelcraft Says This Series Will Emphasize "Gags" Not "Situation"

IN accordance with plans just completed by Shiller Productions, Inc., Sun-Lite Comedies, which are nationally distributed by Reelcraft Pictures Corporation, are to be changed from a series of "situation" comedies to a series of "gag" comedies. This announcement comes in the form of a special statement issued this week by R. C. Cropper, President of Reelcraft Pictures Corporation.

The statement offers the explanation that comedies of the "gag" type, best exemplified in the Mirth and Aladdin comedies, both series of which are released through the Reelcraft distributing organization, are greater laugh-provokers and better suited to present theatre conditions. In rounding out a theatre program, it is emphasized, a comedy full of "gags," presented towards the end of the show, is more likely to be appreciated than a comedy brimming with "situations." While of course this is merely a personal viewpoint, it nevertheless evidences a desire on the part of the Reelcraft producing units to make comedies patterned after the popular demand.

In effecting the change in the type of comedy which will henceforth feature all future Sun-Lite Comedies, a new producing unit will veritably come into being. The company of comedians who have heretofore been cast in Sun-Lite Comedies will be augmented by the addition of a number of other prominent players who are well-known by virtue of their effective pantomime in "gag" comedies. The new producing policy will also necessitate the addition of another director and scenario writer, both of whom will have achieved a reputation for effective "gag" comedies.

Jane Keith, appearing in "Tangled Hearts," an Iris Pictures, Corp. production

Aycie Reports Business

Aaron A. Corn, general manager of Aycie Pictures Corporation, reports excellent business on their Spur Series of two reel westerns, "False Women" and "Under Western Skies."

"Supreme Passion" Arouses State Right Interest

Robert W. Priest reports considerable interest among state rights regarding his production, "The Supreme Passion."

The endorsement by Ward Marsh, Photoplay Editor of The Cleveland Plain Dealer, who wrote: "Just now when better pictures are demanded 'The Supreme Passion' should make a wide appeal, for it is a clean, wholesome story," has had a stimulating effect, according to Mr. Priest, upon the buying desire of independent exchangemen.

Kineto's "Fable" Films Win Commendation

The recent announcement of Kineto Company that it had forthcoming a series of film translations of the famous old fables by La Fontaine has elicited favorable comment on the part of the photoplay critics of some of the daily newspapers. These films are to be known under the general title, "Modern Truths from Old Fables."

James W. Dean, motion-picture editor for the Newspaper Enterprise Association, following a recent showing expressed the following opinion which is typical of the other comments received on the new series:

"The film versions of La Fontaine's Fables are the finest entertainment for children ever placed upon the silver screen. . . . The immortal race of 'The Hare and the Tortoise,' teaching its immortal moral, is impressively visualized. . . . A child who has not yet mastered his ABC's can 'get' the story and the moral as the moving picture depicts it. . . . For these Fables are really enacted by things that creep and crawl and swim and fly."

William Patten Visits Arrow Headquarters

William H. Patten, president of Independent Films, Inc., of Boston, and Joseph A. McConville, manager, made a flying trip to the Arrow Film Corporation's offices in New York last week to attend a speeial showing of "God's Country and the Law," the first release of the Arrow-Curwood series.

The Independent Films, Inc., is handling the Curwood series in New England.

Houdini Completes "The Man from Beyond"

Houdini, who is now at the head of his own producing organization, Houdini Pictures Corporation, has completed the first of the four special features he will make. The picture has been titled "The Man From Beyond." It has been in the making for seventeen weeks. The story was written by Houdini and adapted by Coolidge Streeter. Burton King directed.

In the cast supporting Houdini are Jane Connelly, Nita Nolde, Arthur Meude, Frank Montgomery, Albert Tavernier, Louis Alberni, Yale Benner and Erwin Connelly.

Old Kansas City Estate to Serve as Studio

The Col. D. B. Dyer estate located in Kansas City, Mo., has been acquired by the Mesco Pictures Company and will be used hereafter as a motion-picture studio. An unique feature of the old estate and one which will prove of service to the film company in the matter of attractive settings is the collections of rare furnishings to be found in the mansion. These were gathered by Col. Dyer over a span of many years and contain collections from the Chicago Exposition of 1893 and the St. Louis Exposition of 1904. The grounds surrounding the mansion are said to be beautiful and to offer considerable variety as to settings.

"The White Masks" Set for Sept. 1st Issue

"The White Masks," the first release of the W. M. Smith Productions, Inc., will be released Sept. 1st through Independent Exchanges. "The White Masks" has been finally cut and the first print will be ready for state right exchanges to see about Agust 1st. Franklyn Farnum is starred with Virginia Lee, Shorty Hamilton and Al Hart in the cast. The story is by E. H. Corr.

Levey Closes Deal for Distribution Abroad

Arthur Levey, foreign sales manager, has consummated negotiations for the distribution of the entire "A. P." output in Norway, Sweden, Denmark and Finland. The deal was made by Mr. Levey, acting for Mr. Lichtman, with the Scandinavisk Film Central of Stockholm, Sweden, represented by Carl P. York.

"A. P." pictures will be exhibited throughout these countries on a basis similar to that which governs the exploitation of legitimate stage attractions. American methods of presentation will be introduced with these pictures.

Federated in Drive for Independence Month

THE twenty-two exchanges of the Federated Film Exchanges of America, Inc., have just statred a nation-wide drive in preparation for the observance of September as Independence Month.

As the largest organization of independent exchanges in the country, Federated is planning to take a leading part in putting Independence Month across. The various exchanges are already using trade paper advertising, direct-to-exhibitors mail campaigns, personal canvass, and other exploitation methods to show the exhibitors the wisdom of booking Federated's list of more than three hundred releases for the coming year.

Lou Baum Completes His Tour of Equity

Lou Baum, sales manager for Equity Pictures Corp., has returned to New York after one of the most successful trips the Equity representative has ever had. "Conditions are rapidly adjusting themselves," declares Mr. Baum.

The Equity representative has closed every territory that he has visited on the Ziegfeld-Florence Reed production, "The Black Panther's Cub."

John A. Kent Made Sales Manager for Ayon

John A. Kent, well and favorably known in film circles throughout the United States, has been appointed publicity and sales manager of Aywon Film Corporation by President Hirsch. For several months Mr. Hirsch has been on the look-out for an executive of Mr. Kent's calibre. Upon his return from Europe the deal between Messrs. Hirsch and Kent was closed.

The famous New York Hippodrome is now playing pictures, "The Twice Born Woman," a Malcolm Strauss production, having been booked for an indefinite engagement

Jack Hoxie, Arrow's western star, is shown in the above photo during a visit he made the unfortunate little inmates of the Home for Crippled and Deformed Children, at Atlantic City, which is conducted by the Philadelphia North American

Hoxie in New York July 28

Finishing First-Half of Country-Wide Tour of Personal Appearances

DR. W. E. SHALLENBERGER of Arrow Film Corporation announces that Jack Hoxie, star of the series of Western productions being made by Ben Wilson and distributed to the independent field by Arrow will arrive in New York City on July 28th, completing the first half of a country wide tour of independent exchanges and theatres that has gone down on record as one of the most successful and spectacular personal presentations a motion picture star has ever made.

Hoxie will arrive in New York on that date and is scheduled to be in the vicinity until August 1st or after. During that time he will be the guest of Arrow Exchanges, Inc., 729 Seventh Ave., of which E. R. Champion is general manager and of Arrow Film Corporation.

Hoxie has been in Philadelphia since July 18th as the guest of Tony Luchese, head of the De Luxe Film Co. of that city. He will stay there until the 27th, visiting theatres throughout the entire Philadelphia district and extending his personal visits as far into Philadelphia as Scranton and Wilkes-Barre.

On Monday last, he gave exhibitions of riding and lassoing in Independence Square and on Wednesday evening was the star guest of the Hotel Walton management at a big party on the roof garden there in honor of what was scheduled as "Movie Night." This affair was attended by the hundreds of exhibitors and exchangemen from the Philadelphia district as well as many city officials and members of the press.

He was given big receptions at the Royal and Strand theatres in Atlantic City, and one of the biggest events of his trip to this famous shore resort was his visit to the Home for Crippled Children conducted there by the Philadelphia North American, one of the leading morning newspapers. Hoxie greeted all the little unfortunates confined there and made them presents of candy, etc.

Iris Pictures to Star June Keith

JACK GOULDE, business manager of the Iris Pictures Company, announces the engagement of Miss June Keith, to enact the leading feminine roles in the first six super photodramas to be made by his company under the direction of Walter Steiner.

Miss Keith needs no introduction to the picture business, having been in sight of the camera lens since she was sixteen years of age, when she was engaged by Mr. A. B. Miller of the "101" Ranch, Bliss, Okla., to star in a series of western pictures which he was then producing.

Miss Keith has joined the Iris forces at their studio in Fort Lee, where she is at present engaged in the Iris Pictures first feature production, "Tangled Hearts," from the story by Lucien Mangate.

Bud Duncan Completes First of New Series

Bud Duncan, the diminutive comedian and one time part of the world famous "Ham and Bud" team of the Kalem days, has completed his first picture in a new series of single-reel comedies being marketed by the Reelcraft Pictures Corporation.

The date for the first release has been definitely set for April 24th through the Reelcraft and allied Independent Exchanges throughout the United States.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

A writ has been issued by the Empire Palace Theatre, Limited, of London, England, at Toronto, against President Barney Allen, Jule Allen and J. J. Allen, of the Allen Theatre Enterprises, Toronto, to recover damages for alleged breach of contract under which the plaintiffs claim that the Allens agreed to purchase valuable freehold properties in London on which it was proposed to erect a large moving picture theatre. Various chattels, fixtures, furniture and other articles are also mentioned in the writ. The action will be heard in the courts of Ontario, it is said.

The Midway Theatre, a famous moving picture theatre of Montreal, was destroyed by fire on June 27 in a spectacular blaze which swept the theatre soon after it had been opened for the afternoon shows. There were about 100 patrons in the theatre when the blaze was discovered. They reached the street without difficulty.

It is not known definitely how the fire started, although it was reported that some waste films in the projection room became ignited in some manner. The two upper floors of the theatre were used for the making of the big special fronts for the house, and these were filled with inflammable material, it is declared. The fire drew 15,000 people to the scene and squads of police had difficulty in holding the crowd in check.

The theatres of Toronto, Ontario, have paid the civic administration about $218,000 for property and business taxes this year, according to an official announcement by a city official. The property assessment for all local theatres is placed at $5,341,863, while the business tax is a total of $1,266,149 for the year. The actual realty tax is $176,281, while the assessment for total business is $41,784.

It should be pointed out that the assessed valuation of all theatre properties does not represent the market price of the theatres, the assessment being based on an arbitrary valuation which does not nearly approach the actual value of the many theatres. In addition to these taxes, small theatres pay an annual license fee of $50, while the large houses pay a license tax of $100 per year.

GLADISH.

CLEVELAND

Max Marcus owns the U. S. Theatre in Cleveland. The U. S. is a neighborhood house, one of the largest of its kind in the city. It caters principally to a foreign element. It depends for its patronage upon the Saturday-pay-envelope type. It was a straight five-and-ten-cent house until the war came along. Then the pressure was too great and Marcus, like others, was driven to raise his prices. They rose steadily until they reached seventeen and twenty-two cents. And there they have stayed for the past two years.

But there is where Mr. Marcus strikes out independently. The war is over. Wages are reduced. Employment is scarce. Commodities are coming down in price. So, beginning this week, the U. S. theatre lowers its admission price to five and ten cents again. Marcus is the first exhibitor in the territory to come down to pre war prices. "What's the use of kidding ourselves," says the foresighted Mr. Marcus. "Everything's tumbling in price. Why shouldn't we fall in with the times?"

Several changes in the local Paramount office become effective this week. Ed Fontaine shifts his office managership from Pittsburgh to Cleveland, and George Schneider, who has been office manager of the local office, takes over similar duties in the Buffalo Paramount exchange.

BALTIMORE

Thomas D. Goldberg, general manager of the Goldberg enterprises in this city and vice-president of the Motion Picture Exhibitors' League of Maryland, is to embark soon on the motion picture of life with a partner. His fiancee's parents, Mr. and Mrs. Moritz Bossack, 905 West End avenue, New York City, have announced the engagement. It will not be long before Miss Esther Bossack is Mrs. Thomas D. Goldberg.

A rough survey of the local situation shows the New theatre closed for renovation; the Strand dark for a few weeks; the Cluster being rebuilt; and the New Belvidere motionless on Tuesday, Thursdays and Fridays. A number of other houses are putting into effect stringent retrenchment methods and a few others are to close for the remainder of the summer. Both the New Century and the Hippodrome have made preparations, it is reported, to darken their doors for a short period in the event business does not pick up.

INDIANAPOLIS

President G. G. Schmidt of the M. P. T. O. of I., has committees at work upon plans for the annual convention to be held in Indianapolis early in August. The definite date and plans will be announced soon. There is considerable discussion of holding the session in some grove near the city with a clam bake as the special feature.

A number of Indiana leaders in the industry are ill or just recovering from sickness. Frank Heller, treasurer of the M. P. T. O. of I., was confined to his bed again at his home in Anderson. H. E. Cohen, part owner of the Colonial and Regent in Indianapolis, has not recovered from illness which struck him while at the Minneapolis convention. Dudley Williston, local Selznick branch manager, had to stay home for several days but is out again.

Some Indiana movie men are spending their vacations as follows: Charles Olson of the Alhambra and Isis is fishing in Northern Wisconsin. J. B. Stine of the Gem at Clinton also is in Wisconsin. Billy Connors, Luna-Lite and Marion at Marion, has just returned from a fishing trip to Northern Indiana lakes. J. P. Mollet of the Grand and Transfer in Ft. Wayne also is in the Indiana lake region. Manny Marvus of the Strand and Jefferson at Ft. Wayne is getting his rest at Far Rockaway. Lake Manitou, Ind., is cooling off R. H. Harris, manager of the Harris-Grand at Bloomington. California was sought by O. M. Allen of the Mecca and Two Johns, Indianapolis.

Mrs. Margaret Brever, of Metro, visited her son, Avon Breyer, manager of the Colton Stock Company, at Portland, Ind., the week of June 26.

The Indianapolis board of photoplay indorsers approved thirty-five out of sixty-two pictures it reviewed during June, the monthly report shows. Pictures recommended for the family were "Among Those Present." "The Traveling Salesman," "Black Beauty," "Through the Back Door," "Too Much Speed." "Sentimental Tommy," "The Old Swimmin' Hole." "Adventures of Bob and Bill." "Adventure and Emotion," "Get Rich Quick," "Peck's Bad Boy," "Lessons in Love." "Ready to Serve." For adults the following were approved: "The City of Silent Men," "O'Malley of the Mounted," "Scrap Iron," "The Golden Trail," "'Fraid Lady," "Hold Your Husband," "The Whistle." "The Kentuckian," and "The Man of the Forest." Educational reels indorsed were "Niagara's Mighty Thunder," "Scenes in Jerusalem," and "The Beauty Spots."

SAN DIEGO

Dodge & Hayward, lessees of the Spreckels theatre, booked for a two-week engagement the "Four Horsemen of the Apocalypse." The Spreckels theatre is regularly a vaudeville and road show house,

Representatives of the First National Exhibitors' association were here for several days, and announcement is now made that negotiations are under way for a lease of the Isis theatre whereby it will be made into a high class motion picture house. The Isis has been used mainly for road companies, with an occasional showing of some feature film.

C. C. Chellew, formerly of Salt Lake City, has succeeded William Matthews as house manager of the Superba, and Mr. Matthews has gone to Los Angeles. At the Broadway Fred Hayward has taken the position of house manager, succeeding Harry P. Armes, who has joined the California Opera company, now on the road on the coast.

Jack Wall and Harry C. Payne, under the firm name of Payne & Wall, have taken over the control of the Rialto theatre, succeeding A. G. Edwards and Carl Lundquist. Mr. Wall is the Pacific coast booking representative of the Spreckels theatre, a vaudeville and road show house, while Mr. Payne is secretary and treasurer of the Spreckels and Strand theatres.

Burglars rifled the safe of the Broadway theatre early one Sunday morning recently, taking about $250.00 of the Saturday night's receipts, according to G. A. Bush, head of the Bush theatres, owners of the house. A previous attempt, a month before, had failed as the burglars were scared away by an employee of the theatre who happened to be working late.

OKLAHOMA CITY

The picture shows at McAlester, Okla., sought to take advantage of the recent decision of the Criminal Court of Appeals, which decided that it was not illegal to operate theatres in Oklahoma on Sunday. When confronted with the question, the city attorney of McAlester announced that the city ordinances forbids picture shows operating in McAlester on Sunday, and that the decision of the higher court did not affect the city ordinance.

The Educational Exchange at Oklahoma City will move into new quarters August 1, having taken a lease at 1919½ Main street.

The F. B. Warren Corporation has secured temporary quarters in the offices of the Select Pictures Corporation, at Oklahoma City, Okla.

Herbert Spencer, formerly manager of the theatres at Yale and Altus, Okla., is now operating the Gem theatre, at Oilton, Okla.

C. A. Vetete is erecting a new moving picture theatre at Miami, Okla., and will conduct a six days' program only, being opposed to Sunday shows.

Manager W. Beddo, of the First National, Oklahoma City, brings the cheering news that his exchange business was considerably more than normal last week, with big business in sight.

Jack Brainard, manager of the Associated First National, has returned to Oklahoma City, from Mineral Wells, Texas, where he went for his health.

Amendments passed by the city commissioners at Pawhuska, Okla., last week to the occupation tax ordinances, struck a heavy blow to traveling shows, traveling venders and the so-called "fly by night" artists who have heretofore preyed on Pawhuska. Heavy taxes on outside concessions are expected to reduce the number of peddlers. Baby racks, cane and knife racks, merry-go-arounds and similar devices such as are used at carnivals must pay $10 per day.

Lecturers, concerts, entertainments, exhibitions and all other similar amusements or devices, not scientific, or literary, or in the nature of a concert or musicale, must pay $20 a day. Prize fights are taxed $25, and circuses with or without a menagerie $150 a day.

OKLAHOMA CITY

G. B. Howe, Kansas City auditor for the Universal Film Company, was in Oklahoma City this week auditing the local exchange's records.

Manager Sam Benjamine of the Universal will leave in the near future for a three weeks' trip to California, where he will visit Universal City and perhaps spend a season with Harry Chaney on the latter's ranch. Sam and Harry became fast friends when the star was on a visit to Oklahoma City a year ago.

J. R. Webb has taken over the management of the Dome theatre at Cyrik, Okla.

Two projectors were purchased last week by Manager Jackson of the Camera theatre at Stillwater, Okla., from the Southern Theatre Equipment Co. in Oklahoma City.

The Carter County Free Fair at Ardmore, Okla., will be the greatest yet conducted in this vicinity, as evidenced by the cooperation which all citizens are giving towards its success regardless of whether they are farmers, business men or professional or laboring men, fair officials declared Friday. Business men have donated prizes to the value of more than $6,500. The latest donation has been made by the Carpenters' Union, consisting of 200 members, which Thursday night voted unanimously for each member to give a day's work towards the construction of new buildings at the fair grounds.

R. P. Short and son of Sulphur, Okla., have taken over the management of the Liberty theatre at Ardmore.

SAN FRANCISCO

The Goddard theatre, Jay street, Sacramento, largest show house in that city, has been taken over by the T. & D. Jr. Circuit. This circuit is constantly adding new houses and will, it is predicted by many, be the largest circuit in the San Francisco territory within six months.

San Francisco exchanges have noticed a temporary depression in Nevada recently. The condition, however, is reported as rapidly getting better.

The San Francisco Metro exchange with Phil Weinstein in charge during the absence of Manager Fred W. Voigt, who is in New York attending the national Metro convention, is again leading the Metro offices of the country in average monthly sales.

Harry Lustig, Western representative of Metro, was winner of the gold watch issued to the representative of the territory making the greatest increase in business during the month of March. To celebrate the occasion he took the Western branch exchange managers to the Dempsey-Carpentier fight as his guests.

Exhibitors throughout the territory are being urgently circularized by the All Star Feature Distributors exchange in San Francisco with a view toward cooperation in "an independent month drive," during September.

McGalbraith has opened an airdome in Visalia for the summer.

C. S. Greene, with a house in Gridley, has opened another theatre across the street.

Henry Daly has opened a third house in Chico. The three theatres will run for the summer.

Data concerning every phase of the motion picture distribution and exhibiting industries is being collected and notes made on every angle of the problems confronting exhibitors by Wayland H. Taylor, publicity and exploitation man at the San Francisco Paramount exchange. Mr. Taylor has already achieved considerable acknowledgment from theatre owners in the territory who are availing themselves of Taylor's service.

KANSAS CITY

M. Van Praag, Kansas City, Kas., who was elected recording secretary of the M. P. T. O. A., at the Minneapolis convention, and C. H. Burkey, Kansas City, Mo., who was named as one of the executive committee, returned home last week. They were accompanied by C. T. Sears, Brookfield, Mo., who also is a member of the executive committee.

Asserting that he was connected with a theatre, a man who gave his name as Fred Sims, Kansas City, recently booked "Luck of Geraldine Laird" and two single reel comedies, "Hearts and Diamonds" and "Betty and the Boys" from the Robertson-Cole branch in Kansas City and failed to return them. The Kansas City branch has searched the city for the man, but without avail. Exhibitors in Missouri and Kansas have been asked to notify the R.-C. Corporation of Kansas City in case any news is heard of the missing films.

Ben Blotcky, manager of the Kansas City branch of the F. B. Warren Corporation, has temporarily located on the seventh floor of the Film building.

A. K. Boussad, owner of the Star, World-in-Motion and Subway theatres in Kansas City, announces that he will close the Subway theatre this month and, after remodeling and redecorating the house, will reopen it as a vaudeville theatre.

The W. W. Hodkinson Corporation branch in Kansas City, is now located at 111 West Seventeenth street, with the Pathe Film Exchange.

R. C. Cook, Kansas City, manager of Success Photoplays, has returned from a trip through Kansas, visiting all the key towns, and reports that first runs have been closed in every key town on the six Franklin Farnums and "Love's Battle," with Eileen Sedgwick. First runs also have been sold in Kansas City.

Hy Smith, northwestern supervisor of the Synchronized Music Company, was in Kansas City last week in conference with C. H. Stewart, Kansas City branch manager. Mr. Smith is making a tour of all the branches in the northwestern division and reports that Synchronized music is being used successfully.

Richard R. Nelson of the Phoenix Film Corporation, Kansas City, left last Friday for New York, from where he will sail for Europe. Mr. Nelson will be gone about two months.

Stuart Doyle, general manager of the Union Theatre Company of Australia, and W. A. Gibson, general manager of the Australasian Films, Ltd., who are making a tour of the world in the interests of their enterprises and who are making a study of film and theatre conditions in various countries, were in Kansas City last week. Mr. Doyle stated that his company was planning the erection of two new theatres which will be built on the order of the Capitol theatre of New York and that he is collecting ideas from the large theatres of the world for these two new houses.

Joe Fox, Kansas City, head of the Phoenix Film Corporation, announces that he has purchased the distribution rights for the Arrow Film Corporation's big serial, "The Blue Fox," starring Ann Little.

The Kansas City Goldwyn branch has sold first run bookings in Kansas City on every one of their 1920-21 output, according to W. E. Truog, Kansas City Goldwyn branch manager.

Two Kansas City motion picture houses, the Idle Hour and the Gayoso, have closed for the summer months. Lack of business was the reason given.

NEW ENGLAND

Damage estimated at more than $500 was caused recently at the Bradley theatre, Putnam, Conn., by a vandal who, entering by means of one of the fire escapes, tore down decorative draperies, slashed the projection screen and did other damage in the lobby. Theodore Latorie, a former employe of the house, who had been previously prosecuted for defacing walls of the theatre with tobacco juice, has been arrested and is being held in $1,000 bail, pending further investigation by the authorities.

The motion picture theatre owners of Norwich, Conn., are planning to hold a "get-together" dinner and invite Tax Commissioner Blodgett to attend and help exhibitors in the task of compiling their state amusement tax returns. The new amusement tax law passed by the general assembly goes into effect on September 1.

Reports from Hartford, Conn., proclaim business to be satisfactory among the local film theatres despite the slump in other localities.

Because of the handicap occasioned by "daylight saving," business depression and extremely hot weather, vaudeville and motion picture houses of Springfield, Mass., with few exceptions, are to be closed during July and August.

Hartford, Conn., theatres now open will continue to keep "open house" during the summer, according to the announcement of local managers yesterday.

Believed to have been struck by lightning, the Orpheum theatre at Savin Rock, Conn., probably the best known and pretentious summer resort motion picture house between New York and Providence, R. I., was destroyed by fire during a severe electrical storm early Sunday morning, with estimated loss of $60,000. The loss is said to be partly covered by insurance. It is believed the theatre will be replaced in time for opening next winter.

Widespread and open protest is being made throughout Connecticut over the five per cent. theatre tax, which goes into effect on September 1. The bill was signed by Governor Lake on Saturday, despite the huge deluge of petitions and requests that he refuse to sign it, and in spite of the objection of theatre owners and the general public.

A fire in the Poli Building, Worcester, Mass., recently caused an estimated damage of between $8,000 and $10,000 to that structure and the Plaza theatre next door. The lobby of the Plaza was badly gutted, the ceiling being completely ruined. The rest of the house escaped damage. The fire-wall on the north of the theatre prevented the flames from penetrating to the auditorium of the Plaza. Performances were continued in the evening of the day following the fire, the lobby passage having been sufficiently cleared to permit ingress to the theatre.

MINNEAPOLIS

"Daddy" Strong, veteran show man of Minneapolis, has been pensioned and placed on the Universal pay-roll for the rest of his life, according to A. N. Berman, assistant general manager of Universal.

"Dad" turned the crank of the first motion picture machine in Minneapolis, which was brought there from London in 1896 by Theodore L. Hays, general manager of Finkelstein and Ruben theatres. Since that time Strong has served as operator at various Minneapolis theatres and for the past fifteen years has worked in the inspecting room of the Minneapolis Universal exchange.

George N. Briggs, former publicity director for the Finkelstein and Ruben Enterprises, Minneapolis, now has charge of the programs for the State theatre, Minneapolis, and the Capitol theatre, St. Paul. Mr. Briggs has named the programs "A Little Magazine," which is just what it is. Ranging from eight to twelve pages in size, it is replete with interesting news concerning players and coming attractions.

Two of Finkelstein and Ruben's largest downtown motion picture theatres, the New Lyric and the New Garrick, the Calhoun, a neighborhood house and the New Grand which ran both motion pictures and vaudeville, have been closed for the remainder of the summer.

Because of the great slump in business caused by the hottest weather Minneapolis has experienced in fifty years, Finkelstein and Ruben have taken this time to give these theatres a complete renovation and remodeling.

The opening date for the theatres has not been announced but it is planned to have them ready for the fall season.

The Finklestein and Ruben staffs have been cut to a minimum for the summer, and a cut in salaries has been placed in

NEW ORLEANS

The week of July 2—8 was "First National" week in New Orleans. That is, every picture shown in New Orleans for the week was of the First National. This was the first week in the history of "Crescent City" filmdom, in which this idea was carried out.

The Strand theatre rendered a double bill last week as a feature of its fourth anniversary and a very strong additional attraction was the appearance in person of Pat O'Malley, one of the leading characters in Bob Hampton of Placer. Mr. O'Malley, with his characteristic magnetism and cheery smile, made two appearances before large Strand audiences on Monday (July 4th) and two on Tuesday and entertained briefly with little informal talks on motion pictures in general.

Appearing by special invitation of the Strand, Mr. O'Malley dropped into the city from Natchez, Miss., where he is playing the leading part in "Slippy McGee," a Morosco First National production being filmed there.

Many "Saengerites" (employees of the Saenger Amusement Company, Inc., of New Orleans) were entertained with a big barbecue at Elmwood Manor, the company's summer recreation home for its employees at Bay St. Louis, Miss., on July 4. Ernest Boehringer had charge of staging the affair, which was attended by many friends of the company in New Orleans, including Marshall Ballard, managing editor of the New Orleans Item, and E. V. Richards, manager of the company, and Mrs. Richards and Mr. Grandjean, publicity director for the company, and Mrs. Grandjean and a host of others.

BALTIMORE

Louis A. DeHoff, for years manager of the New theatre, who has a wide circle of friends, has been sent by the Whitehurst interests to a higher position here at the Century theatre. William E. Stumpf, Jr., former president of the company which operated the Goodtime theatre, has succeeded Mr. De Hoff.

Visitors to New York were J. M. Willis, of the Merit Film Company, and M. A. Berger, of the Apex Film Company.

J. A. Cunningham is renewing acquaintances hereabouts and digging up business. He is covering this territory for the Select Pictures Corporation.

Following a trip through Virginia, Frederick Klein, local representative of the Associated Producers, has returned. The trip, says Klein, was productive of good results.

PENNSYLVANIA

The fact that Harrisburg, Pa., has adopted the daylight saving time is given as the chief reason why four theatres, controlled by the Wilmer & Vincent interests in that city, have closed for the rest of the summer. The Capital, a motion picture house, and the Majestic, part pictures and part vaudeville, gave their last performances for the season on Saturday night, July 9, and a week earlier, the Grand, a picture house, and the Orpheum, stock and legitimate, became "dark" for the rest of the summer. The other two Wilmer & Vincent houses, the Colonial and Victoria, both picture theatres, will continue in operation without interruption.

After having served successfully as house manager of the New Colonial theatre, in Allentown, Pa., since its opening last October, I. E. Sanders has been transferred, by the Wilmer & Vincent interests, owners of both enterprises, to the Colonial, Third and Market streets, Harrisburg. Mr. Sanders succeeds, in Harrisburg, O. B. Feldser, who resigned to take over, as a partner of Samuel Katzman, the new film theatre of the Broad Street Theatre Company, about to be opened at 1304 North Third street, Harrisburg.

WISCONSIN

The Wisconsin bill, 525A, providing for the regulation of the price of balcony and gallery seats in motion picture theatres, was killed by the Senate shortly before the legislature adjourned. The Assembly had passed the bill.

The Rex theatre, at Beloit, Wis., has been closed for the present. The Rex, together with Beloit's two other motion picture theatres, is owned by the Orpheum Picture Company.

The partial shut-down of Fairbanks-Morse and other industries, together with the opening of another amusement park, has probably been the cause of the closing.

"The Right Way" Scores in Norfolk Hou s

Richard J. Feinberg, head of the Citizens Film Co. of Washington, D. C., who arranged with the Producers Security Corporation for a special engagement of the Thomas Mott Osborne feature, "The Right Way" at the Granby, Norfolk, Va., personally engineered the week's run and reports record-breaking crowds despite the extreme heat.

To the Producers Security, Feinberg writes: "Mr. Wells, who owns all the theatres in Norfolk and Richmond, said this feature was the surprise of his show experience."

For the Norfolk date Feinberg put on special exploitation and declares the results of the publicity stunts unquestionably helped business.

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FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

Personal appearances having become a permanent fad, Hope Hampton has joined the corps of artists who are the exhibitors' obliging friends. At the Broadway theatre, in connection with her picture "Love's Penalty," Miss Hampton appeared nightly for the week of July 10th. The management had two reasons to be grateful. It brought the many people who would have come to see the picture anyway, but it brought hosts of people who would otherwise have remained home and kept cool. In the hottest week known to the constant followers of thermometer registrations for many a day, Miss Hampton brought crowds of people and kept the patronage at its height, during the entire week.

Surprising as it may seem that a screen actress is possessed of a singing voice, one which might make her a separate fortune, yet it is nevertheless true that she made her "personal appearance" something to remember by those who came to "see her," and who went away voting they would next time go also, to "hear her." She sang three beautiful light numbers, well selected for the occasion, and was recipient of much applause.

Miss Hampton aims right for the heart of the "fan" and seldom misses. She tells them how she became a motion picture star in a delightful little story of her temporary training in a dramatic school. Upon the presentation of a "class play," she was assigned the role of a "French girl," and it is here that Miss Hampton proudly declares herself a descendant of the Irish. In any event, she did not think she was "the type" for a French girl, but Leonce Perret, who happened to be in the audience, did. Upon requested presentation, he immediately offered Miss Hampton an opportunity to try a part in a screen play he was about to produce, and her "try-out" was convincing. That was the beginning. The end, she vizualizes by a little story concerning ambition, one in which she states that her ambition to win the hearts of the people, by painstaking, constant work, is the only thing in life which she will never relinquish. And with the determination she registers upon the screen, the audience could not but believe that the lady possessed of acknowledged beauty and talent will surely achieve her desire.

A letter from the Columbus Citizen, a newspaper of Columbus, Ohio, was recently received at the writer's desk. It enclosed a double-page spread ad of a Columbus De-

Hope Hampton, who appeared at the Broadway theatre in connection with her latest picture, "Love's Penalty"

partment Store, printing Miss Hampton's itinerary for the day, during her stay in Columbus. Following is an excerpt from the letter:

"As a matter of interest we wish to advise you that wherever Miss Hampton appeared she was accorded a great welcome."

Personal appearances seem, after all, to be "the thing" these days.

House Peters, who plays the title role in 'The Man From Lost River," a Frank Lloyd production for Goldwyn, went into a Los Angeles shop the other day to be measured for some shirts. After applying the tape to him the clerk announced: "Mr. Peters, you have the exact measurements of Jack Dempsey." "How many shirts did I order?" inquired the actor. "Three." "Make it six, will you?"

Lon Chaney's full name is Lon Frank Chaney. He made his first big success in "The Miracle Man." He scored heavily in "The Penalty," by Gouverneur Morris and will soon be seen in "Ace of Hearts," by the same author.

Marie Edith Wells will play opposite Fred Church in a series of two-reel westerns to be made in an eastern studio. William Jones will play the heavy lead, with Morgan Jones in a very important role in the same production.

Norman Kerry has been spirited away from his native land and city, to join the ranks of motion picture players abroad. He will play a leading role in the George Fitzmaurice production for Famous-Players, to be made in London.

Athole Shearer will play the ingenue lead in a series of pictures for the Schiller Productions, being made in Yonkers, N. Y.

In the Robertson-Cole production, which has been given the working title of "The Barricade," Miss Katherine Spencer has been enengaged for the leading role. Dorothy Richards will also be a featured member of cast, while Nina Cassavant will play second lead, opposite Miss Spencer.

Said Sylvia Breamer to the Goldwyn p. s.: "I don't see how you can get pieces in the paper about me; nothing ever happens to me." "What you have just said is good for a paragraph," answered the scribe. "No!" countered the incredulous Sylvia. Whereupon they made a bet—a box of candy against a box of cigars—and it looks as though Miss Breamer is going to lose.

ABOUT DIRECTORS

Lauded as a representative Italian who has achieved exceptional success as an artist and a business man and who has contributed a substantial share towards the development of the motion picture, Robert C. Vignola, director of special productions for Cosmopolitan, has been invited by the Society of The Sons of Italy, one of the most exclusive Italian organizations in the world, to become an honorary member.

According to officials of the society there are but five honorary members in the whole organization and honorary membership is rarely conferred and only for exceptional achievement. The decision of the society to honor Mr. Vignola has just been made after an exhaustive investigation into his private and business life. The honor is awarded him for his distinctive success as a director of motion pictures and for his evident contribution to the art of the cinema.

Preparations for the conferring of the order are being made now and the event will take place in Albany, N. Y., Mr. Vignola's home, at a date to be announced later. High officials of the organization will attend and assist in the ceremonies that will inscribe Mr. Vignola's name upon the rolls of the organization as one of the most brilliant sons of Italy.

Director Frank Lloyd has returned from Big Bear, Cal., with the Goldwyn company filming "The Man from Lost River." The director caught a nice string of trout, the largest weighing 4½ pounds. He says that none of the others caught a single fish, but, you know, the director is boss of the company.

Lem F. Kennedy is starting on a new independent production, under the working title of "The Man from Uz."

A well known cast has already been engaged, comprising William Tooker, Nellie Parker Spaulding, Pauline Garon, Robert Kenyon and Robert Bentley. The Biograph Studio will be used for interiors. Walter R. Sheridan will be associated with Mr. Kennedy as Assistant Director, Albert Viragh-Flower has been engaged as Art Director and George Peters will do the personnel, Melville J. Shyer will act as master of properties.

Alfred E. Green who with Jack Pickford is directing Mary Pickford in "Little Lord Fauntleroy," got the shock of his life when two pistol shots fired on the Pickford set announced a surprise party on his twenty-ninth birthday.

Punch was served and a cake bearing fifty candles was cut. Needless to say the cake caused a great laugh, considering that Green is only twenty-nine.

Among the gifts presented to the director were a leather-bound set of Balzac autographed from Miss Pickford; a gold fountain pen from Mrs. Pickford; a complete set of traveling bags from Jack Pickford; a gold pencil from Bennie Zeidman and a morocco and gold cigar case from the crew.

George D. Baker, among the most prominent of motion picture directors, will next apply his magically directorial hand to "Little Eva Ascends." The production to be made in California.

"Dawn of the East" with Alice Brady, will be the fourth picture within the current season to appear on Broadway, which has been directed by E. H. Griffith, the young director who started his career not so many months ago, with Vitagraph.

The fact that J. Stuart Blackton went to England to produce features starring Lady Diana Manners, has not interfered with keeping the name of "Blackton" before American theatre-goers. The Commodore's daughter, Marion, has signed a contract to play one of the leading characters in "Skylark," which is scheduled to open at the Belmont Theatre on July 25th. Previously the daughter of the American producer-director appeared with the Yonkers Stock Company and the Beechwood Players.

Jessen's Studio News by Wire

GOLDWYN

By an arrangement of Charlie Chaplin, Goldwyn has engaged Edna Purviance to play in "Grand Larceny," adapted from Albert Payson Terhune's novel. Wallace Worsley will be the director.

Mason Hopper has been selected to direct the screen version of Robert Hughes's story, "The Wall Flower." The cast for this subject is now being selected.

The cast for "Sin Flood," which is to be directed by Frank Lloyd, includes Richards Dix, Helene Chadwick, James Kirkwood, Ralph Lewis, Howard Davies, Will Walling, Darwin Karr, William Orlamond, John Steppling, and others.

Johnny Jones has returned to Los Angeles from his tour of personal appearances in the East.

Samuel Goldwyn declares that theatre conditions in Southern California are the best in the country.

LASKY

Ann Forrest will go to London to play the lead in "Perpetua," which is to be directed by John Robertson.

Wallace Reid and Eliot Dexter arrived in Los Angeles on last Friday. The production of "The Rainbow's End" with Eliot Dexter, Wallace Reid and Gloria Swanson in the leading roles, is to be started at once by Sam Wood. A. S. Levino wrote the continuity.

Plans for starting work on numerous productions are going forward rapidly at the Lasky Studio.

The Selig-Rork cast for "Rosary," it is announced, contains Lewis Stone, Wallace Beery, Jane Novak, Robert Gordon, Dora Davidson, Eugenie Besserer, Pomeroy Cannon, Burt Woodruff, Mildred June and Harold Goodwin. Production work starts this week under the direction of Jerome Storm.

A two reel classic has just been completed, titled "The Ne'er to Return Road." This is based on the prize Lambs' Gambol playlet written by Maud Skinner, wife of Otis Skinner. The direction and continuity is by Bert Bracken. The cast includes Wallace Beery, Margaret McWade, Walt Whitman, Jack Mulhall, and Margaret Landis.

Bert Bracken is now preparing the continuity for the fourth James Oliver Curwood story. The players include Lewis Stone, Wallace Beery, and Ethel Gray Terry.

William Christy Cabanne, producer of "Live and Let Live," a new Robertson-Cole release

METRO

Jack Mulhall has been engaged to play the leading male role, opposite Viola Dana, in "The Fourteenth Lover." The direction will be in charge of Harry Beaumont.

Ora Carewe is to play opposite Bert Lytell in "Lady Fingers," under the direction of Bayard Veiller. Edythe Chapman, Frank Elliot, and DeWitt Jennings, have been selected for important roles. Little Stanley Goethals will take a child part.

Eleanor Field has been named for an important role in "Little Eva Ascends," George D. Baker's production starring Gareth Hughes.

Edward Connelly has been cast for an important part in "Turn to the Right," to be produced by Rex Ingram.

Maxwell Karger has begun the production "The Golden Gift," in which Alice Lake is the star. The opening scenes will be taken in Mexico.

ASSOCIATED PRODUCERS

Production work has been completed on J. L. Frothingham's screen version of Phillips Oppenheim's novel, "Passersby," under the title of "Pilgrims of the Night." Edward Sloman had charge of the direction. Frothingham's next subject will be "The Daughter of Brahma," by I. A. R. Wylie. Marguerite De La Motte will be featured in the titular role.

The Hobart Bosworth company has been engaged in making the last scenes for "Renunciation" on a yacht off the coast of Balboa Beach. This picture is based on Emily Johnson's story of the Klondike gold rush.

Director Lambert Hillyer is making the last scenes for the new Thomas H. Ince subject "Lucky Damage." Florence Vidor and Milton Sills are being presented in the leading roles.

Douglas MacLean has returned to Los Angeles from his tour of personal appearances in Texas.

VITAGRAPH

Earle Williams is to appear next in a picture based on an untitled continuity by Bradley Smollen. The members of the cast for this subject are now being selected. Production work on "Bring Him In" has been completed.

William Duncan is at work on his new subject, which as yet remains untitled. "The Superman," William Duncan's latest work for Vitagraph, has been shipped to New York.

Larry Semon is taking the final scenes for "The Bell-Hop."

CHESTER

The first Snooky comedy for Federated, entitled "Work," was completed on last Saturday. This subject was directed by Harry Williams.

Vin Moore is directing a comedy featuring Dot Farley. Several trained animals play an important part in this picture.

C. L. Chester has left Los Angeles to personally film a new scenic. He will be gone for two weeks.

ROACH

Director Fred Newmeyer is making the final scenes for the new Harold Lloyd comedy, "The Sky is the Limit," by Hal Roach and Sam Taylor.

Noah Young is now directing "Snub" Pollard.

Warren Doane, general manager of the studio, fractured his ankle in an auto accident recently. Others in the car received minor injuries.

CHRISTIE

William Beaudine is beginning a two-reel Christie comedy with Eddie Barry and Helen Darling. No title has been chosen.

Scott Sidney is directing Josephine Hill and company in "Eat and Be Happy," a Vanity Comedy.

Director Fred Sullivan is directing Henry Murdock and others in a Gayety comedy, "Oh, Brother."

Alice Calhoun in her new Vitagraph production, "Peggy Puts It Over"

UNIVERSAL

Herbert Rawlinson will be starred in "The Black Bag," Louis Joseph Vance's mystery story.

"The Girl Who Knew All About Men," a comedy drama by Roy Clement, has been selected as the next vehicle for Marie Prevost. King Baggott will direct. Harry Myers has been cast in role opposite the lead.

Art Acord will be starred in "Winning of the West," a serial by Ford Beebe. Edward Laemmle will be the director.

The title of the first starring vehicle for Miss DuPont has been changed from "The White Peacock Feather" to "The Rage of Paris." Jack Conway has been assigned as the director of this subject. Universal has purchased "Ropes," a one-act play by Wilbur Daniel Steele as the next vehicle for Miss DuPont.

EATING 'EM UP!

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HALLROOM BOYS COMEDIES

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FEDERATED FILM EXCHANGES of AMERICA, INC.

Music and The Picture

Music in Your Theatre

"What Has Been Your Most Successful Musical Experiment"

By Charles D. Isaacson

Author "Face to Face with Great Musicians," Etc. Editor "Our Family Music" Page, N. Y. *Globe*

I want to publish the stories of musical motion picture successes, and widen the scope of our relationship. We have been honored in the confidences and co-operation of readers everywhere. Without exaggeration, it may be said that over a thousand exhibitors have been in intimate contact with your music editor at some time or other—on some problem or other.

Tell me what has been the most successful musical stunt you have ever staged. This might be an entire program, a special scoring of a picture or a musical number on a program.

Write down in your own way the story of that particular idea—tell in detail what you did, how you exploited it, and how the public responded. *And why you think it was so much worth while.* Just what did it *teach, demonstrate or prove?*

A symposium of these stories will be of tremendous value to the rest of the News readers, who have joined hands around this editorial board. What has been done in one city can be duplicated anywhere. And the broadest visioned executive, the man who is glad to open his secret archives for his contemporaries and colleagues will be rewarded in the old biblical manner "he who casts his bread upon the waters," etc.

Photoplaying and the Music Teacher
By Robert N. Watkin

THE music teacher perhaps more than anyone else, recognizes that music is a great and growing force in the civic welfare of a community.

The music teacher responds nobly to any effort made to improve the taste for music, and I therefore feel sure of the co-operation of music teachers in any efforts to improve music in the play-houses of Texas. That is my plea here today. You teachers have a wide influence, and when you realize that every year the moving picture houses of this country are bringing to their millions of patrons music in some form or other, you can readily believe that they exert a tremendous influence on the musical development of a community. While those who attend picture shows are unconscious of music's appeal, the appeal is there, and involuntarily the patron is affected.

These facts were largely the important ones that were brought out in the motion picture-music conference, held in New York City last January. In calling this conference Charles D. Isaacson, music editor of Motion Picture News, said:

"The time has come for a concerted action on the part of the musical and motion picture interests for an alliance which will have for its aim the simplification of motion picture music, an alliance which will serve both musician and motion picture interests for the mutual welfare of the industry and arts; an alliance which will further the movement to bring good music into the motion picture theatre as a means or the development of the development of the highest type of picture patronage.

"The time has come for a definite move in this direction. The first national conference will be important not only for what it accomplishes, but for what it sets in motion and for the goal toward which it moves.

"The best way to make musicians understand the theatre needs and to make the theatre men get the most out of a musician is for both interests to know each other intimately and to make their plans in common."

The music picture convention brought out already one idea: That the theatre generally succeeds which has learned that music enables the proprietor to give his theatre a personality, an atmosphere, which makes lasting patrons.

The conference clearly brought out also the idea that music in picture theatres is second only to the picture; every picture show manager therefore becomes an impresario for better music.

Women are recognized as leaders in all educational movements, and women even more than men realize that of all the liberal arts, music has the greatest influence over young people.

It has been truly, "As is a nation's music, so is that nation in morals." It is important that the right kind of music be heard in our picture shows. Music in this country is for the masses, but we must not presume that the masses do not want good music. Give them a chance.

The motto of the music department of the federated clubs is: "To make good music popular and popular music good." That would be a splendid motto for the Music Teachers' Association. In this way America will come into her own as the leader of the world in music.

Wanted: Students for the Wood Wind

THERE'S ever so much more of a need for flute, clarinet, oboe, bassoon, than for piano, violin and 'cello, that the clever entrant into musical circles will think matters over carefully and see what he can do which will make it easier for him to succeed.

The obvious instruments to choose in making a musical career are piano, violin and 'cello, but as the saying goes, the words are full of those who play them well. The unusual and hence the less popular instruments are in the wood wind section of the orchestra. Would you believe it, when you hear that it is the most difficult thing in the world to find enough artists on the flute, clarinet, oboe and bassoon to go around? When a conductor wants to fulfill his long latent ambitions, to head a genuine symphony orchestra which can compete with the other standard bodies, he finds himself balked. Where can he get a wood wind section?

The moral is plain.

If you want to become popular with the conductors of orchestras, learn to play one of the wood wind instruments and do it so well that all will be competing for your services!

Walter Damrosch, who recently offered scholarships for oboe players brought that matter to a focus. He declared that the condition would be ludicrous if it were not so disastrous in its effect. If an oboe player might only divide himself into a hundred parts he could immediately obtain a hundred engagements! Mr. Damrosch some years ago went to France and actually imported the musicians he needed and made it attractive for them to stay in America. And Mr. Damrosch made his orchestra a success. When he was in France during the war he started a school for army band musicians and would have turned out several excellent artists in all instruments, but the armistice ended activities.

Those who go into music as a profession have in mind the desire to do something artistic or something that pays well—or both. If the reader is seeking an activity requiring expert and specialized knowledge which will be highly interesting and lucrative, this is a field to consider seriously. The opportunities are unlimited, the competition is comparatively nothing. Outside of a few masters of the instruments, America is a deserted plain. With the growth of the orchestra and opera idea in this country, the demand is growing. Every new motion picture theatre which wants to make a showing is installing a full orchestra—and what is an orchestra without its wood wind? Every band needs its wood wind.

SUCCESSFUL ARTISTS IN FILM CIRCLES
(Open to All Who Measure Up to the Title)

Amanda Brown, the colorature soprano, who occupies a foremost position in motion picture theatres, left this week for her home town, Williamsport, Pa., where she intends to remain for the months of July and August.

Miss Brown completed a very successful season in New York, confining her appearances to the New York and Brooklyn Strands exclusively. This remarkable artist appeared under the direction of the New York Concert League at 1664 Broadway, singing at these theatres practically a solid season, finishing last Saturday at the New York Strand, where she appeared in the prologue to "Cabiria."

The long term engagement of Miss Brown at these theatres is unprecedented and both Manager Joseph Plunkett and Edward Hyman are looking forward to re-engaging this remarkable artist for the coming season.

Another New York Concert League artist who has been placed in the Metropolitan district is Leon Zario, the young tenor who appeared at the New York Capitol in the title role of "Pagliacci." Zario recently returned from an extended tour of the leading picture theatres through the Middle West and South, returning East in time to open the New Branford theatre in Newark for the Fabian interests. He begins an indefinite engagement at the Brooklyn Strand theatre for Edward Hyman this week.

WELL KNOWN MUSICIANS AVAILABLE FOR THEATRES
(Inquiries May Be Sent in care of Music Department)

During the visit of the San Carlo Opera Co. here last Fall, the name which was on every one's lips, and which inspired the speculators to raise their prices for his performances, was that of Vincent Ballaster, the young Spanish baritone, who has been engaged by Mary Garden for the Chicago Opera next season.

Born in Valencia, he studied painting up to the age of eighteen, when the Mayor of the city heard him sing, and secured him lessons with the famous Jean de Rezske. After two years in Paris he made his debut in Pagliacci (the role of Tonio is one of his greatest interpretations). He made a big name for himself in Italy, whence he toured South America and Mexico along with Rosa Raisa and Stracciari.

He is now singing in the Buenos Ayres Opera, and will return here in the Fall for his work in concert and with the Chicago Co.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

New Metropolitan Theatre Opens in Atlanta

Sig. Samuels Proud of His "Dream" House

The new Metropolitan theatre, Atlanta's newest motion picture theatre was formally opened to the public on July 4, and proved a most interesting and auspicious occasion.

The theatre is located at the corner of Broad and Luckie streets, an ideal site, being opposite one of the city's most popular downtown hotels, half a block from three others and in the heart of the city's best business district.

It is built of cream brick, cool and restful to the eye, and an ornament to its section. It is a block long, running from Peachtree and Broad, down Luckie street to the corner of Forsyth street, and occupies one-fourth of a block in width. It is six stories in height, three stories being occupied by the theatre, the remaining three stories being modern up to date offices. It is worthy of comment that the entire list of offices were leased before the foundations for the theatre had been dug. The rental from the offices will be more than sufficient to cover the cost of operating the theatre, so that the entire income from it will be "pure velvet"—which again demonstrates to

David Love, conductor of the Metropolitan orchestra, and a native Georgian, began his musical career in Atlanta at the age of three and a half years. Since then he has been a very vital part of the city's musical life. Two years ago when he came out of the army from overseas service he took charge of the Criterion orchestra and now that he is assuming the direction of the Metropolitan musical organization of twenty-one pieces he will continue to supervise the Criterion orchestra

Sig. Samuels, owner of New Metropolitan, Atlanta

Atlanta that Sig. Samuels, owner of the Metropolitan, is both a canny and a shrewd business man.

The entrance to the theatre is from Broad street, and the outer entrance has been done in soft, dull sapphire velvet, and gold, with a box office of copper grill work and Tennessee marble. The huge poster frames at either side of the box office are sapphire blue velvet, framed in gold, the specially hand-drawn cards, oval-shaped, edged with gold, and done on soft, cafe-au-lait cardboard.

These frames hold cards on which the entire program is given, together with the hours of each performance.

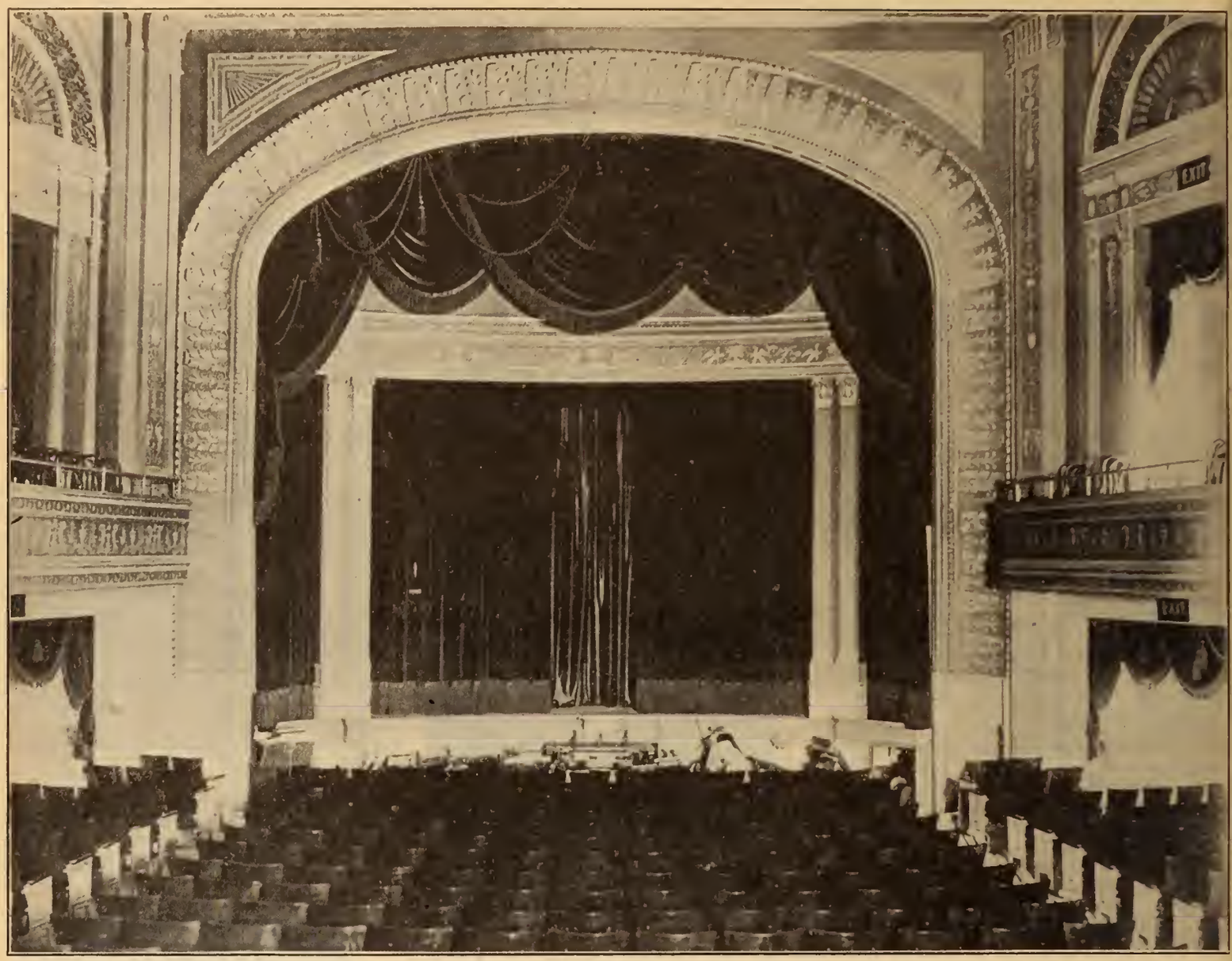
Stepping inside double-glass storm doors, one enters a lobby that is done in blues and bronzes, with Tennessee marble. The poster frames are all of gold, with sapphire blue velvet mats, cards in pale, soft brown, edged with gold, with stills attractively placed. Every poster ,or bit of advertising paper is special hand-drawn by Stoufer, who has, for several years, been in charge of all such work for the Criterion, the older sister house of the Metropolitan.

Leaving the lobby, one enters the house proper. Here is a rather broad "promenade," carpeted in dull, soft brown. At either side are broad, shallow steps of Tennessee marble, with tall, hand-carved balustrades over which have been flung, with careless grace, some really excellent Persian prayer-rugs. The bottom balustrade of each staircase holds a tall, shaded electric light.

The color scheme of the theatre is a blending of soft tan—cafe au lait—and browns, shading together so harmoniously that the effect is one of airy simplicity and charm. The relieving notes of color are in the Wedgewood medallions—ivory white figures on a background of delicate green-blue, an indeterminate shade, beneath the lights that is distinctly restful. The delicate coloring is made more effective by the contrast with the grills of weathered copper in the box partitions, balcony railings and ventilators. Under the tints and shades of various coloring which the theatre takes under the skilfully arranged art lights, the effect is unusually good.

"The Metropolitan theatre will be operated as a motion picture and music theatre exclusively," said Willard Patterson, manager of the Criterion, and who is to manage the Metropolitan. "It was designed for that purpose alone, and was not designed so that it

Willard C. Patterson, managing director of Sig Samuels' Metropolitan and Criterion theatres, was given an ovation when he appeared on the stage of the Metropolitan at the brilliant formal opening Monday evening, July 4th. Mr. Patterson has been associated with Sig Samuels for five years and his experience in the show business covers a period of twenty-one years. To him more than to any other individual goes the credit for the substantial financial success of the Criterion and an even brighter future is predicted for him in the administration of the Metropolitan



Metropolitan, Atlanta—View of the stage showing curtains and draperies which are of a rich combination of gold and green velour

could be converted into a regular theatre later on. There will be no vaudeville acts in connection with the pictures."

And so the stage is designed principally as a background for the motion picture screen. It is curtained in dark green velour, and old gold. Beneath this is a curtain of dull, old blue that makes a beautiful drape for the screen during overtures.

On either side of the stage are boxes done in the same color scheme, with weathered copper grills as petitions, and gilt chairs upholstered in tans and browns.

The downstairs part of the house seats 950, while the boxes and the balcony bring the seating capacity up to 1,700.

The seats throughout are done in brown, upholstered, thirty inches apart.

The mural decorations are a matter of pride with the management of the house, and deservedly so, as they are the work of A. Vollmer, and Mr. de Pomorski, his able associate, who did the decorations for the Capitol theatre, New York.

"We have done larger theatres and many of them," said Mr. Vollmer, "but never have we been more pleased with our work than with the decorations of the Metropolitan."

The dome of the theatre attests most brilliantly the quality of this work. The dome is done in gold, with airy, graceful figures in bas relief. For all the size of the dome, the effect is graceful and dainty, and no one wonders why Mr. Vollmer is pleased with his work.

Climbing the stairs, one enters the main promenade, carpeted in soft, dull brown and golds and a faint, elusive touch of blue. There is one beautiful divan, in gold and brown, in Jacobean oak. There are comfortable chairs, where one may recline at one's ease, and meet one's friends.

Mounting three low steps, one comes out on a balcony built out over the street, catching every vagrant breeze. This balcony is paved in dark red, Moorish tiles, and a square wicker table. The chairs and settee are upholstered in brown and gold and blue cretonne, and there is always a low copper bowl full of fresh flowers on the table. This little outdoor sitting room has already proved to be the most popular spot in the theatre, for meeting one's friends, or waiting for the beginning of the program, when one comes in in the middle of it.

At the left of the little balcony-sitting-room, is the ladies' parlor, in green and rose and cream—gay old-fashioned English chintz, and a long, cozy chaise-lounge, comfortable chairs, and with two maids in attendance. Instead of one or two dressing tables, with a crowd of women always fighting for space to powder shiny noses, this rest room has two whole walls done in mirrors—one long mirror on each wall, covering that entire wall. There is a glass-covered cretonne shelf running beneath these mirrors, and eight small dressing tables before each shelf. There is always powder, rouge, eye-brow pencil, and similar aids to feminine beauty. There are phones, too, for Milady's convenience.

At the right, opposite this room, is the manager's office, a model of coolness and comfort.

The men's smoking room is at the right of the entrance, on the first floor, down a flight of red-bricked stairs. It is tiled in the same dark-red tiles as the balcony, and furnished in solid, masculine looking mission, all in the same Adam period as the theatre. There are also plenty of phones, and there are smoking stands, cigarettes and cigars.

The operating room is a model of its kind, and houses two especially built Powers 6B machines, and with a specially built "color-dissolving" light.

The pipe organ is another item of special interest, being designed by Charles Sheldon, city organist for Atlanta. There is an echo organ placed in the back of the theatre to add to the effect of the main organ, which will be in the hands of George Lee Hamrick, a native Georgian, and a fine musician.

Perhaps one of the most unique features of the theatre is the installation of the Acousticon, in the orchestra pit, for the benefit of all deaf, or hard-of-hearing patrons who wish to enjoy the music. When these patrons enter the theatre, they are shown, by the usher, to a seat

where the attachments may be applied, so that they need not be deprived of this by no means inconsiderable part of the program.

The house is cooled by means of the typhoon system — twenty-two big fans being used "mainly for psychological effect," as Willard Patterson expresses it.

With the exception of one magnificent chandelier on the mezzanine, there isn't a single unshaded electric globe in the place. All lighting is the indirect system, the globes in coves shaded with pale golden silk, with golden tassels.

There are individual shaded globes at the end of each aisle, so that there is no stumbling about, when patrons come from the lighted street into the darkened theatre.

When the theatre is filled with 1,700 people, it can be emptied in a little more than two minutes, by means of sixteen fire exits. The theatre has been made as fire-proof as possible, and nothing, no matter how slight, has been left undone to add to the comfort of the patrons.

Iced water has been piped to all parts of the house—and if anything more can be done for comfort, the management would be pleased to know it, so that they could add it to their list.

Sig Samuels, who is responsible for the Metropolitan theatre, has been, for several years, a power in the motion picture industry of Atlanta. It is said that the only thing he ever lost in the game was his hair—and he still has enough of that to make a trip to the barber necessary.

He came to Atlanta twenty-five years ago, without a dollar. He has made all of his money in Atlanta—and there is considerable to his credit in the way of bank stocks, real estate and business houses right here in Atlanta.

His first theatrical venture was six years ago, when he bought a half interest in the Alpha theatre, a little "storeroom" house in Whitehall street, that has proved a veritable gold mine. The Alpha has weathered all fashions in pictures—the first massive four-reel productions, regular programs, and finally serials and short subjects. But Mr. Samuels has held on to it throughout—as a sort of good luck piece.

He next bought the Savoy, and, five years ago, on the Fourth of July, he opened the Criterion theatre to the public. Straightway, it took its place as Atlanta's most popular theatre, and has built up, in the past five years, a following as loyal and steadfast as the old friends we read about—and none too often, find in real life.

"The Metropolitan theatre is a hope — a dream—realized" said Mr. Samuels. "And now that I have realized that dream, I shall build no more theatres."

Willard Patterson, who, in addition to managing the Criterion theatre, will manage the Metropolitan, has been in the show business practically all his life. In reality, he left the classic shades of the University of Georgia, to go out as advance agent, property man, and scene shifter for a perapatetic minstrel show that didn't have any more idea of its bookings than Patterson had of riding in a Pullman car.

Pat's friends—which means everybody that knows him—were not a bit surprised when Mr. Samuels did not send to New York for a manager—they knew that with Pat he didn't have to.

Mr. Patterson is one of the livest, most up to date exhibitors in the territory, and a showman of proven ability.

Among the firms who were interested in seeing that the Metropolitan was one of the finest and best equipped theatres in the southeast were the following:

Metropolitan, Atlanta—View of the mezzazine leading to sun parlor, showing a few of the floral tributes, among which was the vividly beautiful piece from the Associated First National Pictures, Inc., appropriately designed in the form of the First National trade mark

C. K. Howell, 35 Poplar street, architect.
F. E. Golian, 33 Poplar street, structural steel
V. H. Kreigshaber, building materials.
Spiker & Loos, engineers.
W. E. Brown, decorator.
A. Vollmer, mural artist.

Artral Window Company, odd and unusual small windows.

Dictograph Company installed indoor telephones and acousticons.

Nicholas Power Co., Gold street, N. Y. (local, Southern Theatre Equipment Co.), projectors.

Minusa gold fibre screen installed by Southern Theatre Supply Co., Atlanta.

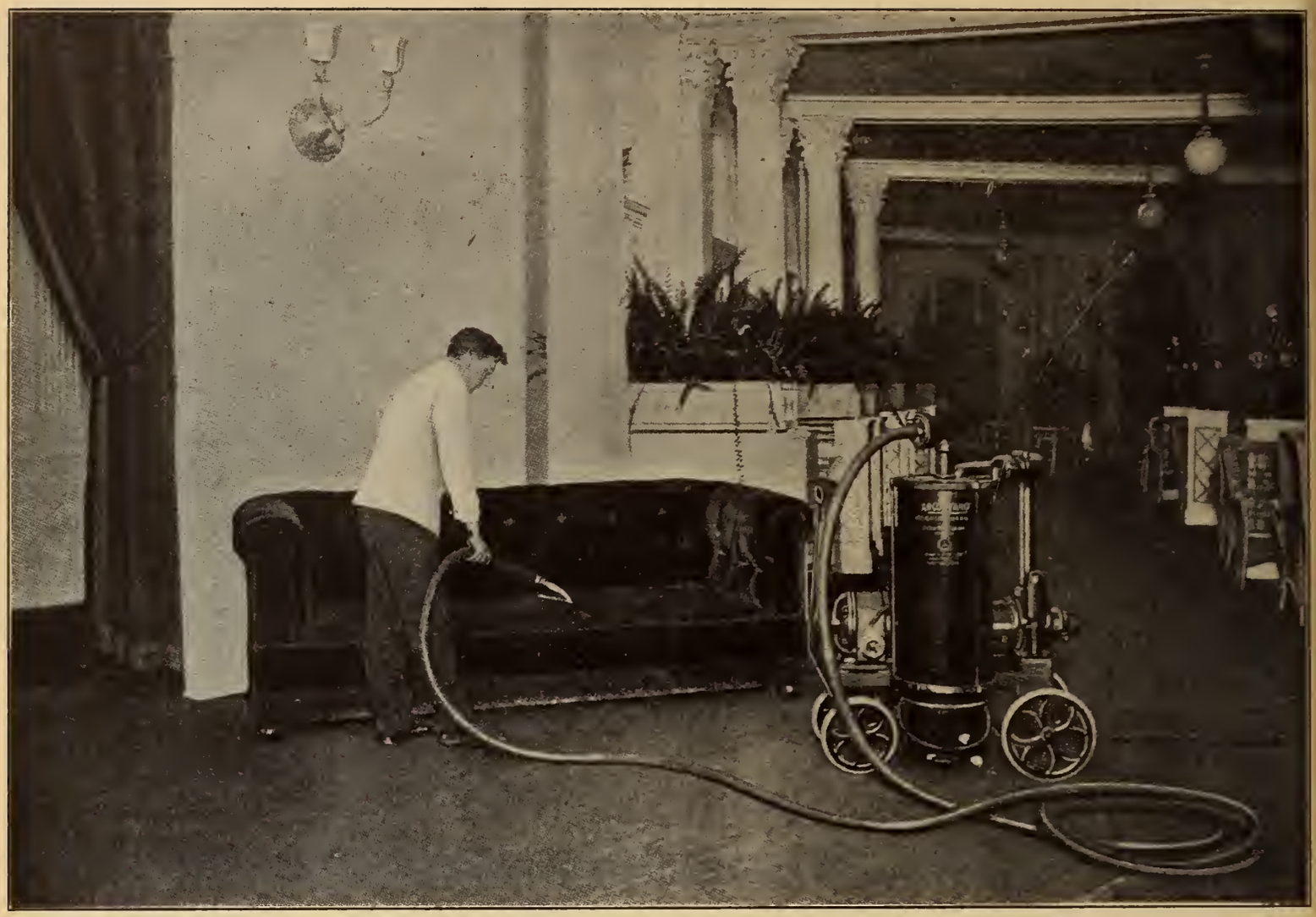
Motor generator by General Electric Co.
Chairs by Andrews Seating Co., Chicago.
Typhoon Co., fans and ventilators.

Electrical work by McKinley Co., Healey Building.

The Metropolitan theatre is a member of the Associated First National Exhibitors' Circuit, and their pictures will be chosen from the very best of the independent market. The feature picture for the opening, July 4, was Marshall Neilan's "Bob Hampton, of Placer," following the second week with Charles Ray in "Scrap Iron."

A bright and interesting future offers for the Metropolitan theatre.—Gaddis.

Metropolitan, Atlanta—Rear of lower floor showing stairway leading to balcony, glimpse of promenade and door leading to men's smoking room at the right



The above photograph gives some idea of how the Arco Wand outfit works

Vacuum Cleaner Truck Solves Theatre Owners Problem

Show Houses Easily Kept Attractive by Machine

In providing for the comfort of his patrons, one of the first problems which the progressive owner of a theatre has to contend with is cleanliness and sanitation. A clean attractive theatre makes a lasting impression on the patron, who is seeking his recreation naturally remembers the show house where he has found the most ease and comfort.

Moving picture houses especially, where large audiences of different classes of people are coming and going at all times, must have all parts spotlessly clean in order to make the patrons get the feeling that they really are at home in the place.

An unclean show house is one that will rapidly lose its patronage. The one where sanitary cleaning has produced the spotless house is the theatre that invites and attracts the public.

The problem of providing an adequate method of quickly cleaning a theatre at a low cost is one that has confronted the moving picture theatre for some time. A practical way for cleaning every part of the theatre in the cheapest possible manner has long been sought.

One method that has been rapidly gaining favor through its thoroughness and despatch and is being used by many exhibitors at present is the truck vacuum cleaner. The problem of reaching every section of large houses with quickness has been solved by this machine.

This has been used to great advantage in cleaning the carpets in the aisles and boxes, draperies and coverings of comfort rooms, carpets in the lobbies, halls and stairways, the cloth seats and the drapings and other cloth decorations about the stage.

The vacuum cleaner truck system of cleaning is one that requires but little cost to install. The motor rests on rubber tire wheels so that every section of the theatre can be reached. Current for this durable one-half horsepower machine may be taken from the fuse box that controls a floor or a section of lights. No installation of new sources is necessary. The cleaner operates on a 110 or 220 volts, direct or alternating current.

Popularity of the machine is largely gained through its simplicity, as it can be successfully operated by women or the most unskilled labor, reducing exceptional results at very small costs.

The Arco Wand Truck Vacuum Cleaner, manufactured by the American Radiator Co., is being used in many of the large moving picture houses of the country. Some of the houses in which this machine is being used are as follows: Anniston theatre, Anniston, Ala.; Biograph theatre, Chicago, Ill.; Chateau theatre, Chicago, Ill.; Central Park theatre, Chicago, Ill.; Colonial theatre, Columbus, O.; Commercial theatre, Chicago, Ill.; Covent Garden theatre, Chicago, Ill.; Crawford theatre, Chicago, Ill.; Crown theatre, Chicago, Ill.; J. F. Farrell (Picture theatre), Ellensburg, Wash.; A. J. Felley, theatre, Hazelton, Pa.; Ferry Field theatre, Detroit, Mich.; Frederick Meroy thea-

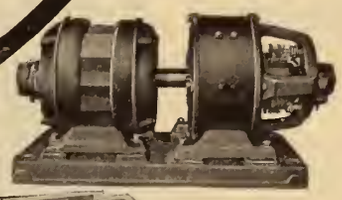
(*Continued on page 704*)

INDEPENDENT ARC CIRCUITS

Allow the simultaneous operation of two or *more* arcs of different amperage.

Westinghouse Motion Picture Equipment possesses this and all other essentials to first class projection.

Westinghouse Electric and Mfg. Co.
East Pittsburgh, Pa.
Offices in all Principal Cities



The Dixie Theatre, Athens, equipped with Westinghouse Motor-Generator set and equipment.

Some of the Essentials of First Class Projection

—A steady uninterrupted arc—obtained by a combination of constant voltage and constant current.

—Change-over without danger of interrupted, diminished or unsteady illumination of the picture.

—Current easily and quickly adjustable to meet conditions.

—Projection of picture—projection of slides, and use of spot light simultaneously.

—Simplicity—quietness and efficiency.

Westinghouse

Here are the Exhibitors at the recent Ventilation Show held in the show rooms of the N. Y. Edison Co., 15th Street and Irving Place, N. Y.

Ventilation Show Demonstrates How Movies Are Kept Cool Despite Heat

Many Theatre Men Visited Exhibition in Edison Co. Show Rooms

In these sweltering days when Old Sol joins forces with humidity to make it just as uncomfortable as possible, to be able to keep cool is the average person's highest ambition. And even that, we seem to have little chance of achieving.

Then, along comes the New York Edison Company with the idea of showing how easy and simple it is to be cooled off.

By their exhibit the company made Irving Place and Fifteenth Street just about the coolest place this side of the North Pole. The show was held from June 20 to 29, but so great was the demand for the continuation of the Ventilation Show that the closing date was postponed until the twenty-ninth.

The ventilating companies and cooling exhibitors made the mercury in the thermometer do a nose dive. It went down and stayed down so that the show was a regular magnet, according to the manner in which it drew the gasping crowds in.

(*Continued on page* 698)

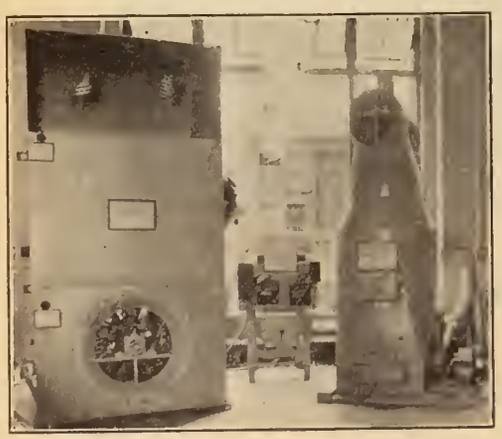
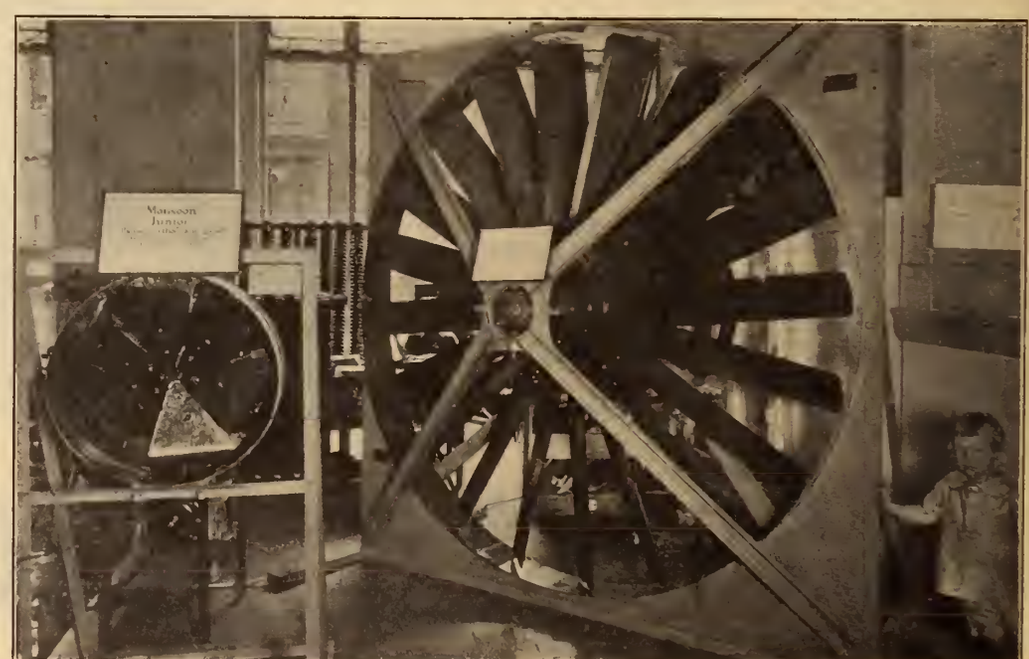


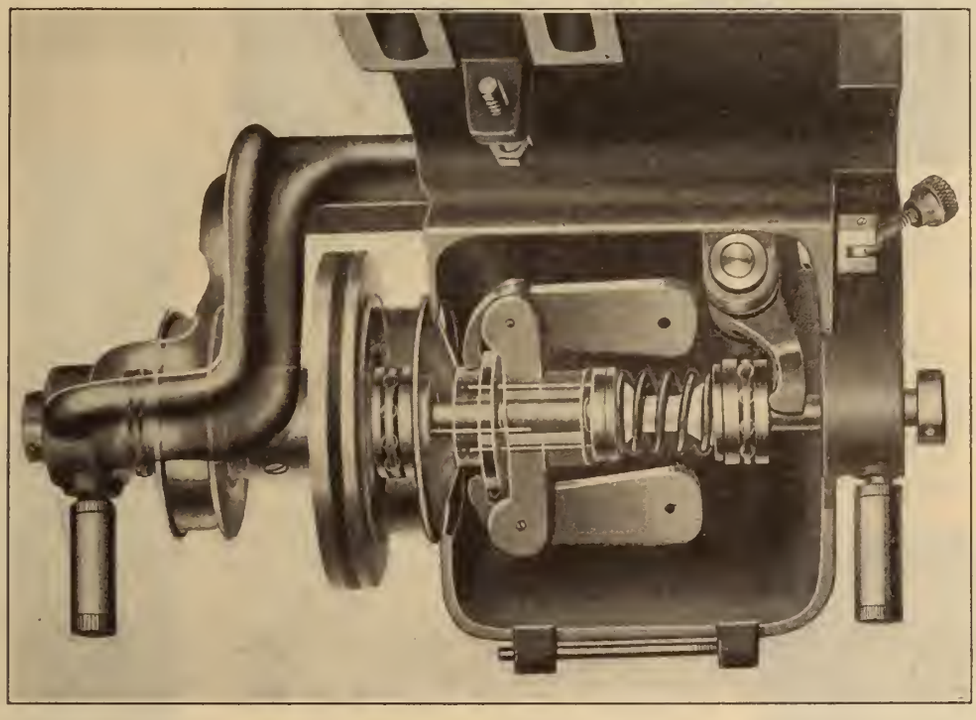
Exhibit of Skinner Bros. This firm now have a N. Y. office



" Monsoon Dailey, Jr.," demonstrating one of his daddy's big Monsoon fans at Edison Co. exhibit

Progress
DEPEND UPON POWER'S

THE NEW POWER'S
GOVERNOR TYPE MECHANICAL
SPEED CONTROL



SIMPLICITY

ESSENTIAL ELEMENTS ARE—A DRIVING DISC, A DRIVEN DISC, A GOVERNOR, AND A COIL SPRING—ALL OPERATING CONCENTRICALLY AROUND A COMMON SHAFT.

DEPENDABILITY

FACES OF DISCS ARE HELD IN CONTACT BY SPRING, TENSION OF WHICH IS AUTOMATICALLY CONTROLLED BY GOVERNOR. NO SIDE THRUST ON BEARINGS. NOT AFFECTED BY ORDINARY VOLTAGE FLUCTUATIONS.

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SPEED OF MECHANISM MAY BE REDUCED OR INCREASED ALMOST INSTANTANEOUSLY.

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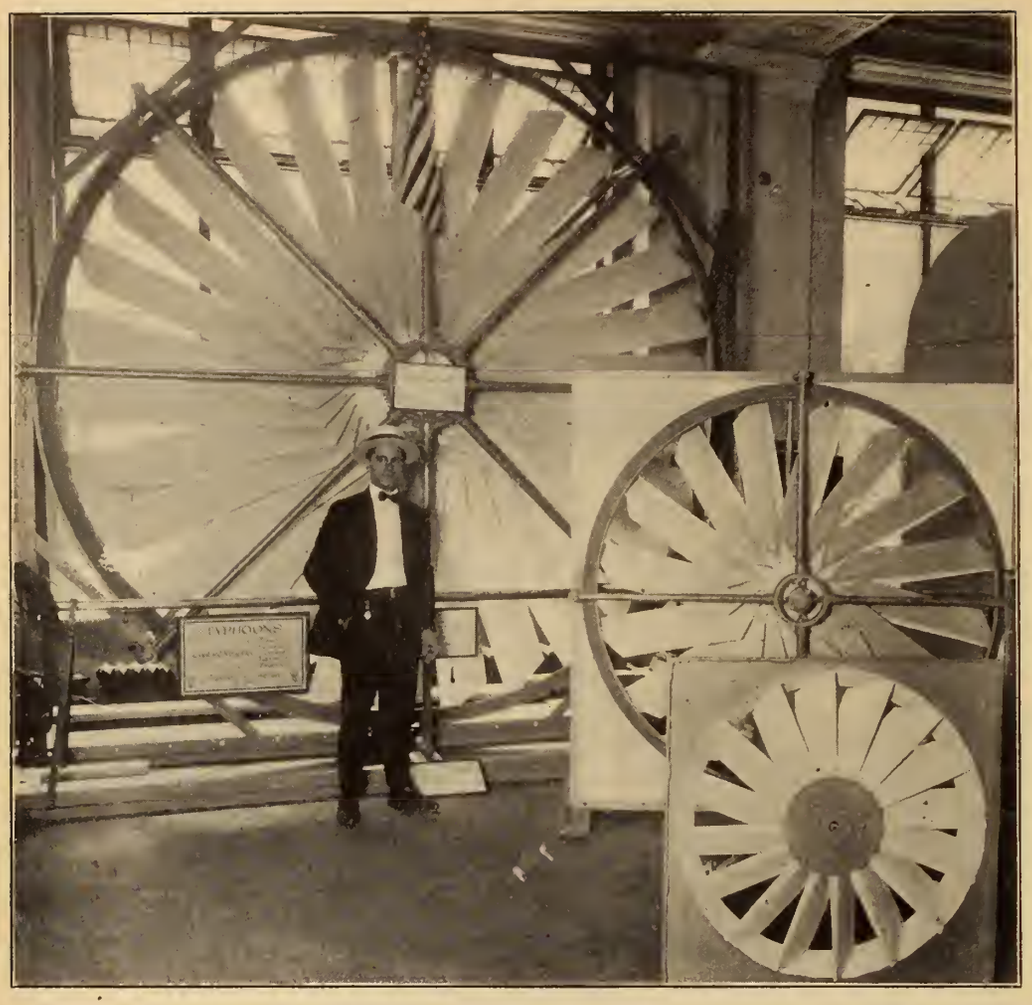

Manager Flack standing in front of the giant Typhoon fans at Edison Co. Show

Getting relief from the heat they were loath to leave. They were cool and they wanted to stay cool.

Exhibitors of all kinds of cooling and ventilating devices were lined up at the Ventilation Show. Patrons were pleased with the great twelve foot fans that kept the auditorium filled with fresh cooling air.

Exhibitors, showing every cooling device from the very small fan used in the waiting rooms, to the systems that keep moving picture houses comfortable, were represented.

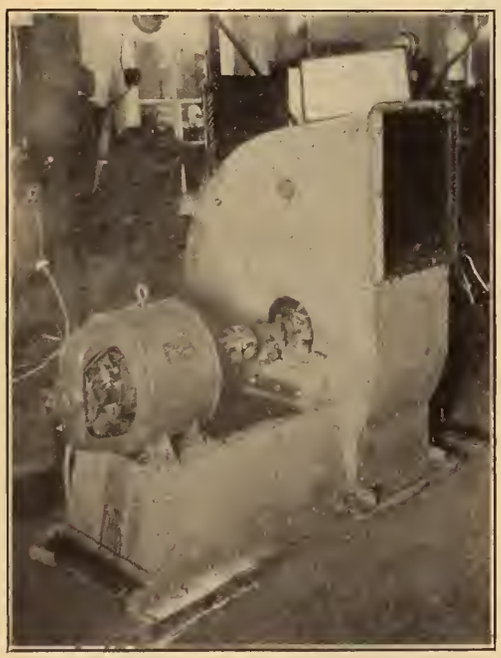

Exhibit of the American Keith Co. at Edison Show

The exhibitors were as follows: American Radiator Co., American Keith Co., Batterman Truitt Co., Buffalo Forge Co., Carrier Air Conditioning Co., Centrifugal Fan Co., Clarage Fan Co., Crucet Manufacturing Co., Diehl Manufacturing Co., General Electric Co., A. C. Gilbert Co., Hunter Fan & Motor Co., Ilg Electric Ventilating Co., J. Jorgensen, Lynn Air Conditioning Co., Monsoon Cooling System, L. Plaut & Co., Robbins & Myers Co., Skipper Bros. Manufacturing Co., Typhoon Fan Co., Westinghouse Electric & Manufacturing Co., and L. J. Wing Manufacturing Co.

Supply Men Organize a Screen Club

The Screen Club of Oklahoma City was launched last week, and will be conducted on the same lines as the Lions, Kiwanis and other business clubs.

T. R. Richards, branch manager of the Independent Film Service, was chosen chairman, and H. W. Ferguson, of the Dixie Film Company, Secretary. The club will meet semi-monthly, and exhibitors from all over the state will be welcomed as guests. Charter members in attendance at the first meeting were Brainard of the Associated First National; Hall, of the Western Film Corporation; Cosman, of the Yale Theatre Supply Company; Anderson, of the United Theatre Supply Co.; R. C. Cobb, of the Enterprise Distributing Corporation; Tritch, of the R. D. Lewis Company; Abrams, of the Peacock; Eklins & Krelow, of the Vitagraph; Ryan, of Robertson-Cole; Middleton and DeWalt, of Hodkinson; Kyle, of the Oklahoma Film News; Davis, of the Emergency; Bedde, of the First National; Gibbs, of the Emerald; Harris, of the Oklahoma Specialty; Smith, of Fox; Pickrel, of Pathe; Kleck, of Southern Theatre Supply Co.; Dick Garvin and Tommy Wickham, of the First National; Richards of the Independent; and Ferguson, of the Dixie.—Noble.

New Brooklyn Theatre

John J. Cunnion and Michael Baumann are building a theatre at Red Hook Point, Brooklyn. The new house is fireproof and thoroughly up-to-date in every respect. The cost is about $70,000.

Plan New Movie in Flushing

An old colonial dwelling at Broadway, near Main street, Flushing, has been purchased by the Long Island Theatres Corp., First National Producers, who are planning to erect a moving picture theatre there. Albert Swasey is the architect.

Vertical "motor in head" exhaust fan, Goodwin Theatre, Newark Centrifugal Fan Co.

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Projectionists Report That New Condenser Has Proven Its Worth

Fifteen Per Cent More Light Made Possible by Paramount Condenser

The new Paramount Condenser, which was put on the market recently has proven its worth, according to reports received from projectionists who have used them. This condenser was recently brought from France by M. H. Tromba, an importer of lenses and optical glasses, and when tested showed results that satisfies all the claims advanced by its makers.

Made of pure flint glass by a special process by which they are annealed and toughened the condensers have also proven to be free from discoloration usually found in condensers, it is claimed.

Chief Engineer of Projection Rudolph Miehling, of the New York Capitol theatre, where the Paramount Condensers have been used with an arc of 120 to 170 amperes, says, "After giving the plane convex condenser lenses a thorough test and a rigid trial, I have found that they do not pit or crack as a majority of the lenses we have tried. No others we have tried have given us much definition, and in general, under equal conditions, I will state that these lenses are superior to any I have used."

The new lenses are said to make it possible to project at least 15 per cent more light on the screen. After making tests in their laboratories the Precision Machine Co. endorses the Paramount Condenser.

The new Paramount Condenser is also being used by the Princess Amusement Co., of Lincoln, Neb., which operates fifty-three theatres, and by the Stanley theatre, Philadelphia and many other theatres.

Plans are also being made at present to put a new projection lens shortly on the market.

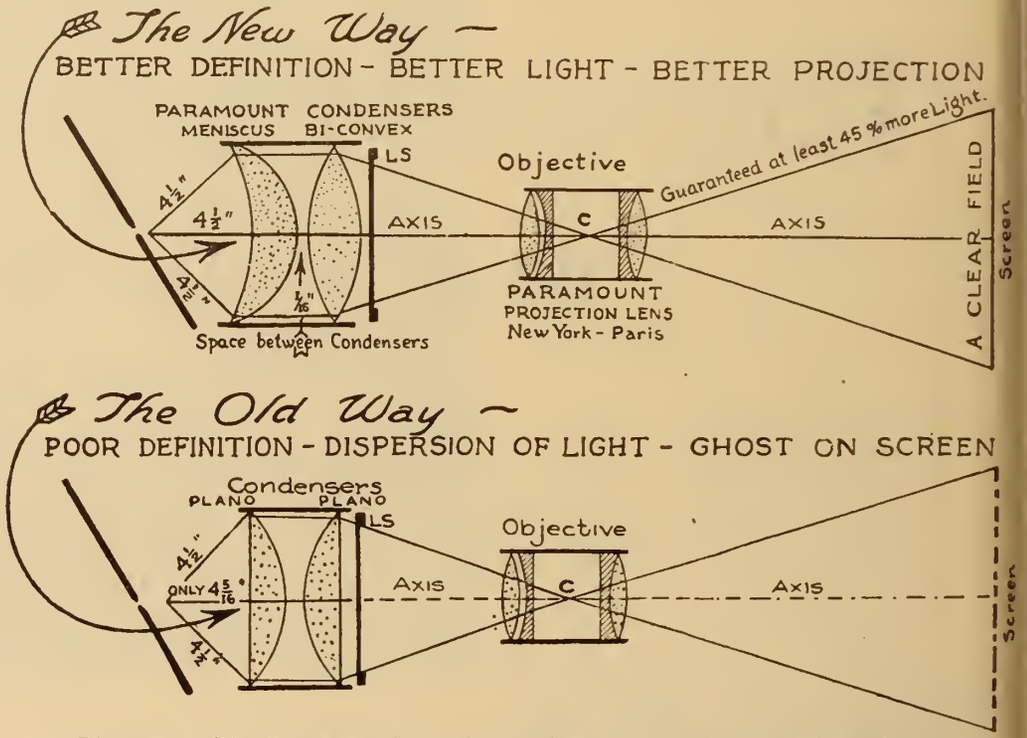

Diagram used by Paramount Lense Corporation to show value of their condensers

Exhibitors Can Now Have Own Fan Magazine

Through the Motion Picture Post, a new fan magazine, giving news about stars and pictures in general, the exhibitor is now able to distribute a first-class artistic publication to all his patrons, each month, at no cost to him.

The Motion Picture Post has been in existence but for a short time but their subscriptions now number close to a quarter of a million copies.

The purpose of the Post is to advertise to the exhibitors' clientele more fully and at less than newspaper space rates, the pictures and stars he has booked to present advance publicity of his program in such a form that every reader will want to see it, and to give his patrons news about the stars and pictures in general so that they take a personal interest in the subjects, are enabled to discuss them with some degree of authority, and thereby become one hundred per cent fans.

Few house organs achieve the above results. The Post has, however, already proven its worth and the Motion Picture Post boasts of the following subscribers: Stanley Co. of America, Gordon Olympia Circuit of New England, R. D. Craver's Theatres, Majestic Gardens of the Butterfield Circuit, Fabian Enterprises of New Jersey and other live exhibitors throughout the country.

Motion Picture Post have opened offices at 251 West 19th St., and their policy is being supervised by P. E. Cudlipp.

They are pushing ahead fast and have lined up many subscriptions for September, when exhibitors intend to adopt the Post as part of their coming campaign.

They have adopted the slogan, "There'll Be a Motion Picture Post in Every Home."

Paul E. Cudlipp, general manager of the new Motion Picture Post

Columbia Amusement Co. Opens New Theatre

After being remodeled and rebuilt, the Columbia theatre at Kittanning, Pa., has been recently reopened. The theatre is owned and operated by J. D. Brown, who also operates theatres of the Columbia Amusement Co. at Brookville and Clarion, Pa. The services of Paramount exploiteer for that district, William N. Robson, were called in by Mr. Brown in reopening his house. Robson got in touch quickly with the public by inviting every child under two years of age to see the performance free if accompanied by his parents.

Rain Causes Delay in Work on Studio

Work on the Interstate Motion Picture Corp.'s studio at First and Clay Streets, Richmond, is progressing exceedingly slow and General Manager Irving has become restless due to the fact that the contractors are about three months behind with the work. Various reasons are assigned for the delay, much of which is attributed to the long rainy spell in May, which was followed by the strike of the bricklayers shortly after. Mr. Irving is rather optimistic of the possibilities of the new company and is hoping that the building will be ready for occupancy in the very near future.

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Yours very truly,
ASCHER BROS.
Chicago, Ill. (Signed) Lewis P. Newhafer.

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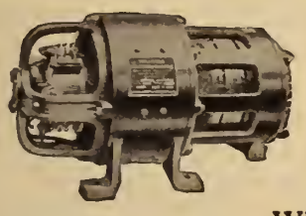

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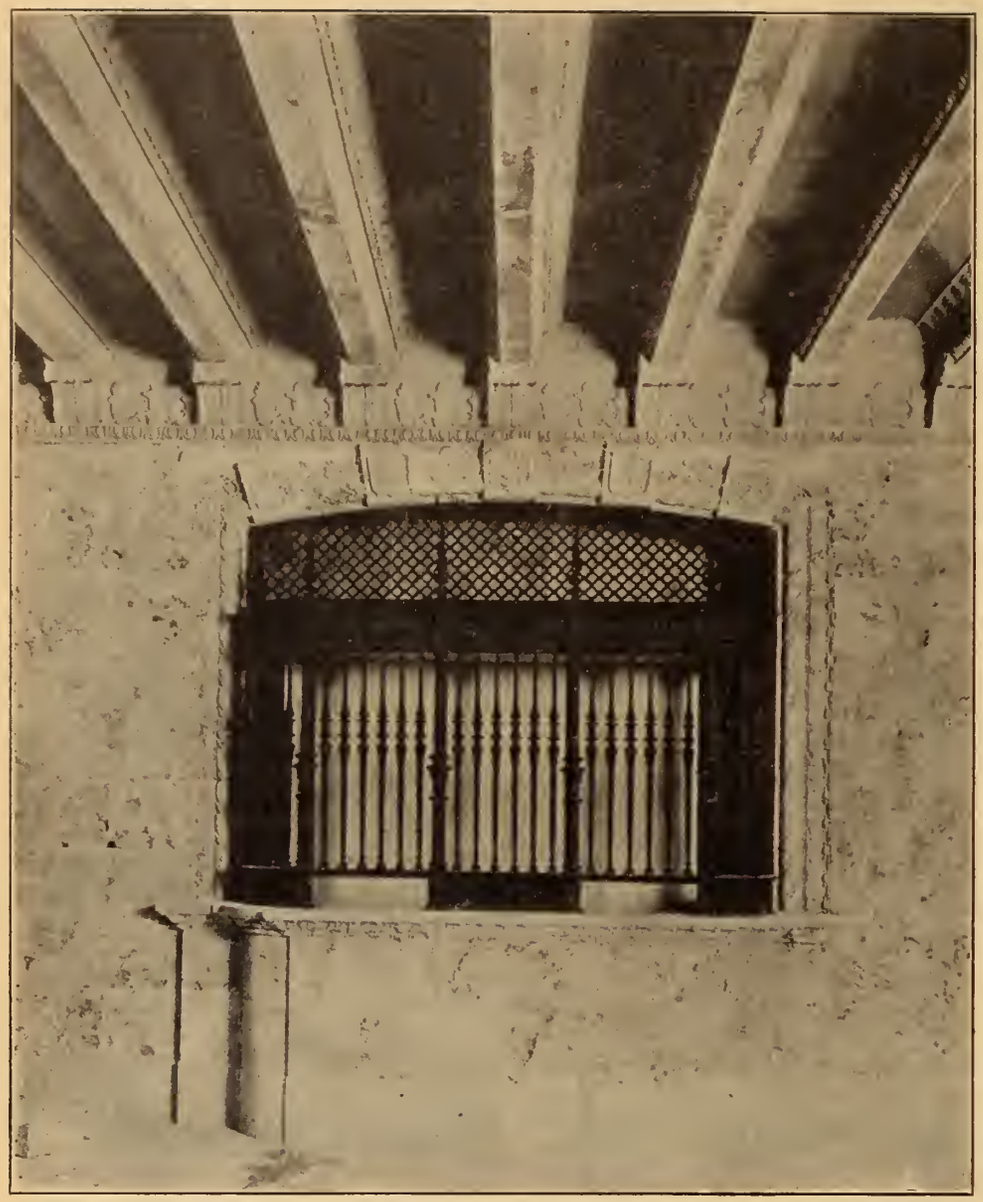


Box-office window showing Italian marble in lobby, New Capitol theatre, St. Paul, Minn., owned by Ruben and Finkelstein, holders of the franchise for Associated First National Pictures, Inc., for the Minneapolis territory

Interesting News from South Africa

Evidence of the progress that American made projectors are making throughout the world is contained in word received by the Simplex officials, from John H Steyn, a well known figure in the motion picture field in Transvaal, South Africa, concerning the satisfaction he has received through the use of Simplex Projectors.

Mr. Stein operates the Alhambra theatre, at Ermelo, South Africa, and his Simplex machines were installed by the African Film Trust, Empire Building, Johannesburg, South Africa, distributors of the Simplex Projector for that territory.

Mr. Steyn states that his projectors are running constantly under the most adverse conditions and that great satisfaction has been realized through their use.

The Simplex officials are very enthusiastic over the conditions abroad and state that their machine is now used extensively, not only throughout Europe, Africa, and Asia, but in places located in far off quarters of the globe, whose names we seldom hear of and that the foreign demand is constantly increasing.

The African Films Trust maintains a most modern and up-to-date supply house and have exclusive territory in South Africa. A most complete supply of parts, motor generator sets, electric signs, tickets, carbons and any form of modern theatrical equipment needed, is handled by this progressive organization.

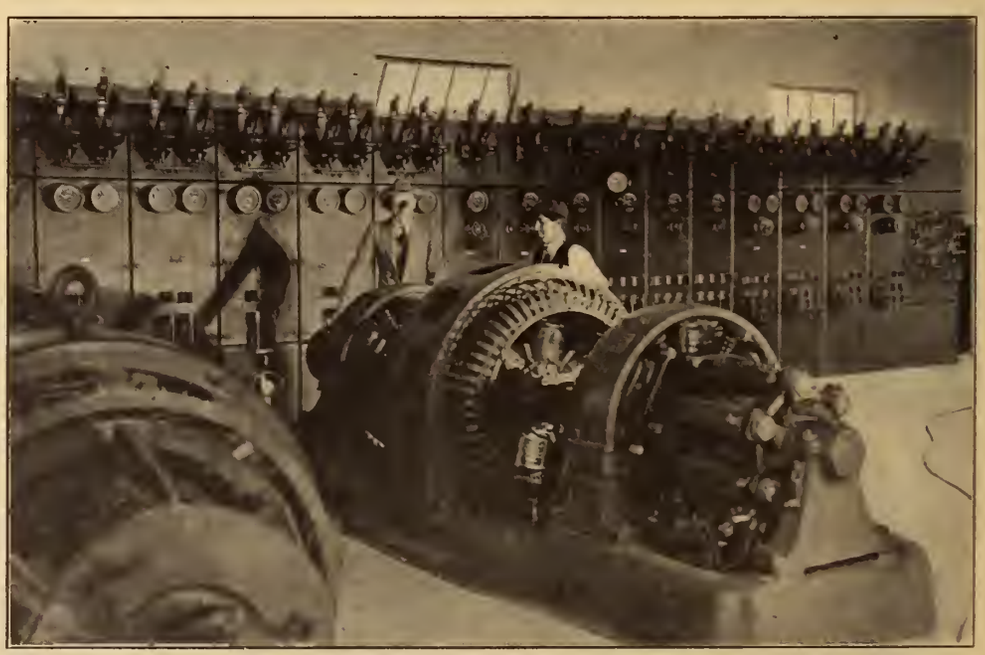
Recent reports to the Simplex Company indicate that conditions as regards the motion picture industry in South Africa are very promising and that the supply business is rapidly developing.

Marr & Colton Plant Well Underway

The Marr & Colton Company, pipe organ builders of Warsaw, N. Y., have their new plant well underway. The addition will be two stories high and when completed will practically double their present capacity. The same modern fireproof construction is being used as in their present plant.

The Company reports business as continuing to be good with them. Among recent new orders is one for a two manual organ for the New Strand theatre, Schenectady; a large three manual for the Strand theatre, Rochester, and a style 4x New Era organ for the Carroll theatre, Rome, N. Y.

These are all repeat orders from old customers. The New Era organs are as popular as ever and are being used in a great many of the new theatres. In many of these theatres they are being placed in an organ chamber leaving the orchestra pit clear.



Interior of substation at Robertson Cole studios at Los Angeles. 1—3 unit 300 kw. Westinghouse motor generator set installed; 1—3 unit 300 kw. General Electric motor generator set installed; 21—switchboard panels all manufactured by Westinghouse in their Los Angeles shop. Harry Hough, general manager, and Lee Rouch, chief electrician, looking it over

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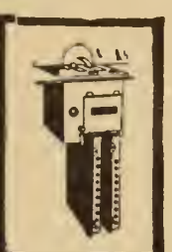

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Are you reading the leading articles in this section

New Charleston House

Joseph Rush, who about ten years ago was affiliated with the old Duquesne Amusement Co., of Pittsburg, will open up a theatre in Charleston, which will be at an approximate cost of $150,000. Associated with Mr. Rush in this enterprise will be Mr. Solof, Russel G. Quarrier, R. C. Teter and J. W. Crider, all of Charleston.

Vacuum Cleaner Ends Theatre Problem

(Continued from page 694)

tre, No. Yakima, Wash.; Ford Opera House, Baltimore, Md.; Great Northern Hippodrome, Chicago, Ill.; Knickerbocker, Chicago, Ill.; Logan Square, Chicago, Ill.; Lemon theatre, Newton, Ia.; Lincoln Square theatre, Detroit, Mich.; Maryland, Baltimore, Md.; Mercy Amusement Co., Yakima, Wash.; Metropolitan theatre, Seattle, Wash.; Michigan, Chicago, Ill.; Miles theatre, Cleveland, O.; Orpheum theatre, Oakland, Cal.; Osram Moving Picture theatre, Bremerton, Wash.; Pantage theatre, Portland, Ore.; Pantheon, Chicago, Ill.; Paramount, Chicago, Ill.; Pershing, Chicago, Ill.; S. Z. Poli theatre, Wilkes-Barre, Pa.; Princess theatre, Lincoln, Neb.; Proctor's Grand theatre, Albany, N. Y.; Riviera, Chicago, Ill.; Rivoli, theatre, Denver, Colo.; Roosevelt theatre, Chicago, Ill.; Savoy Theatre Co., Wilkes-Barre, Pa.; Spencer Square theatre, Rock Island, Ill.; Strand Picture theatre, Altoona, Pa.; Terre Haute Theatres Co., Terre Haute, Ind.; Tremont Temple theatre, Boston, Mass.; United States theatre, New York, N. Y.; Vanderbilt theatre, New York, N. Y.; Vitagraph theatre, Chicago, Ill.; West End, Chicago, Ill.; Wilson, Chicago, Ill.

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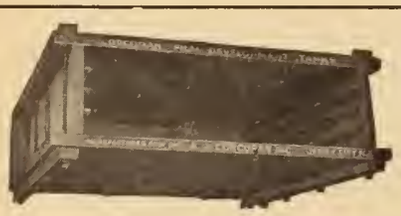

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Love's Penalty"

(Paramount—Review of Second Version, Feature Starring Hope Hampton)

PERHAPS the most striking example of art in re-editing and titling that has ever come to light is the re-vamped version of the Hope Hampton starring vehicle, "Love's Penalty." Out of material that could stand considerable doctoring, the work of Katherine Hilliker, who is responsible for the revision and sub-titles, a most pleasing entertainment has, almost magically, sprung up, with the previous glaring faults removed. This, of course, offers Miss Hampton an opportunity to command due recognition for her work. It is scarcely believable that this is the same girl, who, only a year or so ago appeared in her first picture. The fact that "Love's Penalty" is Miss Hampton's third picture accentuates above all else her wonderful possibilities. She deserves more than credit for some very convincing work, since the direction was decidedly at fault as was pointed out by reviews of the first version. The "re-vamp," however, covers a multitude of directorial sins, and most assuredly permits the star to be seen to advantage. It also brings out the best work which was done by other members of the cast. Percy Marmont gives a most satisfactory performance in a most difficult role.

Miss Hilliker, in remoulding the picture, has supplied logical reasons for previously shallow spots in the way of happenings, and made the photoplay a most interesting drama, with an appealing and unanimously voted beautiful star. Miss Hampton, in some scenes, has been called upon for dramatic ability usually identified with an actress who has a firm foundation of a long stage career previous to her screen appearances, or at least one who has gradually learned the "tricks" of screen play. She is not found wanting, but may be congratulated upon having surpassed in her work many who may point with due pride to the triumphs of their respective careers.

The new picture is complete with suspense, thrilling incidents and sympathetic appeal. And Miss Hampton has been permitted to reflect her beauty as a very young girl, as well as a beautiful woman, in a most gratifying manner.—*LILLIAN R. GALE.*

"Snooky's Blue Monday"

(Chester Comedy-Educational—Two Reels)

THIS two reeler is probably the best the "monk" has ever made. Not that he is very funny in any of the scenes but that it is a genuine novelty to see him perform his many and various tricks and at the same time act his role, which, by the way, is a very difficult one.

William S. Campbell, the author and director, has a splendid idea of what the animal can do and with patience and perseverance has developed a comedy which will stand as a masterpiece in monkeyland.

If the children of the household see "Blue Monday" they'll never stop talking about it, for the story is of the sort that will amuse any boy or girl anywhere. Its theme goes over once more the trials and tribulations of the average school boy, featuring his "battles" with his chums and "teacher," and the results thereof.

The monkey runs the gamut of all these thrills and more, using the sling-shot, smoking a cigar and putting the burning weed into another scholar's pocket when the latter's back is turned, taking a bite out of the apple when teacher isn't looking and—well, tell your patrons to take their children and let them see a really interesting child comedy. Tell them that all the old tricks are rehearsed again by the monkey star and his "kiddie" assistants. And that they'll enjoy it just as much as the "kids" themselves. And they sure will.

FRANK LEONARD.

"The Raiders"

(Wm. N. Selig Production — Released Through Canyon Pictures Corp.—Starring Franklyn Farnum)

BILL HART better look out for his reputation for there's a young man by the name of Franklyn Farnum who is rapidly coming to the fore as an actor of Western roles who will not be disputed with when it comes to handling the old six shooter, riding the Western pony or doing any reckless stunt which he may be called upon to perform.

In his latest production, "The Raiders," which is a picturization of the novel by Bertram Sinclair, Farnum does many things which will endear him to the hearts of those who love the Western drama.

In the role of private Fitzgerald of the Northwest Mounted Police, the star plays his role with a sincerity and naturalness that cannot be doubted whether he is "on the horse," in a fight or rescuing a wounded comrade.

He is aided, however, by a story which is strong in dramatic moments, sure in its aim for interest and excitement and thrilling when it comes to gun play. It has its bad men who are engaged in whisky running, its lovable hero and heroine, its indian trailer who helps solve the mystery of the murder and many other characters.

When the plot is pocketed and one believes it will be hard to find the killer, the author springs a surprise by having the Indian guide find the heel of a shoe which has been left in the lonely region by the murderer and trace him to his cabin. Farnum does the rest.

The production has splendid backgrounds, is well directed and has a capable cast.—*FRANK LEONARD.*

"Standing Pat"

(Gayety Comedy-Educational—One Reel)

"STANDING PAT" won't make them scream, but it will make them laugh and give pleasant entertainment. The story is rather novel, although many of the situations have been used before, and is worked up in a splendid manner by the three featured players, Teddy Sampson, Henry Murdock and Thornton Edwards.

When the young hero discovers that his sweetheart's father will not tolerate him, he hits upon a very novel idea which he works to perfection. The father is interested in statuary and when hero hears that a new statue of a soldier is to be placed in a prominent position about the house he persuades his friends to carry him "statue fashion" and place him upon the pedestal.

This the friends do. The following scenes show hero posing in many funny positions which are worked up by the entrances and exits of the other actors.

The scenes with the girl and her father are very amusing as are those between hero and the gardener, especially when the latter brings a bottle of wine into the scene and proceeds to drink it in front of the thirsty "statue."

A satisfactory comedy and one that will amuse and make them laugh.

—*FRANK LEONARD.*

"Old New York"

(Kineto Review—One Reel)

OF all the species of "oldest inhabitants," the New Yorker is the worst. He delights in telling of the days when Forty-second street was uptown, and when there were ferries to Brooklyn. This single reeler shows what every old Manhattanite talks about, but in a far more interesting and vivid manner. Mr. Urban has resurrected from the dead past some photographic scenes of old New York. He shows old Castle Garden, the old reservoir at Forty-second street, the Star theatre, the skyline of twenty-eight years ago, the former Grand Central Station, and the ungainly mound that has been replaced by the modern tomb of General Grant. These dissolve into present day motion pictures and the comparison is exceedingly interesting. In many cases the pictures are taken from the identical place. Times Square of 1890 gives place to the bustling White Light section of today. A huge Pabst beer sign has disappeared in the interim. It adds a touch of pathos to the reel.

This should be of interest to the whole country, but naturally, the more so to New Yorkers. If, however, your patrons have not seen the Big City, they have at least seen pictures of the financial district, and the change from the past is well worth seeing.—*MATTHEW A. TAYLOR.*

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

ALLIED DISTRIBUTING CORP.

ALT AND HOWELL COMEDIES

May 15—Liquorish Lips.....2000
Apr. 15—Pure and Simple.....2000

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher — Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.

Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

The Road to London (Bryant Washburn).....5
The Rider of the King Log (Special Cast).....7
What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

HAROLD LLOYD COMEDIES

Among those Present.....3
Now or Never.....3

ASSOCIATED PHOTO-PLAYS

The Wolverine (Helen Gibson).....5000
Western Hearts (Special Cast).....4900
The Ghost City (Helen Holmes).....5000
Crossing Trails (Pete Morrison).....4950

ASSOCIATED PRODUCERS, INC.

Aug. 7—Cup of Life (Ince).....
July 24—Devotion (Special Cast).....5
July 17—Greater than Love (Read).....
June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince).....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett).....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800

SENNETT TWO REELERS

May 8—She Sighed By the Seaside (Mack Sennett).2
Mar. 6—Made in the Kitchen (Mack Sennett).....2

AYCIE PICTURES CORP.

FEATURES

False Women.....5000
Under Western Skies.....5000

SPUR SERIES

The Owner of the Double L Ranch.....2000
A Sister's Sacrifice.....2000
The Bandit's Gratitude.....2000
In the Tall Grass.....2000
The Two Sheriffs.....2000
The Puncher.....2000
Texas Ed.....2000
Mary and the Puncher.....2000
A Mountain Woman.....2000
Western Welcome.....2000

CHARLEY CARTOONS

Charley's African Quest.....1000
Charley on the Farm.....1000
Charley at the Circus.....1000
Charley's Reward.....1000
Charley at the Beach.....1000
Charley in Russia.....1000

C. B. C. FILM SALES CORP.

State Rights

The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Mar. 18.....No. 22
Mar. 4.....No. 21

STAR RANCH WESTERNS

One two-reeler every two weeks.
—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 one-reelers featuring Harry Myers and Rosemary Theby)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Snooky's Fresh Heir.....2
Snooky's Blue Monday.....2
Snooky's Wild Oats.....2
Ready to Serve.....2
Just in Time.....2

CHRISTIE COMEDIES

Let Me Explain.....2
Southern Exposure.....2
Sneakers.....2
Short and Snappy.....2
Red Hot Love.....2
The Restless Sex.....2
Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2

HUDSON BAY TRAVEL SERIES

An Eskimotion.....1
It's a Great Life—If.....1
Hides—and Go Seek.....1
A Tale of the Fur North.....1

TORCHY COMEDIES

Torchy's Promotion.....2
Crowning Torchy.....2
Torchy's Big Lead.....2
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

Sunless Sundays.....2
Grief.....2
The Greenhorn.....2
Bang.....2
Holy Smoke.....2
Moonshine.....2

SPECIALS

Polo—Slow Motion.....1
Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Jogging Across Sawtooth.....1
Hitting the Hot Spots.....1
One Peek Was Plenty.....1
The Red Trail's End.....1
Hitting the High Shots.....1
The Worst Was True.....1
Putting Nature Next.....1

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....1
The Man Who Always Sat Down.....1
Water Trails.....1
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1

CHESTER SCREENICS

Old Moose Trails.....1
New Wine in Old Bottles.....1
Philippine Futurity—An Angle in Idaho.....1
Buzz-z-z.....1
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1

VANITY COMEDIES

Spiking the Spooks.....1
It's Your Move.....1
Ninety Days or Life.....1
How She Lied.....1
Spooners.....1
Rocking the Boat.....1

GAYETY COMEDIES

Assault and Flattens.....1
Standing Pat.....1
Hero—Pro Tem.....1
A Handy Husband.....1

WORLD WANDERINGS

South Sea Magic.....1
In Dutch.....1

MISCELLANEOUS

Dixie.....1
Golf—Slow Motion.....1
Japanese Judo—Pedagogical.....1

KINOGRAMS

Sundays and Thursdays.....1

DRAMA

The Kick Back.....2
The Big Idea.....2

EQUITY PICTURES CORP.

Charge It (Clara Kimball Young).....
Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6

Release Information continued on page 708

"LITTLE ITALY"

(Realart)

Pleasing Little Picture with Alice Brady Contributing Clever Character Sketch

REALART has discovered that Alice Brady's forte in screen interpretation is character expression. The star, appearing recently in the role of a Polish immigrant, has come forward again in a character study in Frederic and Fanny Hatton's story "Little Italy"—a story which permits her to interpret a colorful, volatile daughter of Italian immigrants. Miss Brady is a splendid type for the role and her performance is always positive in the manner in which she has caught the Latin temperament. The picture may be called good entertainment of a light sort. While the action is easy to anticipate, the authors and the scenarist, Peter Milne, have injected a goodly number of high lights in the shape of appropriate incident, humorous touches, and realistic detail.

Mr. Milne's scenario is a worthy sample of direct continuity, there being no superfluous scenes added to score a point of three out of harmony with the central idea. Their plot is simplicity itself and certainly cannot be called anything novel in screen entertainment. However, it does afford the spectator a satisfying hour, what with its modern version of the Montague Capulet feud, in "Romeo and Juliet"—a version treated with just enough satire to provide a happy balance. The title is rather misleading since the spectator is led to believe that he is in for a slice of Italian life on the lower East Side. It seems to us as if the director might have injected some local color, such as was used in "Humoresque" without sacrificing any incident pertaining to the plot.

The forepart of the story overshadows the latter reels because of the humorous touches and the development of the romance. When the heroine is ejected from her house by a cantankerous father, cleverly played by George Fawcett, the plot falters because the director has not made the most of his scenes. For instance, he allows the hero to make a convenient entrance when the priest is hunting for him to marry the girl immediately. And his punch scene which shows the dejected lover employing a mad mob in his attempt to square accounts with the hero may be called "movieish," although it does provide some melodramatic substance. The feud is abolished when the two sweethearts marry and a little child scatters the shadows.

The authors and the scenarist have incorporated good atmosphere and their characterization, plot and incident are entirely convincing. Tom McNamara's titles are praiseworthy—all being in harmony with the spirit of the story. Norman Kerry is hardly the type for the hero. His performance is mostly negative because he never suggests the Latin temperament. Luis Alberni, as the volcanic villain, is more in character. Miss Brady is on the right track now with these studies. She should keep on playing them.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Rosa Mascani	Alice Brady
Antonio Tumullo	Norman Kerry
Marco Mascani	George Fawcett
Father Kelly	Jack Ridgway
Anna	Gertrude Norman
Ricci	Luis Alberini
Bianca	Marguerite Forrest

By Frederick and Fanny Hatton.
Scenario by Peter Milne.
Directed by George Terwilliger.
Photographed by Gilbert Warrenton.

PRESS NOTICE—STORY

Alice Brady, the Realart star, will appear at the ———— theatre next ———— in "Little Italy," a character study dealing with the feud and romance of a beautiful Italian girl. The Mascani family have brought their feud to America and the sight of a Tumullo or the utterance of that name is exceptionally distasteful to the family in general and to pretty Rosa in particular. "Tony" Tumullo has but lately returned from the Italian front and as soon as he sees Rosa and she returns his glance both make up their minds that the feud should be abolished since both feel the call of love.

Rosa's father is desirous of having his volatile, unmanageable daughter married, but she has a mind of her own in the proper choice. When Ricci attempts to encourage her she dismisses him. Finally Rosa and "Tony" are married, and when a child blesses the union, the feud is abolished. The picture is an adaptation by Peter Milne of Frederick and Fanny Hatton's story, and has been directed by George Terwilliger. It is excellently played by the star and a clever supporting company.

PROGRAM READER

Come to the ———— theatre next ———— and see Alice Brady as the fascinating heroine of a story of Italian love and vengeance. Come and see the clever Realart star in a story written by the clever authors, Frederic and Fanny Hatton, and which has been adapted by Peter Milne, one of the most competent scenario writers of the screen. Come and see the star in a story which permits her to flash her remarkable talent for character expression. Miss Brady plays the volatile daughter of an Italian who lives not far from the Statue of Liberty. Her family is engaged in a feud. Is it abolished? The answer is found in "Little Italy." Come and be genuinely entertained.

SUGGESTIONS

Here you have a story of local color dealing with the Italian race. You can put over scenics of Italy and arrange a prologue which features a single soloist, a quartette, or an ensemble. The soloist can sing, "O, Solo, Mio," the quartette can sing the Quartette from "Rigoletto," and the ensemble can put over the Italian atmosphere with Neapolitan songs. Your ushers can be garbed correctly after the fashion of Italian girls. You may describe the picture as a fascinating comedy-romance of Italian love and vengeance. Tell that it affords the star a role in which she gives her best performance. Play up the authors.

"GREATER THAN LOVE"

(J. Parker Read-Asso. Producers)

Human Document on Mother-Faith Theme

J. PARKER READ presents his star, Louise Glaum, in another elaborate production, entitled "Greater Than Love." This is the work of C. Gardner Sullivan, who has used a theme of great uplifting force. He treats the mother-love formula in a refreshing manner, tells his story in a straight-forward manner, and demonstrates again that he has no equal in the construction of screen drama. He is such a master at situation and climax and captioning a story that what may be considered as a preachment never becomes one at all. There is a message written into the picture which carries a spiritual motif and it acts as an inspiration. The star in her characterization of the unregenerate has a role similar to others of recent issue in that she plays a woman of shady reputation.

As the action starts Miss Glaum presides over a lavish apartment occupied by five other young women all of whom are members of the oldest profession. The director has caught the background from several angles and the interior decorations are marked for their splendor. J. Parker Read certainly spends money with the Glaum productions. All the settings and appointments spell a prodigal check-book. There is an exceptionally faint note of romance injected into the story, but its place is merely to emphasize the theme and characterization. One of the young women reaps the harvest and dies. Her last words were, "Don't let mother know how I've lived." The old lady resides in a small community and when the sad news reaches her she refuses to believe her daughter dead, but just moved onward.

From this point the picture projects its spiritual motif—the material element being swept aside. The old lady visits her daughter's companions and talks to them in a friendly, cheerful fashion, with no taint of malice or condemnation in her conversation. The faith of the mother is brought home as transcending all loves—love of self and the love of dress. She believes in the enduring goodness of every one with whom she comes in contact, and so strong is her influence that the unbeliever is regenerated. The transformation is effected a trifle too quickly to be entirely effective, but there is no denying that this feminine version of "The Miracle Man" carries tremendous appeal.

The action never drags. Indeed, it grips throughout a majority of its scenes. Sullivan has spared the spectator the obnoxious moral leper whose appearance is flashed for a brief instant or two. The logic is sound and convincing. The picture offers a symbolic introduction in order to emphasize the influence of fate in moulding character. Gertrude Claire as the mother shares honors with the star.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Grace Merrill, the "Unregenerate"	Louise Glaum
Diana, Elsie Brown, Mazie, Clarice, Pinkie	Lillian Worth, Patricia Palmer, Rose Cade, Eve Southern, Willie May Carson
	"The Painted Lilies"
Helen Worthington	Betty Francisco
Bruce Wellington	Mahlon Hamilton
Elliot	Donald MacDonald
Frank Norwood	Edward Martindel
"Mother" Brown	Gertrude Claire
The Youth	Stanhope Wheatcroft

By C. Gardner Sullivan.
Directed by Fred Niblo.
Photographed by Charles J. Stumar.

PRESS NOTICE—STORY

Louise Glaum, the emotional star, will appear at the ———— theatre next ———— in "Greater Than Love," a powerful photoplay written by the gifted C. Gardner Sullivan, which exploits a theme of great uplifting force. The subject deals with the Faith that transcends all earthly emotions—the Faith of mother love. In this picture in which the spiritual note is convincingly triumphant Miss Glaum appears as the unregenerate, the unbeliever whose heedlessness and selfishness disappear before a great love which, in turn, gives way to the "Greater Than Love" element personified by frail Gertrude Claire, the mother, and which is shown to be Faith.

There is a message in this picture. It exposes the recesses of sham, deceit and evil, the faith of the mother in the play transcends all loves—the love of self, the love of dress and the love of love. Her creed is belief in the enduring goodness of all. The picture is magnificently mounted and finely acted. Fred Niblo directed.

PROGRAM READER

A screen poem of mother-faith is "Greater Than Love," the powerful photoplay starring the emotional actress, Louise Glaum, and which will be presented at the ———— theatre next ————. Your tears will pay tribute to its message. Your heart will respond to its romance. Your brain will react to its problems. It is a great drama of a great faith—the faith of mother-love. The supreme thrill that life provides in greatest measure is something Greater Than Love. It is a true human document of the power of Undying Faith. Come and see one of the best pictures of the year. Watch for further announcements.

SUGGESTIONS

You have a number of angles to exploit in this picture. You can concentrate upon the theme and make it prominent in all your advertising. You can talk of the inspiration it offers, and the element in life that transcends all loves. You can talk of the evils of divorce and the material life led by the majority. You can cooperate with the clergy, and exploit the offering as the loftiest, most entertaining dramatic motive ever projected upon the screen. Play up Miss Glaum and feature the cast. And tell that C. Gardner Sullivan wrote it. His name will be remembered. Your patrons are assured of fine entertainment from one of his stories.

Advance Information on All Film Releases

(Continued from page 706)

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

July 31—The Lost Romance (Wm. De Mille)....6443
July 24—Behind Masks (Dorothy Dalton).....4147
July 17—Life (Brady Prod.).....4838
July 10—The Mystery Road (Paul Powell-British Prod.) .....
July 10—Too Much Speed (Wallace Reid).....4629
July 3—The Woman God Changed (Cosmopolitan Prod.) 6306
June 26—A Wise Fool (Melford Prod.).....6768
June 26—Sham (Ethel Clayton).....4888
June 19—The Bronze Bell (Ince Prod.).....
June 19—One a Minute (Douglas MacLean)....4510
June 12—Appearances (Donald Crisp).....5334
June 12—White and Unmarried (Thomas Meighan)4458
June 5—The Wild Goose (Cosmopolitan Prod.)..6494
June 5—The Traveling Salesman (Roscoe Arbuckle) 4514
May 29—Sentimental Tommy (John S. Robertson's) 7575
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson.....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5164
May 15—King, Queen, Joker (Sid Chaplin).....5016
May 15—Oh Jo (Dorothy Gish).....4956
May 8—Deception (Special Cast).....7799
May 8—Proxies (Special Cast).....6283
May 1—The City of Silent Men (Thomas Meighan) 6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
4—The **Faith Healer (Geo. Melford Prod.)**.6347
Mar. 27—The Idol of the North (Dorothy Dalton).5804
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray) .....
Mar. 20—Beau Revel (Thomas H. Ince-Louis Prod.) 5293
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.) 5628

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies.....2
May 15—Slaying the Hippopotamus.....2
May 1—The Lion Killers.....2
Apr. 17—Jungle Dancers 2

PARAMOUNT-ARBUCKLE COMEDIES

July 17—The Sheriff 2
June 12—The Cook.....2
May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage.....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune.....2
Feb. 20—The Unhappy Finish.....2
Feb. 6—On a Summer Day 2

PARAMOUNT-HOLMES TRAVEL PICTURES

July 31—In Barcelona 1
July 24—Calling on the Sphinx.....1
July 17—The Road to the Pyramids.....1
July 10—In the Rice Fields of Japan.....1
July 3—Spanish Children 1
June 26—Marseilles 1
June 19—Liberated Jerusalem.....1
June 12—In New Madrid.....1
June 5—The City of Algiers.....1
May 29—Country Life in Bohemia.....1
May 22—Bazaars of Cairo.....1
May 15—Monte Carlo.....1
May 8—The Galata Bridge.....1

PARAMOUNT MAGAZINE

July 31—Bud and Susie—(Cartoon by Frank Moser).1
July 24—Hoots—(Cartoon by Henry D. Bailey)....1
July 17—Felix (Cartoon by Sullivan).....1
July 10—Bobby Bumps—(Cartoon by Earl Hurd)...1
July 3—Felix Out of Luck—(Cartoon by Sullivan).1
June 26—Bud and Susie (Cartoon by Frank Moser)..1
June 19—The Hoots (Cartoon by Henry D. Bailey)..1
June 12—Hootch and Mootch (Cartoon by E. Hurd).1
June 5—In Old Madrid (Cartoon by Leonard).....1
June 5—Felix Out of Luck (Cartoon by P. Sullivan).1
May 29—Bud and Susie—Cartoon by Frank Moser..1
May 22—Hoots—Cartoon by Henry D. Bailey.....1
May 15—Felix—Cartoon by Pat Sullivan.....1
May 15—Peanut—Cartoon by Harry Leonard.....1
May 8—Bobby Bumps—Cartoon by Earl Hurd.....1

FEDERATED FILM EXCHANGES

SPECIALS

Penny of Top Hill Trail (Bessie Love).....5
Good Bad Wife (Special Cast).....5
The Midlanders (Bessie Love).....5
The Servant In the House (Special Cast).....5
Hearts and Masks (Special Cast).....5
Dangerous Toys (Special Cast).....7

MONTE BANKS' COMEDIES

In and Out.....2
Bride and Gloom.....2
His First Honeymoon.....2
Where Is My Wife.....2
His Dizzy Day 2

HALLROOM BOYS COMEDIES

Circus Heroes.....2
Their Dizzy Finish.....2
False Roomers 2

FEDERATED SCREEN SNAPSHOTS

Snapshots No. 1-F .....
Snapshots No. 2-F .....

SERIAL

Miracles of the Jungle (Fifteen Episodes).....
Ford Weekly.....

FIDELITY PICTURES COMPANY

State Rights)

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast) .....

THE FILM MARKET

The Supreme Passion.....6
The House Without Children.....7
The Ne'er-Do-Well (Reissue).....7
The Spoilers (Reissue).....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

Wedding Bells (Constance Talmadge).....
Peck's Bad Boy (Jackie Coogan).....
Golden Snare (James Oliver Curwood's).....
Stranger Than Fiction (Katherine MacDonald).....
Scrap Iron (Charles Ray).....7500
The Sky Pilot (Catherine Curtis Prod.).....6305
Courage (Sidney Franklin).....6244
Playthings of Destiny (Anita Stewart).....6200
Gypsy Blood (Pola Negri).....5921
Bob Hampton of Placer (Marshall Neilan).....7268
Lessons in Love (Constance Talmadge).....5923
Sowing the Wind (Anita Stewart-Big Five).....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore).....6100
The Oath (R. A. Walsh Special-Big Five).....7806
The Passion Flower (Norma Talmadge).....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald).....5925
The Kid (Charles Chaplin-Big Five).....5193
Scrambled Wives (Marguerite Clark).....8975
The Old Swimmin' Hole (Charles Ray).....5972
Passion (Pola Negri-Big Five).....7000 and 9000
Mamma's Affair (Constance Talmadge).....5000
The Woman in His House (Special).....7524
Not Guilty (Sidney Franklin).....6000
My Lady's Latchkey (Katherine MacDonald)....5067
The Great Adventure (Lionel Barrymore).....5810

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
Blind Wives (Special Cast).....7
While New York Sleeps (Special Cast).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

His Greatest Sacrifice.....6000
The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

Beyond Price 5000
The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6
Know Your Men.....6

TOM MIX SERIES

The Hornet's Nest.....5000
Hands Off.....6
The Road Demon.....6
Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

Colorado Pluck 5000
Bare Knuckles 5
Cheater Reformed 5
The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

The Mother Heart.....5000
The Lamplighter.....5
Wing Toy 6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy).....5000
Get Your Man (Buck Jones).....5000
Hearts of Youth (Harold Goodwin).....5000
The One Man Trail (Buck Jones).....5
The Big Punch (Buck Jones).....5
Two Moons (Buck Jones).....5
Just Pals (Buck Jones).....5
Sunset Sprague (Buck Jones).....5
The Tomboy (Eileen Percy).....5
The Blushing Bride (Eileen Percy).....5
Why Trust Your Husband? (Eileen Percy).....5
The Land of Jazz (Eileen Percy).....5
The Husband Hunter (Eileen Percy).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

His Meal Ticket.....2
Three Good Pals.....2
The Big Secret..... 2000
The Janitors..... 2000
Verse and Worse..... 2000
The Simp..... 2000
His Fiery Beat.....2000
Roaring Lions on Parade..... 2000
His Unlucky Job..... 2000
The Baby..... 2000

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

The Jockey .....
Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Mlle Fifi 1
Gathering Cocoanuts 1
It's a Bear.....1
The Far North.....1
A Hard Shell Game.....1
The Vacuum Cleaner.....1
The Naturalists.....1000
A Rare Bird..... 1000
Flivvering 1000
A Crazy Idea..... 1000
Factory to Consumer..... 1000
The Ventriloquist..... 1000
Doctor Killjoy..... 1000
Gum Shoe Work..... 1000
The Lion Hunters..... 1000
The Glue Factory..... 1000
Cold Tea..... 1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Thinker (Special Cast).....6
The Edge of Yonth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mabel Normand).....5
The Cabinet of Dr. Caligari (Special Cast).....6
Wet Gold (Williamson's).....6
Made in Heaven (Tom Moore).....5
An Unwilling Hero (Will Rogers).....5
Snowblind (Special Cast).....5
The Song of the Soul (Vivian Martin) Mesmore Kendall Prod. 5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5884

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5574
A Tale of Two Worlds (Gouverneur Morris).....5649
Earthbound (Basil King).....6772
The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

Release Information continued on page 710

"MAID OF THE WEST"
(Fox)

A Weak Eileen Percy Comedy

WHY it is that the Fox forces insist upon starring Eileen Percy in supposedly comical stories which are thread-bare with age, forced, and without a human note of appeal, is hard to conceive. This is a comedy drama idea developed along farce lines—a queer combination. The characters, none of them burlesque types, are made to talk on the screen in cheap puns, inserted solely for the sake of the pun. For instance, a roomful of people are being searched for a stolen necklace. "Everything will come out all right," a girl assures her nervous companion. "That," comes the answer, "is what the man said when he sat on his wife's knitting needles." And the search for the necklace goes on.

It is a case of mixing straight comedy action with burlesque titles. We do not think an audience will get much entertainment out of it. The star is cast as a whimsical, impetuous orphaned girl of the West, who goes airplane riding with her sweetheart. This machine is so well behaved that it never swerves from its course even when the pilot neglects the controls to make love to his passenger. The girl comes to New York to live with a wealthy aunt. But the birdman has flown before her, and upon her arrival, she finds him employed as her aunt's chauffeur. Then comes the trouble over the $40.000 necklace. Two thugs are in the house trying to steal it, the maid and the butler are conspiring; the hero is suspected, and a boobish detective is brought in to clear the matter up. This situation has been much better worked out in the past. It is the case of slipping the stolen goods into the other fellow's pocket just as you are about to be searched. This is the whole picture. When the real crooks are apprehended by the girl, who used her fists and a six-shooter to do it, the story is over. The girl and her sweetheart fly back to Texas to get married.

William Scott is opposite the star as the aviator. The remainder of the cast have little to do, because of the sudden change in the location of the story. The Western characters drop out as soon as the action shifts to New York. There are one or two titles which are good in themselves and able to supply a laugh, but the most of them are similar to the one which tells of the aviator being "a *plane* case of love at first sight."—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Betty.....Eileen Percy
Bert Cragnair.....William Scott
Mrs. Sedgwick.....Hattie Bukirk
Bruce.....Charles W. Meakin
Maid.....June La Vere
Butler.....Jack Brammal
Amos Jansen.....Frank Clarke

Story by W. E. Spencer.
Scenario by John Montague.
Directed by Philo McCullough.
Photography by Otto Brautigan.

PRESS NOTICE—STORY

Eileen Percy, the pretty Fox star, plays the leading role in "Maid of the West," which the ———— theatre will offer as the feature attraction on ————. Miss Percy is cast as a girl of the West, who, through the terms of her father's will, is forced to come to New York to live with her wealthy aunt. The story is a rollicking, good-natured one, with plenty of action, romance, and an abundance of comedy. It proves conclusively that the Western girls are not willing to have their husbands chosen for them by any relatives. "Betty" is in love with an aviator and means to marry him. And she does. But there is plenty of excitement and adventure before she does so.

Supporting Miss Percy in this picture is an excellent cast headed by William Scott, Hattie Burkirk, June La Vere and Charles W. Meakin. The story is the work of W. E. Spencer, and Philo McCullough, a popular actor himself, directed the picture.

Miss Percy, one of the younger generation of screen stars, has already won for herself an unusually strong following. She is dainty, pretty, vivacious and an unusually clever actress. She has never appeared to better advantage than in "The Maid of the West."

PROGRAM READER

It is difficult to make a wild flower grow in a hot house. "Betty" was a girl of the West—impetuous, carefree, and not used to the binding conventions. Then they took her to the City. But it did not change her nature, and there is no end of humorous situations as the result. The picture is "Maid of the West" and Eileen Percy, as pretty and as vivacious as ever, is the star. We will offer it for your entertainment as the feature attraction on ————. We think you will like it. Audiences in other theatres throughout the country voted it one of the most entertaining and humorous light comedies of the season, and the American people are united in their movie tastes as well as in a good many other instances.

Miss Percy is supported by a capable cast, with William Scott as her leading man. There are any number of thrilling scenes of a daring aviator doing "stunts," plenty of humor when the aviator turns chauffeur to be near his heart's desire, and not a little romance. The date is ————. The place—right here in this theatre.

CATCH LINES

She was from the West and of the West. Putting city clothes on her did not change her much. That is why Betty caused so much excitement when she came to live with a wealthy New York aunt. Do not fail to see Eileen Percy (who is Betty) in "Maid of the West."

To be near his sweetheart, the aviator became a chauffeur. He flew from Texas to New York to get the job. And he could see her dancing eyes through the mirror in front of him, even when she rode in state in the rear seat of the limousine.

A story of an aviator in love, and a little Texas girl in the same condition. The romance started in the West and ended in New York. But it ended happily, thanks to the daring of Betty, who is Eileen Percy. The picture is "Maid of the West."

"THE SIGN ON THE DOOR"
(First National)

Famous Stage Melodrama Retains Dramatic Strength on Screen

"THE SIGN ON THE DOOR," as a stage play current on Broadway two seasons past, was a particularly compact and well constructed melodrama about a jealous husband who committed a murder and his wife who successfully tried to take the blame knowing that her claim that she was protecting her honor would get her off with a jury.

As a motion picture "The Sign on the Door" is largely what it was on the stage, Director Herbert Brenon having, possibly from necessity, literally transferred the original play to the screen, using the speaking lines as titles. The result is a production that runs exceedingly to dialogue with most of the important action taking place in a single setting.

However, in spite of what in the past has been considered bad construction, the picture is deserving of praise and will without doubt, especially since it has Norma Talmadge as a star, and a carefully selected and most competent supporting cast, find favor with high class audiences. Its plot is too strong and the development too logical to suffer greatly by a technique that would have ruined most stories.

"The Sign on the Door" is a picture that stakes its all, successfully too, on plot development. After the characters are planted and reasons given for the husband and wife being in the philanderer's rooms, the interest centers on the murder and how the police will get the real truth from the statements of the two people, each claiming they committed the crime. As a matter of fact, the wife's story is accepted, circumstantial evidence apparently proving that the husband is lying to protect his wife. It is in this connection that "The Sign on the Door" differs from a flood of "who killed the man?" plays and pictures of the past few seasons.

In the matter of acting the picture is exceedingly well done. Miss Talmadge does some of the best emotional work of her career as the misjudged wife. Charles Richman is quite as good as the husband and Lew Cody back once more to the "he-vamp" roles in which he belongs is a convincing villain.

From a production standpoint the picture is also past criticism. It has nice sets, good photography, correct costuming, artistic lightings and everything else that a modern studio turns out to help put over a picture.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Ann Hunniwell / Mrs. "Lafe" Regan.....Norma Talmadge
"Lafe" Regan.....Charles Richman
Frank Devereaux.....Lew Cody
Colonel Gaunt.....David Proctor
Ferguson, Devereaux's Valet.....Augustus Balfour
"Kick" Callahan.....Mack Barnes
Helen Regan.....Helen Weir
Alan Churchill.....Robert Agnew
Marjorie Blake.....Martinie Burnlay
"Rud" Whiting, the District Attorney.....Paul McAllister
Inspector Treffy.....Lew Hendricks
Bates, Regan butler.....Walter Bussel

Adapted from the stage play by Channing Pollock
Directed by Herbert Brenon.
Presented by Joseph M. Schenck.

PRESS NOTICE—STORY

"The Sign on the Door," an adaptation of Channing Pollock's successful melodrama which enjoyed a long run on Broadway a few seasons past, with Norma Talmadge in the leading role is the principal picture attraction on the ———— theatre bill for a ———— days' engagement beginning ————.

The picture is the ideal feature attraction being in plot one of the most logical and well constructed dramas ever written. The role of the misjudged wife, who successfully takes the blame for a murder on her shoulders that she may shield her husband, is one of the best that Miss Talmadge has ever had. It gives this talented star an opportunity for the display of her emotional acting and also presents her in a most sympathetic part.

In the supporting cast is Charles Richman and Lew Cody, both stars in their own right. The balance of the cast has been carefully selected as to types and professional ability.

"The Sign on the Door" is a melodrama in which a man is killed and the police attempt to discover who did the deed. Both the husband and wife confess that they did the shooting, although the wife is not guilty. How circumstantial evidence supports the wife's claim, frees her from punishment since she states that she fired the shot to protect her honor and saves her husband makes an interesting and thrilling story. The picture is in seven reels. It was directed by Herbert Brenon.

PROGRAM READER

Norma Talmadge in her latest starring vehicle, "The Sign on the Door," is the feature picture at the ———— for a ———— days' engagement beginning ————. The picture is an adaptation of the Channing Pollock play in which Marjorie Rambeau was starred on the New York stage and which had a long run. In adapting the production Director Herbert Brenon has practically transferred the big dramatic scenes of the play to the screen. The picture is lavishly produced and in support of the star a fine supporting cast has been secured.

Charles Richman is the husband and Lew Cody the villain. Others who appear in good roles are Helen Weir, Paul McAllister and Augustus Balfour. The feature screens in seven reels and is a straight melodrama with excellent heart interest.

SUGGESTIONS

The fame of the play from which this was adapted, the author's name, the star and the director, all deserve billing. We would make much of the fact that the play as it was in the original is virtually presented in its entirety. You can promise a flawless plot, fine acting, a splendid production and excellent photography. Use stills in plenty especially of the scenes in the villain's room.

CATCH LINES

A great play, written by a great author, produced by a great director

Advance Information on All Film Releases

(Continued from page 708)

CAPITOL COMEDIES
July 3—Take it Easy....2
June 19—Nothing to think About....2
June 5—Why Worry....2

GOLDWYN-BRAY COMICS
Hunting Big Game—Lampoons (Shenanigan Kids)....1
The Sponge Man (Judge Rummy) Lampoons....1
The Prize Dance (Judge Rummy) Lampoons....1
Happy Hooligint (Happy Hooligan) Lampoons....1
Cupid's Advance (Happy Hooligan) Lampoons....1

GOLDWYN-BRAY PICTOGRAPHS
Unshod Soldiers of the King....1
No Reg'lar Bud....1
Gypsy Scientists....1
Seein' Things on the Orinoco....1
The Human Voice....1
The Riveter....1

GOLDWYN-INTERNATIONAL COMICS
Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES
Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....

J. PARKER READ, JR., PRODUCTIONS
The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....
The Lone Wolf's Daughter (Louise Glaum)....
Sahara (Lenise Glaum)....

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....

ARTCO PRODUCTIONS
Cynthia of the Minnte (Leah Baird)....

ROBERT BRUNTON PRODS.
The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Kentucky Colonel (Joseph Dowling)....

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....

IRVIN V. WILLAT PRODUCTIONS
Down Home (Special Cast)....
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.
East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.
The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS
The Truant Husband (Special Cast)....5

HARRISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.
The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....6
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES
Cads and Caddies....2
Stung Again....2
Wild Wild Women....2
Back on the Farm....2
His Fortune Hunters....2

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain....1
Along the Moonbeam Trail....1

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Bernese Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.
Madonnas and Men....6
Wings of Pride....5
A Woman's Business....5
Love Without Question (Olive Tell)....5

KINETO CO., OF AMERICA

KINETO REVIEWS
(Released through National Exchanges, Inc.)
Thrills....1
The Emerald Isle....1
Panama....1
The Holy City....1
Down in Dixie....1
Liquid Gold in Texas....1
Babyhood....1
Trip of the U. S. S. Idaho....1
Vegetarians....1
Hunting the Sea Wolf....1
Boy Scouts....1
Water Babies....1
Beauty Spots in the United States and Canada....1

URBAN'S MOVIE CHATS
(Released through State Right Exchanges)
First Series from No. 1 to No. 26....1
Second Series from No. 27 to No. 52....1

KIPLING ENTERPRISES
The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)
Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN
Handicap....6

HORSE-RACING PICTURE
Why Tell (Henry Miller)....6

CHAPLIN REISSUES
A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)

STATE RIGHTS
Honeymoon Ranch....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS
Life's Darn Funny (Viola Dana)....6
Over the Wire (Alice Lake)....6
The Man Who (Bert Lytell)....6
Fine Feathers (Special Cast)....6
Home Stuff (Viola Dana)....6
The Last Card (May Allison)....6
Coincidence (Special Cast)....6
Uncharted Seas (Alice Lake)....5803
A Message from Mars (Bert Lytell)....6198
Puppets of Fate (Viola Dana)....6000
Extravagance (May Allison)....6000
The Greater Claim (Alice Lake)....6000
The Off-Shore Pirate (Viola Dana)....6000
The Marriage of William Ashe (May Allison)....6000
Lure of Youth (Special Cast)....6000
Cinderella's Twin (Viola Dana)....6000
Hearts Are Trumps (Special Cast)....6000
The Misleading Lady (Bert Lytell)....5624
The Fatal Hour (Special Cast)....4940
The Four Horsemen....

E. SHURTLEFF PRODUCTIONS
Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept 1—One Week....2

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS
Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....
Jan. —Stronger Than Death (Nazimova)....

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)....
Mar. —The Very Idea (Taylor Holmes)....
Jan. —Nothing But the Truth (Taylor Holmes)....

ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron)....

S. L. PRODUCTIONS
Feb. 28—Temple Dusk (Special Cast)....
Sept. 6—Love, Honor and Obey (Special Cast)....

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast)....

ROWLAND, WEST PRODUCTIONS
Jan. 3—The Silver Lining (Jewel Carmen)....

MISCELLANEOUS
Women Who Want (Playgoers Picture) Special Cast....
East Lynne (Tarzan Film Co.)....
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....

COMEDIES
Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1

NATIONAL FILM CORP.

(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)....
Kentucky Colonel (Special Cast)....
Captivating Mary Carstairs (Norma Talmadge) Reissue....

PACIFIC FILM CO.

At State Rights Exchanges
The Fatal 30 (Fritzi Ridgway)....5
The Call From the Wild (Wharton James)....5
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....2
White Cap Comedies (Geo. Ovey) Twice Monthly....2
One Reel Comedies (Newman Dent) Twice Monthly.

PATHE EXCHANGES
June 5—The Heart Line (Leah Baird)....6
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)....6
Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5

THE YELLOW ARM
(Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
July 24—Sixth, A Nest of Knaves....2
July 17—Fifth, Danger Ahead....2
June 19—First, House of Alarms....2

THE SKY RANGER
Starring Geo. B. Seitz and June Caprice.
July 24—Thirteenth, At the Last Minute....2
July 17—Twelfth, The Whirling Menace....2
June 19—Eighth, Dropped from the Clouds....2
June 12—Seventh, Danger's Doorway....2
June 5—Sixth, The Crystal Prism....2
May 29—Fifth, Mid Air....2
May 22—Fourth, Desert Law....2
May 15—Third, In Hostile Hands....2
May 8—Second, The Sinister Signal....2
May 1—Out of the Clouds....2

ALSOP'S FABLES
July 24—Lioness and the Bugs....2/3
July 17—Cats at Law....2/3

BILL AND BOB SERIES
July 24—The American Badger....1
May 29—Outwitting the Timber Wolf....1
May 1—Catching a Coon....1
Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS
May 1—The Sheriff of Mojave....2
Apr. 17—The Sagebrush Musketeers....2
Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2

THE AVENGING ARROW
(Starring Ruth Roland)
June 19—Fifteenth, The Toll of the Desert....2
June 12—Fourteenth, Shifting Sands....2
June 5—Thirteenth, On Perilous Grounds....2
May 29—Twelfth, The House of Treachery....2
May 22—Eleventh, Dangerous Waters....2
May 15—Tenth, Outwitted....2
May 8—Ninth, The Auction Block....2
May 1—Eighth, The Strange Pact....2

Release Information continued on page 712

"LURING LIPS"
(Universal)

Interesting Little Picture Offers Human Touches

AN interesting little picture is offered in Edith Roberts' latest, "Luring Lips," adapted to the screen from a story which won a scenario contest in one of the popular film magazines. It provides the piquant star with opportunities to flash her charm and talent and offers the spectator a slice of life a great deal more genuine than many pretentious subjects which are "ballyhoo-ed" to the skies for their realism. It makes no demands, but conquers because the characterization is appealing and sympathetic and there is enough dramatic substance to give weight to the romantic scenes. "Luring Lips," the title is misleading, is another of the stories dealing with frenzied finance as it flourishes in Wall Street.

The onlooker sees a young bank clerk and his wife seemingly living beyond their income in a suburban home. This is an effective plant for subsequent events in that the development of the action is shrouded in mystery. A time comes when the clerk is suspected of stealing $50,000 from the bank. This is logical in view of the pretentions of his life. The story progresses, furnishing the spectator with some good incident which is always in place, although the director has held the scenes too long on Miss Roberts. And Mr. Baggot allows the tempo to drag just a trifle. But these are minor faults in a story which, while of an obvious design has enough in reserve to spell adequate entertainment. The clerk is sent to prison on circumstantial evidence—which is pretty flimsy on the face of it. His sentence is light owing to his good reputation.

While in the recreation room he notices a view of Wall Street in a news strip on the screen and discovers his wife resting in the graveyard of Trinity during lunch hour and receiving the attentions of his erstwhile employer. He is inclined to believe his wife faithless. By this time it is certain that the picture will flash a surprise finish because the hero has asserted his innocence time and again. It arrives when the heroine keeps an appointment with the bank official at the docks to accompany him to South America, and turns him over to the authorities as the guilty party. The spectator is forced to jump at conclusions over the methods established in arresting him. Evidently the girl discovered enough evidence to convict him. The news strip at the prison may seem far-fetched and the detective may appear over-zealous in his attention to duty. Aside from these little errors the picture is genuine throughout. King Baggot has stressed every point that would lead to putting the spectator on the wrong track. Ramsey Wallace is good as the bank official and Darrel Foss plays the clerk in a natural manner.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dave Martin ..... Darrel Foss
Frederick Vibart ..... Ramsey Wallace
Jas. Tierney ..... William Welsh
Mark Fuller ..... Carleton King
Adele Martin ..... Edith Roberts
Detective ..... M. E. Stimson

By John A. Moroso.
Scenario by George Hively.
Directed by King Baggot.
Photographed by Virgil Miller.

PRESS NOTICE—STORY

Edith Roberts, the piquant Universal star, who will be remembered for her appealing performances in "Lasca," and a score of other pictorial successes, is coming to the ———— theatre next ———— and ———— in "Luring Lips," written by John A. Moroso. The original story won a scenario contest in one of the popular screen magazines and it affords the attractive star with a vehicle that brings forth her talent in an admirable manner. The picture is rich in human incident and is entirely convincing in its development.

The star is a wife of a bank clerk who seemingly lives beyond his income. A time arrives when he is suspected of embezzling funds and is convicted of the crime of which he is innocent. While serving his term he notices a strip of news weekly upon the canvas in the recreation room—a strip showing Wall Street, with his former employer paying ardent attention to his wife. He believes his wife is faithless until she brings the real culprit to justice. It is a picture of frenzied finance and is rich in pathos and sympathy. The star is supported by a clever cast that includes Darrel Foss and Ramsey Wallace. King Baggot directed.

PROGRAM READER

She was the wife of a bank clerk and her happiness was complete, so enduring were the honeymoon days. The happy couple lived in the suburbs of New York. The young man was deeply in the confidence of the bank officials, who never suspected him of any ulterior motives. Then one day a shortage of $50,000 was discovered in the books. The evidence pointed strongly at the young clerk and he was railroaded to prison because he was suspected of living beyond his income. How he fared in prison—how his wife was determined to solve the mystery—how the young couple found happiness again—is told in five reels of clever entertainment—a story which carries human touches throughout. The picture is "Luring Lips," and Edith Roberts is the star.

SUGGESTIONS

You can exploit this picture as a clever little human picture which radiates a deal of charm. Play up that it sends out a note of pathos and rich sympathetic characterization. Tell that it is a picture of frenzied finance as it flourishes in Wall Street. Play up this street of a thousand sorrows which has a church at one end and the river at the other—as if symbolic of fate. Treat the picture as a human document of frenzied finance and romance. Play up the star and exploit her piquant appeal. You can exploit some of her other successes such as "Lasca." Play up that the story won a scenario contest in a popular film magazine.

CATCH LINES

He lived beyond his income and because of it he was railroaded to prison. See "Luring Lips" with Edith Roberts.

See Edith Roberts in the human picture, "Luring Lips."

"THE FACE OF THE WORLD"
(Willat-Hodkinson)

Overdrawn and Develops Wild Melodrama

THIS picture is a variation of the domestic triangle which starts out with a flourish and offers some real human touches, but which develops into a hap-hazard jumble of melodramatic incident before the conclusion is reached. The title can mean anything or nothing, and certainly gives no indication of advising the spectator of its place except as a medium of decoration. Irvin Willat has taken a story by a successful novelist of Norway, Johan Bojer, transplanted the scenes to America, and given the characters appropriate names. But the story is overdrawn and far-fetched after it once swings into its tempo. There is some stress placed upon the appealing wife whose husband is neglectful of her, but in view of subsequent events there seems to be no reason for this emphasis.

It is as if this situation appealed to the director to make dramatic substance from it. The young couple migrate to the city where the wife, eager to find expression, caters to a wild set in Greenwich Village, and encourages the advances of a moral leper because he advises her that her husband pays more attention to his studies than to providing happiness for her. He is studying to become a skilful surgeon, and when a subtitle states that he is having a hard time keeping the wolf from the door, or words to that effect, the subsequent scene gives it the lie through the furnishings of the home and the wardrobe of the characters.

The picture is genuine enough until the third reel after which it develops an anti-climax. There is much counter-plotting with the idea going astray to give emphasis to the punch scene. The young doctor is appointed as head surgeon at a state hospital. The subsequent scenes present a crazy inmate who keeps one in suspense because one is never certain whether he will release millions of germs or burn the building. He finally sets fire to the hospital. Meanwhile there are a couple of superfluous characters, a shyster lawyer and a hokum doctor, who act very movieish. It is their object to make trouble for the young surgeon. The wife is almost neglected in these scenes and only comes back into the plot for the final reconciliation. The husband has effected a thrilling rescue in the burning hospital, after performing an operation on his rival, the moral leper. So they return to the country and patch up their far-fetched quarrel. There is no character development and very little display of incident. In reality there is no need to make a fuss over the "neglected wife idea" since there is no motive established for its place in the story at all. The picture carries a thrill or two and some effective backgrounds, but the acting is inadequate for the demands of the story. Mr. Willat looks better in the homespun or sea story.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Thora ..... Barbara Bedford
Harold Mark ..... Edward Hearn
Grandfather ..... Harold Duffield
Monsieur Duparc ..... Lloyd Whitlock
Ivar Holth ..... Gordon Mullen
Dr. Prahl ..... J. P. Lockney
Attorney Gundahl ..... Fred Huntley

By Johan Bojer.
Scenario by Dwight Cleveland and L. V. Jefferson.
Directed by Irvin V. Willat.
Photographed by Clyde De Vinna.

PRESS NOTICE—STORY

A story of marital misunderstanding—a story of adventure and romance which is strongly tinctured with mystery and melodrama is coming to the ———— theatre next ———— in "The Face of the World," an Irvin Willat production. The director will be remembered for his under-sea stories and for the clever ability he has shown in depicting small town life. Mr. Willat has selected one of Johan Bojer's tales. Mr. Bojer is considered one of the leading novelists on the European continent, being a native of Norway. The director has simply moved the characters to America and changed their names.

The body of the story remains as Bojer wrote it. It is a story of marital unhappiness because of a neglected husband, the young unsophisticated wife encouraging the advances of a moral leper when they move to the city. Her husband is a young surgeon who secures the position at a leading hospital. Eventually he shows strength of character in adversity and a reconciliation takes place. The picture is acted by Barbara Bedford, Edward Hearn, Lloyd Whitlock and other competent players and offers interesting entertainment.

PROGRAM READER

They were a happy, devoted couple while they resided in the country, but as quickly as they migrated to the city, the young, unsophisticated wife soon realized that her husband neglected her. She encouraged the advances of a moral leper because of her loneliness. She never appreciated the fact that her husband was wrapped up in his studies—his determination to become a successful surgeon. A time arrives when she learns his strength of character. Is there a reconciliation? See "The Face of the World" at the ———— theatre next ————. This is an Irvin Willat production well acted by a competent cast. The picture carries dramatic moments and several thrills aside from its romance and adventure.

SUGGESTIONS

The name of Irvin Willat seems to be your principal angle of exploitation here. He will be remembered for his under-sea pictures as well as a sponsor of the home-spun story. So play up his name. Tell that he is one of the leading directors of the screen. If you played "The Last of the Mohicans," your fans will remember Barbara Bedford, who enacted the part of the English girl who was in peril through the Indian massacres. Play up Edward Hearn and Lloyd Whitlock who have appeared in enough pictures to excite comment. Play up the picture as an interesting story which offers a deal of drama, moments of adventure, an appealing romance punctuated with a note of pathos, and several thrills. Play up the author, one of the leading novelists of Europe.

CATCH LINES

See "The Face of the World," a picture of striking scenes and situations. A strong melodrama flavored with adventure and romance and directed by Irvin Willat.

Advance Information on All Film Releases

(Continued from page 710)

DOUBLE ADVENTURE
(Fifteen two-reel episodes starring Charles Hutchinson)
May 1—Fifteenth, The Wages of Crime....2
Apr. 24—Fourteenth, The House in the Canyon....2
Apr. 17—Thirteenth, By Air and Sea....2
Apr. 10—Twelfth, Hazardous Heights....2
Apr. 3—Eleventh, The Danger Ledge....2

EDGAR JONES PRODUCTIONS
Apr. 24—The Law of the Woods....2
Apr. 10—A Forest Samson....2
Mar. 27—The Timber Wolves....2
Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

VANITY FAIR MAIDS COMEDIES
Mar. 20—Running Wild....1
Mar. 6—Paint and Powder....1
Feb. 6—Oh Promise Me....1

ROLIN COMEDIES
The Flirt (Lloyd) Reissue....1
No Stop-Over (Pollard)....1
Bliss (Lloyd) Reissue....1
July 17—At the Ringside (Pollard)....2
June 12—Where's the Fire (Pollard)....1
Own Your Home (Pollard)....1
June 5—Blue Sunday (Pollard)....1
May 22—Big Game....1
May 15—A Straight Crook....1
May 8—No Children (Snub Pollard)....1

NEWS REELS
Sundays—Topics of the Day....½
Wednesdays—Pathe News....
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY
The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Rutb....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS
The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1

PINNACLE PRODUCTIONS
July 1—Kingfisher's Roost....5
May 1—Black Sheep....5
Reckless Wives....6
Mar. 15—God's Gold....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINNACLE COMEDIES
Why Change Your Mother-in-Law....
Shimmy Isle....
The Ting Tong Man....
Absent Without Leave....
Betwixt and Between....

ARTHUR GOODEN PRODUCTIONS
Go Get 'Em....
Crooked Trails....
Guardians of the North....

TATTENHAM PRODUCTIONS, INC.
The Long, Long Trail....

PIONEER FILM CORPORATION
Oh! Mary be Careful (Madge Kennedy)....6000
The Forgotten Woman (Pauline Stark)....6000
A Millionaire for A Day (Arthur Guy Empey)....5000
Wise Husbands (Gail Kane-J. Herbert Frank)....6000
The Leech (Claire Whitney)....6000
A Good Woman (Gail Kane and J. Herbert Frank)....5500
Stolen Moments (Marguerite Namara)....6000
The Barbarian (Monroe Salisbury)....6000
Idle Hands (Gail Kane-Thurston Hall)....6000
Empty Arms (Gail Kane-Thurston Hall)....6000
His Brother's Keeper (Martha Mansfield)....6000
Finders, Keepers (Violet Mersereau)....6000
Out of the Depths (Violet Mersereau)....5500
Thoughtless Women (Alma Rubens)....6000
Indiscretion (Florence Reed)....6000
A Man There Was (Victor Seastrom)....6000
What Women Want (Louise Huff)....6000
Place of Honeymoons (Emily Stevens)....5500
Where Is My Husband (Jose Collins)....5500
Beyond the Crossroads (Ora Carew)....6000
Crimson Cross (Special Cast)....6000
In Society (Edith Roberts)....6000

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.

His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....5

PRIZMA, INC.
Where Poppies Bloom....½
It....½
On the Trek....½
Poor Butterfly....½
Trouville....½
The Message of a Flower....½
Victory Parade....½
Comedy Review....½
Danse Du Ventre....½
The Sweetest Story Ever Told....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution)....2

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's)....6882
The Soul of Youth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911

STAR PRODUCTIONS
Two Weeks with Pay (Bebe Daniels)....4136
A Kiss in Time (Wanda Hawley)....4351
The Land of Hope (Alice Brady)....4964
Such a Little Queen (Constance Binney)....4942
Moonlight & Honeysuckle (Mary Miles Minter)....4294
A Heart to Let (Justine Johnstone)....5249
The Magic Cup (Constance Binney)....
Out of the Chorus (Alice Brady)....4888
The Plaything of Broadway (Justine Johnstone)....
All Soul's Eve (Mary Miles Minter)....5778
The Snob (Wanda Hawley)....4015
She Couldn't Help (Bebe Daniels)....4423
Something Different (Constance Binney)....4840
Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Ob Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646

REELCRAFT PICTURES CORP.
ALLADIN COMEDIES
Tuning Up....1
Headwaiter's Heart....1

BILLY WEST COMEDIES
The Dreamer....2
Hands Up....2

BUD AND HIS BUDDIES
Mixed Twixt Wives....1
Flirty Hubby....1
Winning Winnie....1
Poor Fiddler....1

TEXAS GUINAN WESTERNS
The Desert Vulture....2
Girl of the Rancho....2

SUN-LITE COMEDIES
Baby! Baby!!....2

ALICE HOWELL COMEDIES
Lunatics in Politics....2
Good Night Nurse....2

WILLIAM FRANEY COMEDIES
The Sleuth....1
The Chiropodist....1
The Chef....1
In the Trenches....1

PARAGON COMEDIES
Tacks and Taxes....1
Artist's Muddle....1
Goof....1
Lady Bug....1

BURRUD (SUNSET) SCENICS
The Mountain That Was God....1
Wind Goddess....1

MIRTH COMEDIES
Here He Is....2
Oh! Daddy....2

ROBERTSON-COLE PRODS.
Live and Let Live (William Christy Cabanne)....6
Salvage (Pauline Frederick)....6
Cold Steel....6
Black Roses (Sessue Hayakawa)....6
Beach of Dreams....5
If Women Only Knew (Special Cast)....6
Nobody's Kid (Mae Marsh)....5
Good Women (Gasnier)....6
What's a Wife Worth (Wm. Christy Cabanne)....6
See My Lawyer (Special Cast)....6
The Mistress of Shenstone (Pauline Frederick)....6
One Man in a Million (Geo. Beban)....6
Seven Years Bad Luck (Max Linder)....5
The First Born (Sessue Hayakawa)....6
Little 'Fraid Lady (Mae Marsh)....6
Kismet (Otis Skinner)....9
813 (Arsene Lupin Story)....6

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up....
Fate's Mockery....
Fate's Double Cross....
Long Riders....

HELEN GIBSON SERIES
Trail of the Rails....
Daring Danger....
Flirting with Terror....
Broken Trestle....

TUSUN COMEDIES
New Ralgia....
A Slick Detective....
Buried Alive....
From Kitchen to Throne....
Wild Women....
Giving and Taking....
Pa Takes a Tramp....
Splashing to Safety....
Cabareting Under Difficulties....
Stranded....

LESTER CUNEO PRODUCTIONS
Lone Hand Wilson....
The Ranger and the Law....
Pat O' Paradise....
Blue Blazes....

GASOLINE ALLEY
Leave It to "Walt"....1

FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap....2
A Traitor's Vengeance....2
A Girl from the West....2
Almost an Outlaw....2
The Avenging Trail....2
Western Rays....2
Shadows of the Past....2
A Fight to a Finish....2
Trail of the Buzzard....2

SPECIALS
Witch's Lure....5
A Profligate Woman....5

NEAL HART SERIES
Knight of Western Land....2
Dead Line....2
Square Shooter....2
Out of the West....2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble....5
Fickle Women....5

S-E ENTERPRISES
It Might Happen to You (Billy Mason)....5
Cowboy Jazz....5

TWO REEL COMEDIES
Beach Birds and Bombs....2
Hashers and Mashers....2
Waffles and Wallops....2

MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Rosen)
Beach, Birds and Bombs....2
Waffles and Wallops....2
Hashers and Mashers....2
Oh, What a Circus....2
Movies and Maniacs....2
A Tenderfoot Romeo....2

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
Remorseless Love....5000
The Girl from Nowhere....5,000
The Miracle of Manhattan....5,000
Poor Dear Margaret Kirby....5,500

EUGENE O'BRIEN STAR SERIES
Is Life Worth Living....5000
The Last Door....5,000
Gilded Lies....5,000
Worlds Apart....5,980

OWEN MOORE STAR SERIES
A Divorce of Convenience....5,000
The Chicken in the Case....5,261

CONWAY TEARLE STAR SERIES
The Fighter....5,000
Bucking the Tiger....5,000

MARTHA MANSFIELD STAR SERIES
The Fourth Sin....5,000

SPECIAL PRODUCTIONS
The Greatest Love (Vera Gordon)....5,520
The Highest Law (Ralph Ince)....5,500
The Road of Ambition (Conway Tearle)....5,500
The Sin that Was His (Wm. Faversham)....5,600
Red Foam (Ralph Ince Special)....5,500

SELECT PICTURES
Up the Road With Sallie (Constance Talmadge)....5000
Midnight Patrol (Special Cast)....5000
The Whip (Special Cast)....5000
Ghosts of Yesterday (Talmadge-O'Brien)....5000
Mothers of Men (Claire Whitney)....5,000
Mountain Madness....6,000
The Great Shadow (Tyrone Power)....6,000
Seeds of Vengeance (Bernard Durning)....5,000
Man's Plaything (Grace Davidson)....5,000

Release Information continued on page 714

"THE MONEY MANIAC"
(Leonce Perret-Pathe)

"The Money Maniac" Is Leonce Perret's Best

IT is evident in viewing this production that Leonce Perret has endeavored to make it his masterpiece. As far as the production qualities are concerned, which take in the direction, the east, the selection of interiors and exteriors, etc., the picture is in the A1 class.

And this is not all for the producer has dovetailed the action of the story into the scenes until in many instances the observer might be led to believe as the beautiful tinted backgrounds flash before his eyes that he is witnessing something "genuinely real."

The picture seems to falter a bit, however, in having a story which is rather jumpy in that, the locale is laid in Spain and America. In the introductory sequences and in fact throughout the five reels one can easily see that Leonce Perret had a very difficult feat to perform. And he has done it as far as good entertainment is concerned. But the gap between the important incidents which crop up here and there is too big to jump and at the same time keep the story well connected.

In viewing the exteriors, especially those laid in Spain, one is impressed by the beauty and grandeur of the surroundings when the scenes lie in the distance and by the romantic interest which hovers about them when the "close-up" appears.

The story in general leans more to the plotting and planning of the serial and to dare-devil, reckless, than to the dramatic. It has its bold, bad, villains, whose scheming cannot be denied and for contrast its heroes and heroines who are on the job when the opportune moment arrives.

By a strange pact, five emigrants become the only shareholders in a tract of land that many years later was found to be rich in oil. The group had separated and some had died. Hoggart, one of the five, and his henchmen, Shopps, plot to secure the certificate and reap all the riches. —*Frank Leonard.*

THE CAST

Didier Bouchard.....Robert Elliot
Milo d'Espail.....Henry G. Sell
Rolande Garros.....Marcya Capri
Therese Garros.....Lucy Fox
Joe Hoggart.....Ivo Dawson
Bill Shopps.....Eugene Breon

By Louis Letang.
Scenario by Leonce Perret.
Directed by Leonce Perret.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— and ———— is "The Money Maniac," a Leonce Perret production, which features a well balanced cast of players that includes Robert Elliot, Henry G. Sell and Lucy Fox. It is a production which is marked for its splendid appointments, there being an air of refinement and exceptionally good atmosphere in the scenes and situations. Mr. Perret scenarioized and directed the offering from the original story, "Rolande, La Divine," by Louis Letang.

The plot concerns five emigrants who by a strange pact become the only shareholders in a tract of land that proves to be rich in oil eventually. The group has separated, and some had died. Hoggart, and his henchman, plot to secure the certificates and reap the riches. The other holders are the Garros sisters, living in Spain, Bouchard, living in New York, and Toto, an acrobatic clown. Shopps travels over the two continents in pursuit of the certificates. He brings about unhappiness by separating the Garros sisters and spreading the rumor that Rolande is dead. The tables are turned eventually and the villains become the victims of their own plotting. The picture has a strong romantic flavor.

PROGRAM READER

A picture of frenzied finance which carries a strong note of originality and a fine romantic flavor is "The Money Maniac," which comes to the ———— theatre next ———— and ———— as a Leonce Perret production. The story is quaint and concerns the pursuit of certificates which entitle the owners to share equally in a valuable tract of land. The plotters follow their victims over two continents and spread disaster although they are foiled. The picture is charged with effective mystery, melodrama and romance and is excellently acted by a competent cast. A point in its favor is the exceptional background, there being a wealth of atmosphere and color. Remember at the ———— next ————.

SUGGESTIONS

A Perret production may not mean anything to your patrons. So it is up to you to exploit the fact that the producer is responsible for many screen successes. Tell that he formerly presented Dolores Cassinelli as a star in worth while pictures. Bring forth that "The Money Maniac" is an interesting picture of frenzied finance, which is balanced with a fine romantic flavor. Bring out that it furnishes a satisfying hour. The title is meaningless, and the plot should not be detailed, since it does not carry much substance. The best angle is to treat it with mystery. Use catch lines and teaser ads. Any conventional prologue would be effective, such as a vocal number, an ensemble number or a musical act.

CATCH LINES

Most everyone is just a little crazy after money. Some, however, become money maniacs and sooner or later find themselves in jail. See "The Money Maniac."

A picture of frenzied finance, colorful romance and appealing adventure. That is "The Money Maniac," which comes to the ———— theatre next ————. Don't miss it.

See "The Money Maniac," a picture with plenty of thrills and romance.

"THE MARCH HARE"
(Realart)

Not Up to Bebe's Usual High Standard

"THE MARCH HARE" isn't half as wild as it is silly, which statement may be construed to mean that the feature does not measure up to the previous Bebe Daniels starring vehicles.

The plot is too trivial to be taken seriously and has too few humorous possibilities to make entertaining farce comedy. Bebe is cast as a Los Angeles tom-boy who comes to New York to visit her aunt. Before she gets to her destination she makes a bet with her chaperone that she can live a week in New York on seventy-five cents. The rest of the picture shows how she does it, with side excursions into a melodramatic plot having to do with a crooked butler and his "sweetie," who try to sell Bebe's aunt some wild cat stocks, the girl impersonating Bebe at the aunt's home.

The action and incident is exaggerated most of the time and the titles for the most part are forced, although occasionally one gets over.

Bebe doesn't get the acting opportunities by any means. In fact Harry Meyers as a young Westerner overshadows her work, and Helen Jerome Eddy has a better part, in which, however, she is unable to make any great hit owing to the fact that she is a very bad type for the "villainess" role in which she is cast.

The picture probably will get by with audiences who aren't too critical, for it keeps going, has lots of nice clothes, pretty exteriors, good photography and has been produced with care, with no stinting in the matter of costs. As a comedy, however, it doesn't register, and as a serious production certainly has great faults. It will also suffer in comparison with most of Bebe's previous pictures, which have been exceptionally good.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Lizbeth Ann Palmer.....Bebe Daniels
Clara Belle Palmer.....Grace Morse
Lucius Palmer.....Herbert Sherwood
Mrs. Curtis Palmer.....Maym Kelso
Tod Rollins.....Harry Myers
Senator Cyrus Rollins.....Melbourne McDowell
Mrs. Rollins.....Frances Raymond
Meadows.....Sidney Bracey
Susie.....Helen Jerome Eddy

By Elmer Harris.
Scenario by Percy Heath.
Directed by Major Maurice Campbell.
Photographed by H. Kinley Martin.

PRESS NOTICE—STORY

Bebe Daniels, Realart's irrepressible and undeniably clever comedienne, is coming to the ———— theatre next ———— and ———— in "The March Hare," written by Elmer Harris, an author who has contributed many fine stories to the screen, and which has been directed by Maurice Campbell, one of the most capable directors for the silversheet. The magnetic star is supported by an unusually able cast that includes the nonchalant comedian, Harry Myers, Maym Kelso, Melbourne McDowell, Sidney Bracey and Helen Jerome Eddy. It was Elmer Harris who provided the star with the memorable "Ducks and Drakes," and "The March Hare" may be said to be equally amusing and entertaining.

Miss Daniels, as usual, plays the role of a fascinating little madcap who drives everybody to distraction with her pranks. In this play she is cast as a dashing young heiress who makes a wager that she can live for a whole week in New York on seventy-five cents. Many amusing episodes develop from this capricious whim. The picture is lively with incident and breezes through a winner.

PROGRAM READER

The high cost of living successfully put down by a little daughter of the rich who undertakes to live for a whole week in New York on the modest sum of seventy-five cents, will interest many a housewife when Bebe Daniels' latest picture, "The March Hare," is shown at the ———— theatre next ———— and ————. It is an original story written by Elmer Harris, the author responsible for "Ducks and Drakes," a previous Bebe Daniels success, and directed by Maurice Campbell. The irrepressible, magnetic star plays a mischievous madcap whose object in life is to drive everybody to distraction by executing several novel pranks. Her whims and caprices are a joy to behold. Remember next ————.

SUGGESTIONS

You can tell them that this picture is cut from the same cloth as "Ducks and Drakes." Which means that it is a rapid-fire comedy with the irrepressible Bebe Daniels displaying her pep and personality in attractive colors. Tell that she is the capricious mad-cap who delights in tormenting everyone with whom she comes in contact. Play up Elmer Harris as the author of "Ducks and Drakes," a previous Daniels release, and that he also wrote "So Long Letty." Put plenty of pep and punch in your copy and treat it through snappy teasers. You can present an all-comedy bill. Your prologue can feature some light musical number, either a soloist or an ensemble.

CATCH LINES

See the mischievous, capricious mad-cap of the screen, Bebe Daniels, in her latest gloom chaser. See "The March Hare."

She delighted in tormenting her friends and relatives. See Bebe Daniels in a mischievous role in "The March Hare."

¶ ALL THE REVIEWS—ALL THE TIME IN "THE COMPLETE PLAN BOOK"

Advance Information on All Film Releases

(Continued from page 712)

The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell).6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TARZAN FILM CO.

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TRI-STAR PICTURES

Fruits of Passion (Mann-Hall)....5000
Water Lily (Mann-Hall)....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau)....5000
She Paid (Marjorie Rambeau)....5000
Mrs. Balfame (Nance O'Neil)....5000

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Lar-Florence Hackett)..
It Happened in Paris (Mme. Yorska)....
Human Passions (Lottie Tilford)....
Man and Woman (Betty Mason)....
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....3
Through Eyes of Men (Frank Mayo)....3
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford)....7000
Apr. 25—Dream Street (D. W. Griffith)....9
Mar. 6—The Nut (Douglas Fairbanks)....6
Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....
June 13—The Mollycoddle (Douglas Fairbanks)....
May 30—Romance (Doris Keane)....
Apr. 5—Down on the Farm (Mack Sennett's)....
Jan. 18—Pollyanna (Mary Pickford)....
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....
Oct. 20—Broken Blossoms (D. W. Griffith's)....
Sept. 1—His Majesty the American (Douglas Fairbanks)....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

A Daughter of the Law (Carmel Myers)....5
Luring Lips (Edith Roberts)....5
Man Trackers (Larkin-Hill)....5
Short Skirts (Gladys Walton)....5
The Kiss (Carmel Myers)....5
Desperate Trails (Harry Carey)....5
Thunder Island (Edith Roberts)....5
The Fighting Lover (Frank Mayo)....5
The Beautiful Gambler (Special Cast)....5
The Man Tamer (Gladys Walton)....5
Cheated Love (Carmel Myers)....5
Wolves of the North....5
The Blazing Trail (Frank Mayo)....5
The Wallop (Harry Carey)....5
Desperate Youth (Gladys Walton)....5

TERROR TRAIL

(Eighteen Episode Serial featuring Eileen Sedgwick)
Fifth, The Bridge of Disaster....2
Third, The Mine of Menace....2
Second, False Clues....2
First, The Mystery Girl....2

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)
Twelfth, the Cipher Kid....2
Tenth, The Secret Cavern....2
Ninth, Under Sentence....2
Seventh, The Trap....2
Sixth, In Hiding....2
Fifth, The Bandit's Victim....2
Fourth, Hidden Danger....2
Third, The Secret of the Sea....2
Second, The Hornet's Nest....2
First, The Buccaneer's Bride....2

JEWEL PRODUCTIONS, INC.

Reputation (Priscilla Dean)....
Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin)....2
Roman Romeos (Lyons-Moran)....2
Blue Sunday (Lyons and Moran)....2
A Monkey Hero (Joe Martin)....2
A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

THE WHITE HORSEMAN

(Featuring Art Accord.)
Eighteenth, The Avenging Conscience....2
Seventeenth, Wings of Destiny....2
Sixteenth, Flames of Fury....2
Fifteenth, A Conquest of Courage....2
Fourteenth, A Jest of Fate....2
Thirteenth, The Hill of Horror....2
Twelfth, The Train of Fear....2
Eleventh, A Race with Death....2
Tenth, In the Enemies' Hands....2
Ninth, The Opal Bracelet....2
Eighth, The Pit of Peril....2
Seventh, The Brink of Eternity....2
Sixth, The Furnace of Fear....2
Fifth, Trails of Treachery....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)
Eighteenth, The Hour of Reckoning....2
Seventeenth, The Hand of Fate....2
Sixteenth, The Dip of Death....2
Fifteenth, The Decoy....2
Fourteenth, The Plunge....2

CENTURY COMEDIES

The Clean Up (Jean-Dorety)....2
Three Wise Boobs (Brownie)....2
The Whizbang (Jameson-Gregory)....2
Third Class Male (Dorety-Montgomery)....2
The Smart Alec (Harry Sweet)....2
Society Dogs (Brownie)....2
Wood Simps (Century Lions)....2
Custard's Last Stand (Monty Lee)....2
Pals (Brownie)....2
For Sale....2
A Dollar's Worth (Harry Sweet)....2
Playmates (Brownie)....2
Dandy Lions (Century Lions)....2
The Country Heir (Harry Sweet)....2
The Kid's Pal (Brownie)....2
On With the Show (Century Lions)....2

STAR COMEDIES

A Thousand a Week....1
Those Doggone Kids....1
The Champ (Billy Fletcher)....1
While New York Snores (Billy Fletcher....1
The Skylark....1
An Awful Bull (Billy Fletcher)....2
Babes and Boobs (Billy Fletcher)....1
Meet My Husband (Billy Fletcher)....1
Uneasy Money (Robert Anderson)....1
Hearts and Flour (Dorothy Wolbert)....1
Rubbing It In (Billy Fletcher)....1
A Chinese Romance (Billy Fletcher)....2
Zulu Love (Eddie Barry)....1
The Truck Horse Bandit (Billy Fletcher)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemluck)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

Range Rivals (Wilson-Lane)....2
The Valley of Rogues....2
Beating the Game (Hoot Gibson)....2
The Man Who Woke Up (Hoot Gibson)....2
The Shadow of Suspicion (Eileen Sedgwick)....2
The Movie Trail (Hoot Gibson)....2
The Girl in the Saddle (Eileen Sedgwick)....2
Bandits Beware (Hoot Gibson)....2
The Heart of Arizona (Eileen Sedgwick)....2
Stand Up and Fight (Jack Perrin)....2
The Wild Wild West (Hoot Gibson)....2
Fighting Blood (Jack Perrin)....2
Double Crossers....

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

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Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terriss) Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

ALICE JOYCE PRODUCTIONS

The Scarab Ring....6
Her Lord and Master....6
The Vice of Fools....5
The Prey....6
Cousin Kate....5
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

The Silver Car....6
It Can Be Done....5
Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

What's Your Reputation Worth....
It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5

ALICE CALHOUN PRODUCTIONS

Peggy Puts It Over....5
Closed Doors....5
The Charming Deceiver....5
Princess Jones....5

LARRY SEMON COMEDIES

The Fall Guy....2
The Bakery....2
The Rent Collector....2
The Hick....2
The Sportsman....2
The Snitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

JIMMY AUBREY COMEDIES

The Tourist....2
The Blizzard....2
The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)
Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
Eleventh, A Choice of Death....2
Tenth, The Stolen Bride....2
Ninth, The Air Avenger....2
Eighth, The Treasure Hunt....2
Seventh, A Demon's Bluff....2
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Fifth, Donble Crossed....2
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A PERFECT POSTER PORTRAIT

THERE are few motion picture actors whose face is better known to the American public than is Jack Hoxie's. For that reason the portrait one sheet, executed by the RITCHEY LITHO. CORP., for the Arrow release—"The Broken Spur"—had to carry an exact likeness. As far as the resemblance is concerned the above reproduction speaks for itself—but to fully appreciate the depth and beauty of the coloring it is necessary to see the poster itself. Which will be a relatively easy matter as it is bound to appear in the lobby of every alert exhibitor in these United States.

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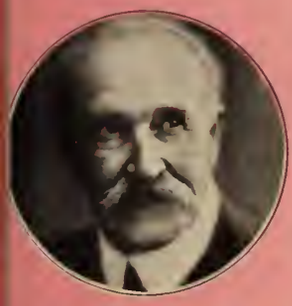

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By Jeanie Macpherson
Suggested by Arthur Schnitzler's *play*
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With an all star cast including

Wallace Reid	★	★ Gloria Swanson
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Monte Blue	★	★ Wanda Hawley
Theodore Roberts	★	★ Agnes Ayres
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THINK of "Male and Female", of "Why Change Your Wife?," of "Forbidden Fruit."

Then try to imagine a story greater than all these—stronger, more unusual, more thrilling.

Imagine scores of settings, each one of them more elaborate, more daring, more luxurious than anything you have ever seen on the screen.

Now imagine twelve of the best known stars in the world, working under the magic direction of DeMille.

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Betty Compson

in

"At the End of the World"

IF you were making pictures, what sort of picture would you give Betty Compson?

Well, remembering George Loane Tucker's "The Miracle Man," you'd pick a story with an underworld element, wouldn't you? And a role which would give the star a chance to portray the gradual growth of spiritual understanding?

And you'd have color and dash and melodrama—and dozens of strong emotional situations. With enough of the spectacular, and enough variety, to set off the star's beauty and versatility.

That's the stuff you know your audiences want. And that's why they'll want "At the End of the World."

Cast includes Milton Sills and Casson Ferguson. Adapted by Adelaide Heilbron from the play by Ernst Klein.

Directed by Penrhyn Stanlaws
Scenario by Edfrid A. Bingham

A Paramount Picture

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Jesse L. Lasky
presents

Gloria Swanson

in Elinor Glyn's

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Great in star, great in story, great in production, and—great in emotional appeal, it will be one of the history-making box-office sensations.

Seldom has such a fortunate combination of star, author and director been effected. Elinor Glyn, world famous author, worked with the director throughout, and personally supervised every detail.

One of the most popular leading men in America, Milton Sills, plays opposite the star.

It will be a Great Moment for your box-office when you book it.

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Directed by Sam Wood

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in

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With a great cast including Lois Wilson, Richard Bennett and Clarence Geldart.

Story and scenario by Byron Morgan
Directed by Frank Urson

A Paramount Picture

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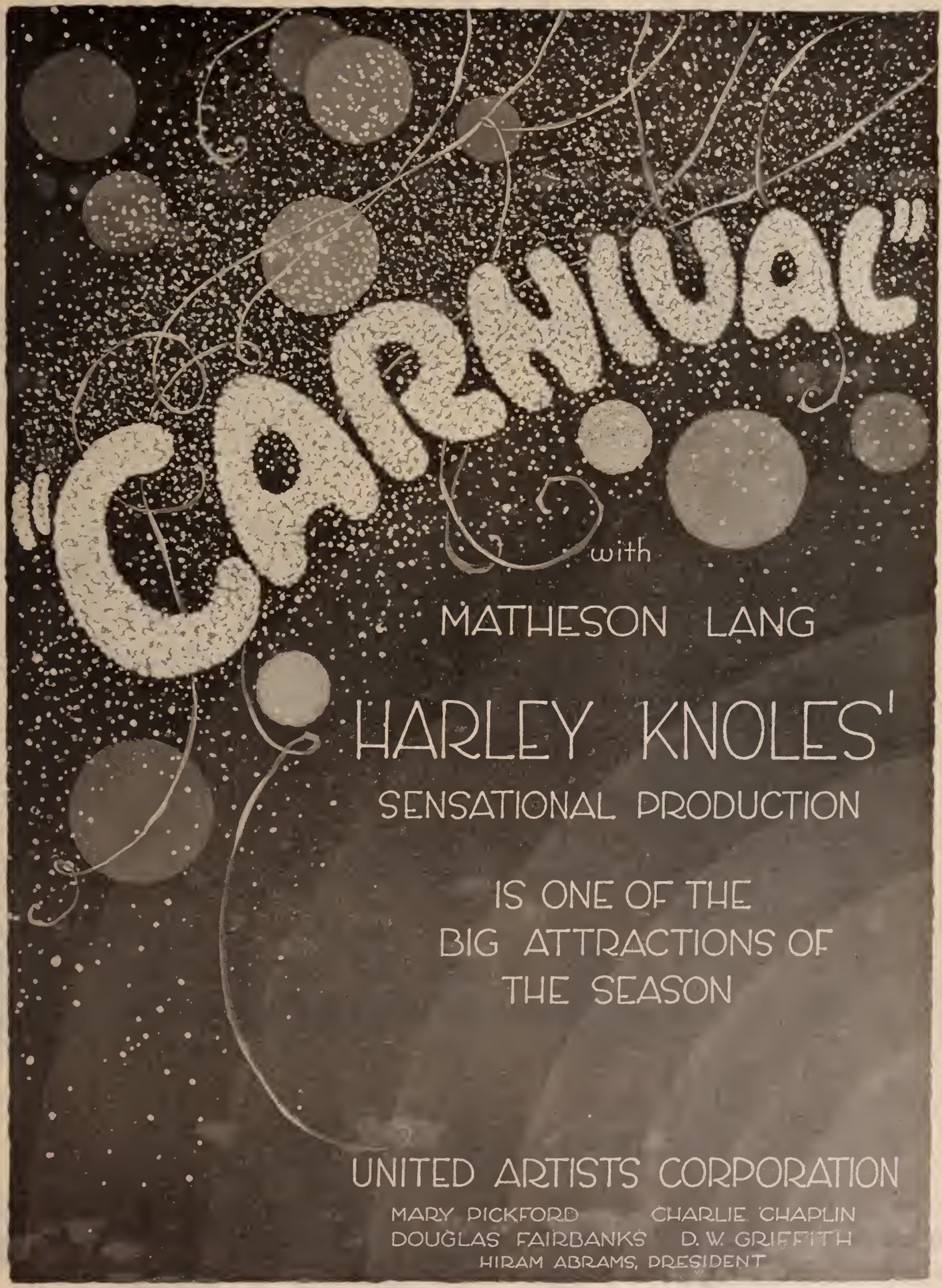
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Oct 2

Dangerous Curve Ahead

Two of the most of the new

Twenty-seven million readers of thirty national magazines. That's part of the Goldwyn Policy for 1921-1922

This greatest campaign that has ever been used to exploit motion pictures will make September 11th and October 2nd two of the most important dates in the new season. Watch

GOLDWYN

Sept 11

The Old Nest

important dates season!

The Old Nest will be played starting September 11th. Dangerous Curve Ahead October 2nd. Two of the really great pictures. One has been playing for two months on Broadway at top prices. The other will be ranked among the comedy dramas of all time. Both written by the screen's foremost author Rupert Hughes. Produced by

GOLDWYN

Harold Lloyd

The Worlds Greatest Comedian in

ONE REEL COMEDIES

(RE-ISSUED)

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BEBE DANIELS AND SNUB POLLARD

You may now book Harold Lloyd in the one reel comedies in which he arrived to the undisputed position of being the world's greatest screen comedian.

These are the comedies which by their surpassing quality made the country's most successful exhibitors clamor for the bespectacled comedian in feature comedies of longer length.

These are the comedies which the exhibitors who played them agree were the greatest one reel pictures that were ever made.

With fine new prints you can now cash in on Lloyd's amazing popularity, whether you ever played them before or not.

Those now ready are "The Flirt," "All Aboard," "The Tip," "Rainbow Island," "Move On," "By the Sad Sea Waves" and "Over the Fence."

In them Lloyd is supported by Bebe Daniels and "Snub" Pollard, each of them now starring.

There are no one reel comedies like these anywhere!

Pathé Distributors

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A BIG ONE

IS COMING!

THE AMAZING STORY OF "FANNY HERSELF," BY EDNA FERBER, THE NOVEL THAT HAD TWO MILLION READERS

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DIRECTED BY TOD BROWNING

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UNIVERSAL SPECIAL

Every Week in the Year 1921

HERBERT RAWLINSON

MELODRAMA IN DRESS CLOTHES

EVERYBODY in the world likes vigorous, clean melodrama in dress clothes—and here is one of the most universally popular of American stars in not less than Eight Special Attraction melodramas, produced as only Universal can produce them. Watch for that splendidly masculine actor, HERBERT RAWLINSON, in "The BLACK BAG," made from the famous novel of that name by Louis Joseph Vance, the first of a great series that you'll never forget.

MARIE PREVOST

LOVE STORIES WITH A THRILL

FAMED throughout the world for piquant face and dainty figure, MARIE PREVOST is, first of all, a born actress who delights in playing modern romances of American life spiced with adventure. You'll have Eight of these PREVOST Special Attractions—every one an absorbing, venturesome, romantic photodrama dressed to kill. The first PREVOST Special Attraction will be "MOONLIGHT FOLLIES" and it will be even better than its sparkling title.

HOOT GIBSON

WHIRLING WESTERNS de LUXE

UP out of the short Westerns comes smiling HOOT GIBSON, with his virile youth, infectious grin and wonderful quick action—a young whirlwind whose national popularity has been won by good acting and a remarkable personality. The first of his Eight Special Attractions will be "ACTION," directed by that past-master of Westerns de luxe, JACK FORD. If you miss these GIBSON Special Attractions you'll be passing up one of the screen's best bets.

Cuddle up to Universal—You'll be needing us

L ATTRACTIONS 1922

Vivid, Vigorous Variety

SHORT SKIRT KISS-OR-KILLS

THE girl of today—we don't know whether to kiss her or kill her—and that's why bewitching GLADYS WALTON is going to give your people Eight pictures this year of this charming little torment—picture hits like "PINK TIGHTS," "ALL DOLLED UP," "THE MAN-TAMER" and "SHORT SKIRTS." Watch for "THE ROWDY"—a first-class sample of a series that you can't afford to have your audiences miss—as eye-catching as a sleeveless gown and as interesting as a silk stocking.

GLADYS WALTON

OUTDOOR PEP AND PUNCHES

ONE of the greatest drawing-cards on the screen—FRANK MAYO. Handsome, vigorous, a splendid actor, always an eye-filling figure whether in mackinaw or dress clothes. Look for him in Eight outdoor Special Attractions replete with whirling action in marvelous settings—clean, virile productions of the all-satisfying type of "The Brute Breaker"—made from famous stories by famous authors, pictures whose wholesome thrills will cling in your memory for weeks.

FRANK MAYO

SOCIETY DRAMAS SUPER-FINE

SAID to be the screen's most beautiful woman—MISS Du PONT—chosen by Von Stroheim as his leading woman in "FOOLISH WIVES"—soon to fascinate your patrons with her regal beauty, superb acting and, last but not least, her gorgeous gowns. Society drama super-fine—you'll see it soon in "THE RAGE OF PARIS" and in seven other Special Attractions de Luxe, a series that will have behind it all of Universal's unparalleled resources.

MISS Du PONT

Reserve at least one day a week for Universal pictures

You Will Be Sure To Remember

Under hot suns in many sections it is hard for some exhibitors to feel, months in advance, that the Fall and Winter season in the motion picture theatres of America is going to be one of the highly prosperous periods of the past four years.

But—

In the Fall, when big pictures are causing your theatres to fill, *you will be sure to remember* that months before the great business revival the F. B. Warren Corporation stood almost alone in forecasting:

1. Big business for exhibitors
2. Still bigger business based upon the careful selection of pictures
3. Solid and evenly-sustained patronage for theatres protected with contracts for the individual work of the best independent producers.

There is nothing the matter *at base* with the picture business except with certain weak-kneed directors making inferior pictures that do not deserve to find a market. One big producer-distributor recently said "The American public is bilious on pictures." Absurd! Bilious on *bad* pictures—that is unquestionably true!

The independent producers not tied to dry-rotted machines will make most of the big sucessful pictures of the season of 1921-1922.

F. B. WARREN
CORPORATION
1540 Broadway New York City

Christie Comedies

Second Series A New Series

DOROTHY DEVORE *IN*

ALL-STAR CAST

"NOTHING LIKE IT"

ALL-STAR is the way to describe the cast in "NOTHING LIKE IT," the first of the new series of CHRISTIE COMEDIES.

Headed by Dorothy Devore, the cast includes Eddie Barry, Earl Rodney, Helen Darling, Eugene Corey, Ward Caulfield, Fred Mack and Gus Leonard.

As much money was spent on "NOTHING LIKE IT" as is usually spent on five-reel features.

The costumes are a new departure in film comedy. Not the usual "funny" clothes you generally see—old worn-out clothes, worn in some comical manner—

BUT garments and jewels that might well turn Cleopatra herself green with envy.

AND—when the borrowed fire-horses run away—off the stage and pell-mell down the street with the hero—your audience will shriek!

Contract for New Series of 24 Today!

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

DAVID TOWNSEND

Presents

TEXAS GUINAN

(The Two-Gun Woman)

in a series of twelve two-reel sterling feature productions, adaptations from stories of and laid in the West and the Northwest, to be released one every two weeks commencing September 25, 1921.

Everything connected with these productions, including advertising matter, will be in the hands of specialists and on a par with special feature attractions.

WE DO NOT NEED DEPOSITS TO FINANCE THE PRODUCTIONS

All deposits received on contracts will be banked as a separate fund to be drawn against the delivery of the last release or, in lieu of a deposit, we will accept a surety company bond in the same amount.

We know the exhibitors need high class two-reel productions of 100 per cent calibre and we are prepared to go the very limit in supplying the independent market with this character of attraction.

Worth while productions always draw profitable business. We are offering what we believe will prove to be a sensation in two-reel subjects.

We invite correspondence from exchanges equipped to handle these attractions. We will have no representative visiting your territory for sales purposes. We are reserving our money for production and exploitation.

TEXAS GUINAN PRODUCTIONS
JESSE J. GOLDBURG, General Manager
Room 712, Gotham National Bank Building
1819 Broadway, New York

TO INDEPENDENT EXCHANGE MEN
and
INDEPENDENT THEATRE OWNERS OF AMERICA

I desire to publicly announce that I am no longer under obligations to appear in any productions to be made or released by any concern other than

"THE TEXAS GUINAN PRODUCTIONS"

That I have been forced to the conclusion the only way in which I can properly serve the independent exchange men and the theatres desiring my productions and be assured that they will receive the productions contracted for is to organize my own producing company.

I am now producing and will appear in twenty-four two-reel dramatic attractions of the West and of the Northwest, to be released in series of twelve each, one production every other week, commencing September 25th.

MY PERSONAL GUARANTEE

goes with each contract delivered to an independent or state-right buyer,—

FIRST: That every release will be delivered as contracted for.

SECOND: That each release will be of the highest class and character and produced upon the same scale as a feature.

THIRD: That each production will have my personal and undivided attention from start to finish and that in story, photography and cast it will excel any other production in which I may have heretofore appeared.

FOURTH: That every dollar spent will show its full value on the screen.

I am going to make "Two-reel Features" worthy to play any first-run house in the country.

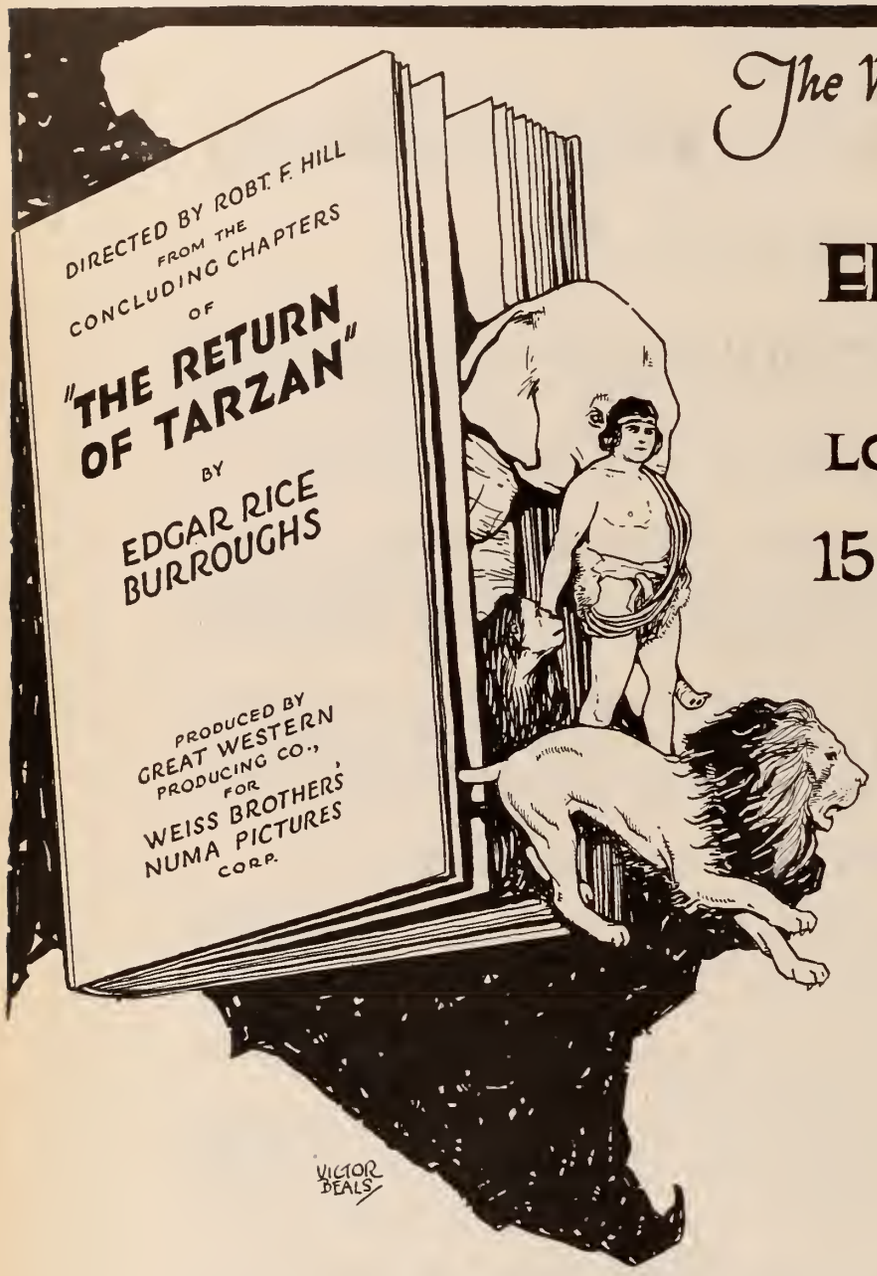
I am going to make money-makers for you and I hope to profit in proportion.

Yours for Independence and Success,

"Tex" Guinan

Room 712, 1819 Broadway,
New York

"ADVENTURES OF TARZAN"



The Wild Animal Serial Supreme

starring

ELMO LINCOLN

("the Original Tarzan")

and

LOUISE LORRAINE

in

15 Electrifying Episodes

Attention-State Righters!

We are breaking all records for territorial sales with "Adventures of Tarzan"!

The star, the author, the 6,000,000 (six million) copies sold of the book, the wild animals, the hair-raising climaxes-everything makes this serial the greatest state right attraction ever produced.

Act Now and be Independent for Life

FOR STATE RIGHTS

apply now to

ADVENTURES OF TARZAN SERIAL-SALES-CORP.,

Suite 908; 1540 Broadway, New York. Bryant 3271

"THE TARZAN OF TARZANS"

EXHIBITORS!

Plan to Book-a-Week of R-C Pictures During Independence Month

SEPTEMBER is R-C Pictures month—"Independence month," the greatest month in the year—when enterprising independent exhibitors throughout the country will show independent pictures in accordance with the spirit of the resolution adopted by the motion picture theatre owners at the Minneapolis convention.

Exhibitors look naturally to R-C Pictures, the largest independent producers and distributors in the moving picture industry for their September features and program pictures.

R-C Pictures Corporation produces a minimum of 26 pictures each year, supplying exhibitors with a diversified program of superior independent motion pictures—clean, approved pictures.

September is harvest month for the independent exhibitor. Let us help you reap a harvest of clinking coin at your box-office.

The way to do it is to book these independent productions of proven box-office dividend-producing power.

Play R-C Pictures one week during September.

Get in touch TODAY with the Robertson-Cole Distributing Corporation Exchange nearest you and ask for

Special Free Advertising Accessories

Phone— Write— Wire—

LIST OF PRODUCTIONS

DUSTIN FARNUM
in
"Big Happiness"
Lew Cody
in
"OCCASIONALLY YOURS"
WILLIAM CHRISTY CABANNE'S
powerful human document
"THE STEALERS"
Al Christie's
6 reel comedy drama
"SO LONG LETTY"
PAULINE FREDERICK
in
"A Slave of Vanity"
"813"
An Arsene Lupin story
OTIS SKINNER
in
"Kismet"
MAE MARSH
in
"The Little 'Fraid Lady"
Edith Storey
in
"THE GOLDEN HOPE"
Sessue Hayakawa
in
"THE FIRST BORN"
"SEVEN YEARS' BAD LUCK"
with
Max Linder
GEORGE BEBAN
in
"One Man in a Million"
PAULINE FREDERICK
in
"The Mistress of Shenstone"
Christie Film Co. presents
"SEE MY LAWYER"
with T. Roy Barnes
William Christy Cabanne's
leaf from a woman's soul
"WHAT'S A WIFE WORTH?"
"GOOD WOMEN"
directed by Gasnier
MAE MARSH
in
"Nobody's Kid"
J. N. Naulty and Gardner Hunting
present
"IF WOMEN ONLY KNEW"
"BEACH OF DREAMS"
a drama of caste and castaways
by H. DeVere Stacpoole
Sessue Hayakawa
in
"BLACK ROSES"
J. P. McGowan
in
"COLD STEEL"
PAULINE FREDERICK
in
"Salvage"
Haworth presents
"THE GREATER PROFIT"
with Edith Storey

R-C PICTURES CORPORATION

(ROBERTSON-COLE)

AFFILIATED
DISTRIBUTORS, Inc.
133-5-7 WEST 44TH ST.
NEW YORK, N. Y.

CABLE ADDRESS "AFFILM"
TELEPHONES { 5234 / 6903 / 6904 } BRYANT

AFFILIATED DISTRIBUTORS
TRADE MARK REGISTERED

JUL 8 1921

July 7th, 1921.

Mr. W. A. Johnston,
M. P. News,
729 - 7th Ave.,
New York, N.Y.

Dear Mr. Johnston:-

As you may have noticed I have confined my Affiliated Distributors advertising, with the exception of the Minneapolis Convention, to the pages of the Motion Picture News, and while I always claimed that the 'pulling power' of the News from the inquiry standpoint was remarkable I was surprised this morning to get an inquiry from Japan on a comparatively recent advertisement, and I am herewith enclosing the envelope.

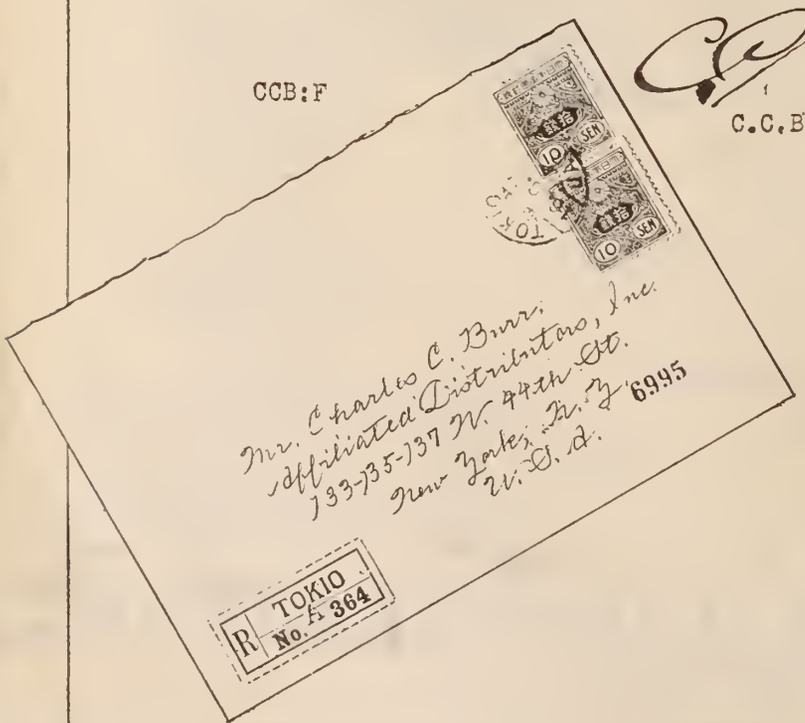
Long life and more power to the News.

Yours very truly,

AFFILIATED DISTRIBUTORS INC.

C.C. Burr

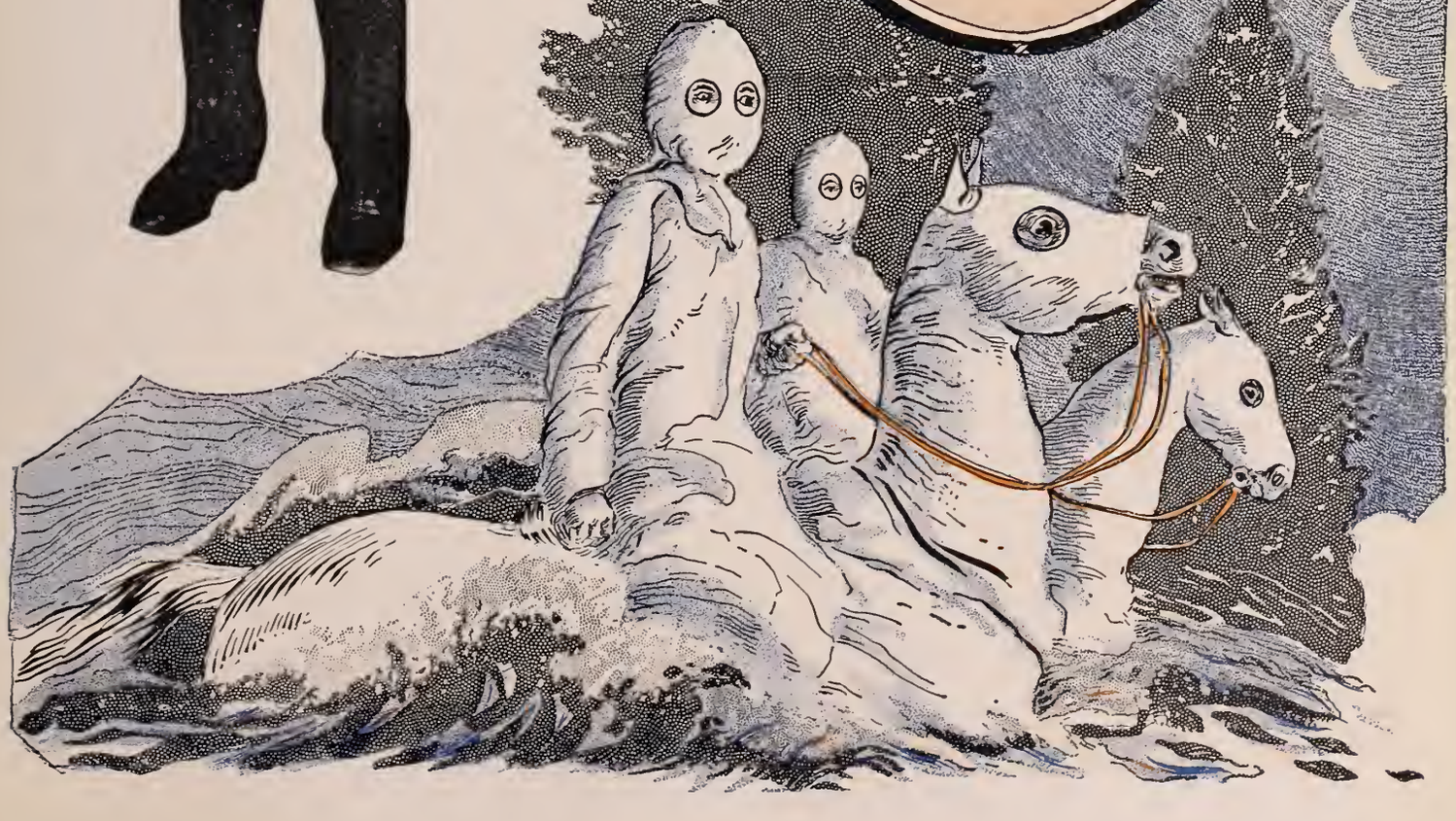
CCB:F



THE most interesting announcement ever directed to State-Right Exchanges and Exhibitors generally, is contained in the following three inside pages.—Telling of—A series of Photo-Dramas, masterful to the nth degree—picturized from thrilling stories by celebrated authors; directed faultlessly, enacted by an all-star cast; and produced most elaborately.

W. M. SMITH PRODUCTIONS, Inc.

TULSA
OKLAHOMA



W. M. SMITH
Announcing the
of
FRANKLYN
FRANKLYN FARNUM
To Appear in a Series
Master Screen Plays

PRODUCTIONS INC.

Engagement

FARNUM

VIRGINIA LEE

"SHORTY" HAMILTON

In support of Mr. Farnum will be a stellar cast - including Virginia Lee, "Shorty" Hamilton and Al. Hart.

W.M. SMITH PRODUCTIONS, INC.
of TULSA OKLAHOMA
Announce the first of a series of eight super special screen plays on or about August 15

FRANKLYN FARNUM

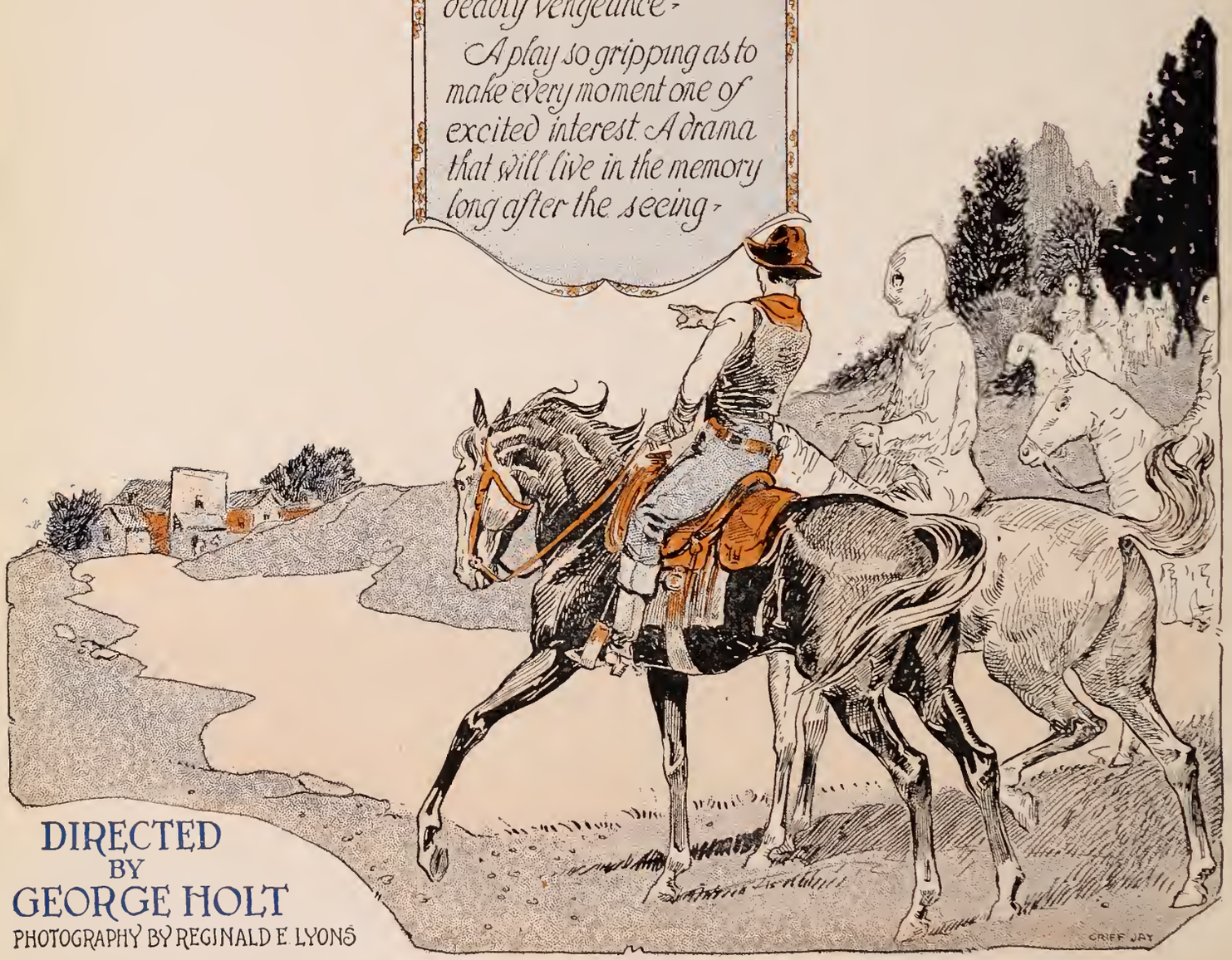
ASSOCIATED WITH VIRGINIA LEE, "SHORTY" HAMILTON AND AL. HART ~*IN*~

The WHITE MASKS

FROM THE STORY
BY
E·H·CORR

A tense tale of Western America, when once filled with violent men - of brave deeds and extreme cowardice of love and hate, of selfish deviltry and deadly vengeance -

A play so gripping as to make every moment one of excited interest. A drama that will live in the memory long after the seeing -



DIRECTED
BY
GEORGE HOLT
PHOTOGRAPHY BY REGINALD E. LYONS

USE
FOX WEEK

As a solid foundation on which to build sure and permanent profits for the coming year. Book Fox pictures solid for the week of

September 11th to 17th

Seven days of perfect entertainment will start your patrons on the habit of regular attendance during the year. Don't put off prosperity! Book now for Fox Week and a Season of Solid Success. ~ ~ ~

In addition to the nine special super-features listed below, three more are now being completed for the season 1921-1922. Exhibitors' proposals for extended runs at increased admission prices are being received for the entire twelve. ~ ~ ~

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA

Sold on an individual basis of mutual equity, the twelve special super-features for release during 1921-1922 assure progressive exhibitors of attractions with which profitable patronage may be maintained throughout the season.

The great number of proposals already received are being considered in the order of their receipt.

Address
SPECIAL FEATURE DEPARTMENT
FOX FILM CORPORATION
West 55th Street, New York City
Telephone, Circle 6800

FIRST NATIONAL PICTURES

Yes—
She's Coming

The Impetuous One—
The Beautiful One—

It's a wonder tale of the East—her rise from ragged waif of the desert sands to the silken darling of the Mighty One.

We think it will prove a mighty big success.

Motion Picture News

VOL. XXIV AUGUST 6, 1921 No. VII

The Big Picture

THE season of 1921-22 will offer more so-called big pictures than any previous season—considerably more. The outlook in this respect is exceedingly encouraging.

Among these exceptional pictures will be many that have either had or could have Broadway runs at advanced prices.

Which raises an interesting and perhaps an all-important question: whether the big picture should have a Broadway run in a legitimate theatre followed possibly by one or more road show seasons in the first and second class cities—all this previous—to its release to picture theatres; or whether it should be released first hand to picture theatres through the regular channels of distribution.

The answer, of course, is another query: which way is more profitable to the producer? He is entitled to his biggest possible profits, and he'll take the more profitable course.

But which IS the more profitable? We have heard several counter opinions on the subject.

And if the road-show way is the more profitable, what is the matter with our picture theatres? They are the largest, most costly, most beautiful theatres in the country, with large seating capacities and advanced methods of presentation. Must they give way to legitimate theatres when the big picture comes along? Can the picture industry afford to let a considerable number of millions of dollars go out of it each year in the way of percentage receipts for legitimate theatres?

" 'Way Down East " closes its first season—a New York showing followed and paralleled with road shows in the principal cities—with a gross intake of admissions, we are told, of about $4,200,000, and a net profit of about a million dollars.

The percentage arrangement with the theatres, we understand, was around 65% (to the picture) and 35% (to the theatre).

Presentation costs were evidently high; but advertising must have played a very prominent part in exhibition expense with the result that the picture can now look forward, if it so decides, to another successful and perhaps even more profitable season in the second-class cities. And after this, there remains the untouched field of picture theatres.

Had " 'Way Down East " been released first hand to picture theatres what would it have grossed in theatre rentals the first year? (Bear in mind the fact, of course, that the $4,200,000 gross thus far of " 'Way Down East " is in theatre admissions not in picture rentals.) What the second year? And thereafter? Taking out the cost of distribution what profit would the producer make?

We leave the settlement of this question up to the sales managers. We will be glad to print some figures, pro and con, if they care to supply them.

We are content to raise the larger question: if the former method is the more profitable then what of the motion picture theatre—and its future? We are going to have more and more of these big pictures. We need them. Are we to be unable to handle them in picture theatres?

The problem strikes us as one of very large importance.

It may be an epochal one—to this industry.

The fact that the road show gets higher admission prices has considerable to do with the problem. But, apparently, the large situation is that the first-run picture theatre today is unable to meet, or even begin to meet, the long run requirements of the big picture—so that

(*Continued on next page*)

(*Continued from preceding page*)

advertising may get its full results and in general a full and sufficient gross taken in.

The first-run house today, in most every instance, is committed to a picture a week. It is furthermore committed by contract to fifty-two pictures a year. If weekly contract pictures are shelved for the larger runs of any one picture they must be paid for—and out of the rental of the long-run picture.

There, in a nutshell, it would seem, is the solid wall against the big pictures. Our theatres are simply not geared up to take care of them.

We will all recall a previous and similar epoch in the industry's history.

When the Strand theatre, New York City, opened with "The Spoilers" the picture theatres had been geared up to a daily change. The Strand's success with week-runs then and there set the pace for a new order of production, distribution and exhibition—a brand new and completely different era in this industry.

Are we now approaching another?

We already have a few picture theatres throughout the country able, apparently, to house the big picture and return its deserved rental; able, in other words, to give it all the run it can make. They are houses of limited seating capacity, like the Rialto and Mission of Los Angeles, and the Imperial, San Francisco. More exist, or have just been built or are contemplated in other centers, such as Minneapolis, Kansas City, St. Louis, Baltimore. We believe that many more will follow, that this style of house, in fact, will set the theatre building pace of the immediate future.

If not, what is the answer?

How, otherwise, are we to take care of our big pictures, encourage them, keep them within the picture industry?

The Censors as Viewed by New York's Press

THE attitude of the New York City press with respect to the appointment by Governor Miller of the three New York State censors may be summed up in this way: censorship in principle is flatly disagreed with. A waiting and somewhat hopeful shoulder is turned toward the censors, hopeful in that the appointees seem to be people of common sense.

The New York Times says: "No matter how disappointing the Governor's appointments to the commission for licensing moving pictures may be to those who do not believe in censorship of the arts, they are likely to be still more unpleasant to the professional reformers whose zeal brought about the passage of the Censorship law. When it is a question of great moral issues the reformers are heard with respect and deference; but when it comes to passing out jobs worth $7,500 a year there are others who have to be remembered. * * * There is no evidence that any one of them has any particular familiarity with the motion picture industry or any special understanding of the relation of the arts to culture. It may be that the people who would make the least unsatisfactory censors are all hostile to the idea of censorship, and would not serve in any case; but it is difficult to regard these as anything but political appointments. * * * They are presumably all persons of common sense; and common sense could save censorship boards from most of their errors. * * * Much of the work will have to be left to subordinates."

The New York Globe says: "The effect of this censorship will depend entirely upon the good or bad sense of the censors. The law which creates it is only a pious aspiration, for no law maker has the least notion what an appointee will consider obscene, indecent, immoral, inhuman, sacrilegious, or tending to incite to crime." The Globe then goes on to attack Mr. Levenson for his statement that he intends to suggest methods and policies to combat socialistic, communistic, and Bolshevistic propaganda.

Heywood Broun says in the New York Tribune: "No one had much right to expect that Governor Miller would choose his film censors intelligently. Censors of anything never amount to much because the belief in censorship is in itself unintelligent." Mr. Broun takes the stand that a censorship board should include an artist, an author and somebody with a working knowledge of production and distribution and that obviously the appointees are purely political in character. He also attacks Mr. Levenson for his statement against socialism, stating that there is at present no legal obstacle to prevent anybody advocating socialism in speech or writing and that it is unfair to the motion picture to force it to suppress such statements.

Two members of the board, Mr. Levenson and Mrs. Hosmer, have given out interviews. Mr. Levenson states that he considers his job to be that of seeing that films live up to the laws which plainly cover the dissemination of any matter that is destructive of public morals and welfare. Mrs. Hosmer states that the work of the board will be constructive in character. It might seem that Governor Miller himself had taken a hand in the policy of the board in an effort to hew straight to the legal line and to avoid individual preferences, and other vagaries. Mrs. Hosmer, in her interview, stated, "like everything else motion pictures are both good and bad." F. P. A., the columnist of the New York Tribune, replies: "Not like everything else, Mrs. Hosmer, there is onlyone kind of censorship." W. A. J.

Motion-Picture-Day Movement Progressing

B'way Houses in Tie-up; F.I.L.M. Club Gives Support; National Campaign Launched

THE movement to effect a nation-wide observance of August 25th as "Motion Picture Day" is progressing very satisfactorily, according to advices from the New York headquarters of the Motion Picture Day Committee. The outstanding developments of the past week have been the successful tie-up with three of the biggest motion picture theatres on Broadway, the decision of the New York F. I. L. M. Club to support the movement, and the receipt of news from Boston that New England is preparing to participate actively in the plan.

A list published in the July 30th issue of MOTION PICTURE NEWS gave the names of the producing and distributing companies actively supporting the Motion Picture Day movement. By an oversight, the names of the Selznick and Select organization were omitted from the list of endorsing companies. The name of Sam E. Morris, vice-president and general-manager of the Selznick Corporation, was likewise inadvertently omitted from the list of general-managers and sales-managers reported to have been in attendance at the meeting in New York City during the preceding week, when a uniform campaign plan for producers and distributors was agreed upon.

Sam W. B. Cohn, well-known advertising and publicity man, has been appointed to the post of director of publicity for the National Committee by Edward M. Saunders, chairman of the Motion Picture Day Committee. Mr. Cohn has established his headquarters in the Metro Pictures office, located in the Loew Building, New York City. He has already inaugurated a nation-wide publicity campaign in promotion of "Motion Picture Day," and reports that assurance of co-operation are being received from all sections.

New York State's new board of Motion Picture Censorship. Left to right—Joseph Levenson, Mrs. Eli Hosmer, George H. Cobb. (Photo by Underwood and Underwood)

Among the first theatres to sign agreements to co-operate with the National Picture Day Committee, in the matter of establishing August 25th, 1921, as "Motion Picture Day" throughout the United States, were the Rivoli, Rialto and Criterion of New York City. The management of these theatres, together with hundreds of other exhibitors the nation over, have pledged themselves to cooperate with the National committee in making Motion Picture Day an unqualified success, declares a statement from Publicity Director Sam W. B. Cohn.

The action of the Broadway exhibitors, in signing the agreements to turn over fifty per cent of their gross receipts on August 25th, Motion Picture Day—to the general fund being raised for protective and charitable purposes, was announced at a meeting of the National Committee held during the week at the Hotel Claridge, at which time Chairman Edward M. Saunders reported that every present indication pointed toward an unprecedented success for the big event. He outlined the work that was being accomplished by the State committees in lining up the exhibitors and exchanges declared that the Motion Picture Day plan was being universally adopted by the most progressive of the exhibitors.

Representatives of the leading motion picture interests in attendance at the meeting made reports on the individual work being done by their respective offices in the matter of organizing their branches for the campaign.

In every state, committees are being organized to take over the promotion of the big idea in their respective territories and in many localities these committees are already functioning. All committees are working independent of any other organization or association as Motion Picture Day is an event promoted for, and by the allied motion picture interests, and without ulterior motives or for selfish reasons.

Among the distributing companies reported to have agreed to supply film to participating exhibitors free of charge for exhibition on Motion Picture Day, are the following concerns: Associated First National, Associated Producers, Educational Pictures, Famous - Players - Lasky, Fox Film, Goldwyn, Metro, Realart, Robertson-Cole and Selznick Pictures Corporations.

The F. I. L. M. Club of New York, went on record last Tuesday night, July 26th, in support of Motion Picture Day—August 25th, 1921—when Edward M. Saunders, Chairman of the committee promoting the event, appeared before the organization and addressed that body in the interest of the project. President I. E. Chadwick, of the club, immediately appointed a special committee to actively support and cooperate with the Motion Picture Day national committee.

Chairman Edward M. Saunders of the National Committee in charge of the drive wired during the week from Boston that Massachusetts is lining up solid for the plan and that assurances have been given him that all New England will co-operate.

M.P.T.O. Not a Party to "Motion Picture Day"

A STATEMENT issued during the week from the national headquarters of the Motion Picture Theatre Owners of America sets forth the attitude of that organization towards the movement now under way to observe August 25th as "Motion Picture Day" throughout the country. According to this announcement, "all statements purporting to commit the organized exhibitors to the promotion of this scheme are wholly unauthorized," as far as the M. P. T. O. of A. is concerned. The salient paragraphs of the statement follows:

"The first intimation we had of 'Motion Picture Day' was from messages of inquiry coming to our headquarters from our leaders who questioned the so-called 'Motion Picture Day' arranged by the tools of certain interests hostile to the independent exhibitors.

"The trade paper announcements of 'Motion Picture Day' state that a prospectus has been issued stating that the fund being collected from the public will be used for two purposes: to finance the necessary co-operative work for the protection of the industry and to contribute to worthy charities and humanitarian relief funds, thus avoiding, as far as possible, solicitations for such purposes in motion picture theatres.

"What is to be the scope of this co-operative work? Who is to direct it? Who is to supervise the expenditure of these moneys, all of which are to be collected entirely through the exhibitors? The prospectus is distinctly silent on these points.

"If the producer and distributor wish to create a war chest fund, let them take any day they wish and place in the treasury of their association half of the film rentals which they collect for that day from the theatre owners of America. This would be their own money. Let them create their own fund and use it for their own purposes. We do not ask them to contribute to our treasury.

"The Motion Picture Theatre Owners of America are, of course, glad to co-operate in any honest and sincere movement for the benefit of the industry and to the advantage of the public. They are willing to do their full share and a little more, if need be. They have proven this in the past on many occasions. As the work in this case involves the use of their theatres, they feel they should have been consulted. They are intelligent men, quite capable of guiding themselves, and they very strongly resent this dictation coming from self-appointed saviors outside their own ranks.

"Motion Picture Theatre Owners of America."

Warren Discounts Talk of "Unhealthy Conditions"

IN the course of an interview given a press representative last week in Los Angeles, Fred B. Warren, president of the F. B. Warren Distributing Corporation, expressed his surprise over the prevalence of opinions that the film industry was in an unhealthy condition. His declarations were strongly to the contrary, and he submitted a long series of figures to support his contention that the industry is flourishing.

"During the twelve months ending May 31, 1921, the government received as its tax upon admissions and upon the film rentals that the theatre owners pay to the distributing companies, $15,779,710 more than for the corresponding year ending May 31, 1920," declared Mr. Warren.

"During March, April and May, 1921, the government took in from $400,000 to $800,000 more each month than it received for the corresponding months of 1920."

In 1921, new theatres in various stages of construction will increase in a short time by 20 per cent the total number of motion picture houses already in operation in the United States, said Mr. Warren. Taking Los Angeles first-run theatres as an example, Mr. Warren declared that the local houses "need on the basis of their present and future requirements 784 pictures in a year, and the market from all sources promises to produce not possibly in excess of 550, with one-fourth of the output unfit for the larger institutions."

This means prosperity for motion picture producers, said Mr. Warren, and for the individuals and institutions financing their productions.

Ray Gallagher, News Staff, a Benedict

Raymond E. Gallagher, well-known in the motion picture industry since his affiliation with Vitagraph some years ago, was married on July 23rd, to Miss Elizabeth N. Woodburn, of Brooklyn, New York. The couple are now on a vacation-honeymoon.

Mr. Gallagher was entertained by members of the Old Guard, an organization of Vitagraph former employees, at a dinner on the Thursday previous to his wedding day, the dinner being held at the Green Room Club.

Having been a branch manager, and also connected with the advertising department of the *Morning Telegraph*, Mr. Gallagher has made many friends in the film business who will be interested in this important step of his career. Upon leaving the *Telegraph*, he joined the staff of Motion Picture News, representing the Studio Directory. Upon his return, he will renew his efforts in connection with Motion Picture News publications.

Missouri-Kansas Exhibs. to Convene September 12th

The date of the Missouri-Kansas joint convention of exhibitors, to be held in Kansas City, was fixed for September 12 and 13, at a meeting of the joint convention committee in Kansas City on Wednesday of last week.

Associated Not Affected by Strike, Says Lichtman

General Manager Al Lichtman, of Associated Producers, Inc., made the following statement during the week in regard to the West Coast strike and its effect on Associated's schedule:

"The strike will have no effect upon our production schedule. Mack Sennett, Maurice Tourneur, J. Parker Read, Jr., and Allan Dwan are engaged upon forthcoming productions and are doing no actual studio work. Thomas H. Ince finished the actual 'shooting' of one of the greatest pictures he has ever produced the Saturday before the trouble developed, and the cutting and titling will engage his attention for some time. J. L. Frothingham is engaged in writing the continuity for his third production."

New York's Censors Engage Office in Candler Bldg

The Motion Picture Commission of the State of New York, named by Governor Nathan L. Miller last week, announced Wednesday that it had engaged offices and projecting rooms for the examination of films at the Candler Building, 220 West 42nd St., New York City. The offices will be open for business next Monday morning at 9 o'clock. Under the provisions of the law which created the board, it is not legally operative until August 1st.

Secretary of State John J. Lyons has been swamped during the past week with requests from all parts of New York State, as well as adjoining states, for copies of Chapter 715 of the laws of 1915, under which the commission was created. An additional supply has been ordered to meet the demand.

Zukor Agrees to Meet M. P. T. O. of A. Committee

In a letter addressed last week by Adolph Zukor, president of Famous Players-Lasky, to Sydney S. Cohen, president of Motion Picture Theatre Owners of America, the Paramount executive agreed to meet the same week or any day of the week of August 1st the committee of the M. P. T. O. of A., appointed by Mr. Cohen to confer with him. Mr. Zukor's letter was in reply to one from Mr. Cohen advising of the appointment of the conference committee.

Joe Merrick Resigns from R-C's Sales Department

Joe L. Merrick, who for the past two years has served as general sales manager for the Robertson-Cole Distributing Corporation, will be busied for the next week or more in assisting the new sales administration to take over control of the branches. Mr. Merrick's resignation comes at a time when the business had been built up to a high mark through his initiative and energy.

No General Curtailment of Production by Strike

The strike of painters, carpenters and electricians at the West Coast studios has not curtailed production, generally. Walkouts occurred at practically all the lots, but the strikers' places were promptly taken by non-union men, and in many cases union men have come back to work. The labor leaders claim that 2,100 men are now out.

Those who have returned to work have accepted the new scale of wages, seven dollars a day. The former price before the cut was announced, was eight dollars.

Production at Universal City is being curtailed, feature companies as fast as they complete a production being laid off. It is planned to have all pictures now in the making completed by August 15th. Production, however, will be resumed full blast September 1st. The companies making serials and comedies on the Universal lot will continue without a break.

The Hal Roach studio resumed production Wednesday, July 27th, after a two weeks' close down occasioned by the strike, and a vacation extended to all other employes who were not in the walkout.

Al Christie has arrived at Hollywood and the Christie studio after a five weeks' visit in the East, especially New York.

Will Rogers whose contract with Goldwyn was previously announced as expired has started the production of a series of pictures to be directed by Clarence Badger. The productions will be made at Hollywood. The type of subjects, length and the releasing medium is to be announced later.

It is reported that a story for a new Von Stroheim picture has been accepted by Universal and that the continuity is now being prepared. Neither Universal officials or Von Stroheim, however, will confirm or deny the rumor.

Pennsylvania Exhibs. Plan for Independence Month

Elaborate preparations are being made by the Motion Picture Theatre Owners of Pennsylvania, Southern New Jersey and Delaware to make Independence Month a huge success. Plans include co-operation with the local exchanges of the independent companies, national and state-rights; pledge cards for exhibitors providing for at least fourteen days of independent bookings; a roll of honor, prominently displayed in front of the League headquarters in Philadelphia, which will carry the names of those exhibitors signing the pledge cards.

A joint committee composed of three men from each group, the national independents, the state right independents and the Motion Picture Theatre Owners, has been appointed with executive powers to carry the campaign through to a successful conclusion. The chairman of this committee is John Gill, of Robertson-Cole, and the secretary is George F. Aarons, of the Theatre Owners. A fund has been subscribed to defray the expenses.

The climax of the entire affair will be a convention of the independent film men in Atlantic City on August 21, 22, 23 and 24 simultaneously with the convention of the Motion Picture Theatre Owners.

St. Louis Paramount Houses to Change Hands

Harry Koplar in Purchasing Syndicate; to Close Deal August 15; Minneapolis Purchase Denied

FRED L. CORNWELL, president of the Famous-Players Missouri Corp., announced early this week that earnest money of $10,000 had been paid by a syndicate, composed of Harry Koplar, Sam Hamburger, Jr., and Ben S. Cornwell for the purchase of all the St. Louis neighborhood theatres of the Famous - Player - Missouri Corporation. The company will retain the Missouri, recently built at a cost of $1,250,000, the Criterion, the Delmonte, and the Kings.

The deal which is to involve approximately $1,000,000 is to be closed on August 15, Cornwell announced. The $10,000 earnest money was paid at a conference of Fred L. Cornwell, Hamburg and Max Goldstein, real estate officer of the Famous Players Lasky Corporation at Hotel Astor, New York, last Friday. Adolph Zukor, president of the major company, has approved the plan to sell.

The syndicate which has agreed to buy the theatres will be known as the Mound City Amusement Company. Hamburg, Koplar and Cornwell each own one-third in the new concern.

Under the terms of the agreement, $150,000 in cash is to be paid on or before August 15. The syndicate will give a second mortgage of $250,000 to the Famous Players Missouri Corporation and assume first mortgages amounting to $530,000 or $560,000 in payment. The first mortgages which are held by five or six interests are subject to adjustments to be made later.

The theatres included in the deal are the Shenandoah, Novelty, Juniata, Pershing, Arco, Lafayette, Gravois, Royal, Lindell, Maffit, Lowell and Grand-Florrisant. Mr. Cornwell said that under the terms of sale the theatres will retain the Paramount picture service. Mr. Cornwell also declared the Famous Players-Lasky Corporation would hold a large share of the first mortgages through the Missouri organization.

The Missouri Corporation since its organization has built the Missouri theatre, the Criterion and the Del Monte, reputed to be the largest one-floor picture house in America with its three thousand seats. The Kings theatre was recently leased to Loew theatrical interests. The theatres involved in the pending deal were formerly owned by Koplar and his associates in the Greater Amusement Company.

When the Mound City Amusement Company is fully organized, it was learned by a representative of the Motion Picture News, Hamburg will be president, Cornwell vice-president and Koplar secretary and treasurer.

The return of Harry Koplar as a dominant figure in the local theatrical field marks another step in one of the most remarkable careers in local amusement circles. He started with a five-cent show in North St. Louis ten years ago. Within a few years he began taking over other theatres leading to the formation of the Greater Amusement Company. At one time he controlled seventeen theatres. Early in 1920 Koplar entered into a deal to sell his theatres to the Famous Players Missouri Corporation, which had been organized by Fred L. Cornwell. Following the sale several suits were filed by the parties to the agreement, the litigation being settled in January of this year.

Under the terms of the settlement Koplar is said to have received approximately $450,000 for his interests in the theatres.

Film circles and all Minneapolis movie fans were aglow with excitement the past week following a newspaper story to the effect that Famous Players-Lasky Corporation had purchased property and were contemplating building a new theatre here.

The property said to have been purchased is located a block from the new State theatre and, while on the edge of the present downtown business and theatrical district, it is conceded to be very desirable for it is predicted that in a few years the location will be in the center of the business district.

Later, however, this rumor was squashed by district manager Phil Reisman of Famous Players who announced he had received a wire from Adolph Zukor denying any intention of invading Minneapolis.

Screen Writers' Guild Elect New Officers

Frank E. Woods Chosen President; Membership Now 115; Guild Opens Club House

THE officers of the Screen Writers' Guild of Authors' League of America elected July 18th at the Writers' Club House, 6716 Sunset Boulevard, Hollywood, are as follows: Frank E. Woods, president; June Mathis, vice-president; Eugene W. Presby, treasurer and secretary, and Dwight Cleveland, recording secretary.

Other members of the executive council, who with the four officers above serve as the executive committee of the organization were elected as follows: Thompson Buchanan, Elmer Harris, A. S. LeVino, Jeanie McPherson, Elmer Rice, Frederick Palmer and Robert Wagner.

The officers and members of the executive council with eleven others constitute the council of the organization who conduct all affairs of the Guild. The other nineteen members are: Ruth Ann Baldwin, Jack Cunningham, Marion Fairfax, Percy Heath, Lucien Hubbard, Charles Kenyon, Sir Gilbert Parker, Julia Crawford Ivers, Monte Katterjohn, Eugene B. Lewis, Bernard McConville, Mary H. O'Connor, George Pyfer, Luther Reed, Edna Schley, Doris Schroeder, Rex Taylor, Bayard Veiller, and Waldemar Young.

At the annual meeting of the Guild on the evening of July 14th the election of the thirty members of the council was held, and at the same time reports were made by the officers for the past year together with reports by chairmen of all the executive committees. These reports show the Guild, now one year old, to be in excellent financial condition; to have a membership of 115, and with the purchase of a club house consummated, and negotiations perfected for the expense of furnishing, redecorating, and enlarging the attractive quarters at the corner of Los Angeles and Sunset Boulevard, Hollywood.

At the annual meeting, the members voted on the question of enlarging the membership to include various people who are successful in the four arts, music, painting, architecture and acting as well as all members of the Lambs Club now in Los Angeles and various other people identified with the film industry who have achieved success.

During the past year of the club, Thompson Buchanan acted as president and the members gave him a rising vote of thanks for the very efficient manner in which he had performed the duties of his office. Other retiring officers were Jack Cunningham, secretary; Eugene B. Lewis, treasurer, and the various chairmen of the ten different committees.

The new home for the Guild was made possible by the formation of Los Palmas and Sunset Corp., capitalized at $50,000, of which more than $30,000 has been paid up. Elmer Harris has been elected president of this holding company, and it is expected the balance of the capital will be subscribed within the next few weeks. The quarters consist of a commodious residence occupying one of the most desirable lots in the better residence section of Hollywood, centrally located with respect to the studios and the business district and in every way favorable as a home for the club. With slight alterations it can be materially enlarged to meet the later needs of the organization and its enlarged membership.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Lost Romance—

Finely produced, plausible play that pleased the few, very few, who were inveigled into coming in to see it. (West.)

A great picture, giving fine entertainment. Good box office value. (West.)

A DeMille picture always has so much to recommend it that they can't fail to draw. Think this one scarcely worthy of his talents, but it drew very well and seemed to please. (East.)

City of Silent Men—

Strong picture with story well told. Story appealing and "gets under your skin." Business good and patrons well pleased. (Middle West.)

White and Unmarried—

Good comedy which drew fairly well despite extremely hot weather. (Middle West.)

The Wild Goose—

One of the very best to be seen in a long, long time. Receipts fair. (East.)

A Wise Fool—

A medium show, with fair receipts. (East.)

Business so poor on this that it had to be taken off after three days tho booked for a week. Think it failed to appeal because the locations and costuming did not appeal to my clientele of "flappers" and young matrons. (South.)

Red Trail's End—

A fair picture with average business. (West.)

The Woman God Changed—

Very good show and business was quite up to the average, at least, despite inclement weather and the fact that so many people are out of the city on the Gulf beaches. (South.)

Ran with Harold Lloyd's "Among Those Present" and held 'em out every night and every matinee. Result big week and satisfied crowds. Holding second week. (West.)

Title has box office value. Did good business. Audiences liked it. (East.)

One a Minute—

A snappy title, linked with the name of Douglas MacLean, and a picture which gave the audiences what they expected to see. Good business all week. (Middle West.)

Interesting theme. Star popular here and attendance was good considering hot weather. (Middle West.)

Behind Masks—

Just fair. Poor title to begin with. Think original title would have drawn much better, but picture was just fair. So was business. (South.)

FIRST NATIONAL

The Sky Pilot—

Very good. Minor defects lost sight of because of the qualities of the story. Receipts pleasing. (East.)

Fine production and one which pleased my patrons very much. Fine box office value. (West.)

The Great Adventure—

Very well liked by both men and women. An unusual picture, the acting in which was commented upon by patrons very favorably. (Middle West.)

Scrap Iron—

Charles Ray is a big favorite and this picture offers some splendid opportunities for exploitation. A good business during the entire week's run. (Middle West.)

Old Swimmin' Hole—

This picture went over great at my house. The box office receipts were large. (West.)

Nineteen and Phyllis—

Not a very great picture, to speak frankly. Attention was not held so well and business was somewhat off for the week. (South.)

Peck's Bad Boy—

A splendid picture and the show went over well. It proved strong with the grown-ups as well as the kiddies, the latter of whom turned out in big numbers and the former also turning out well. (South.)

The Woman in His House—

The ancient eternal triangle plot but with little in the way of variations. Picture is saved by some fairly good acting. On the whole it did not please. (Middle West.)

In the Heart of a Fool—

Not bad. Just an average program picture. Title draws well. Played in conjunction with cracker jack comedy, and it went over surprisingly well. (South.)

GOLDWYN

The Cabinet of Dr. Caligari—

An unusual production, different from anything ever shown before, queer settings, but did the best week's business in some time. (Middle West.)

Guile of Women—

Not Will Roger's best picture, but pleasing summer entertainment. (Middle West.)

Tale of Two Worlds—

A thrilling Chinese picture which sustains interest to the end. Beatrice Joy is excellent in the leading role. (Middle West.)

Officer 666—

Good picture. Good business. (Middle West.)

The Great Lover—

Average business and average picture. (East.)

Roads of Destiny—

Fair business attracted because play appeared on stage a couple of seasons ago. Opinions about only mildly favorable, however. (East.)

Voice in the Dark—

Did pretty good business. Nothing unusually good in the way of entertainment. (East.)

REALART

She Couldn't Help It—

Splendid picture. Was a good drawing card. Business was right good, despite the hot weather and general dullness. (South.)

It was just a cigarette—but a man's fate depended upon being able to prove that he had not smoked it—and with the aid of a woman he played his last card.
"THE LAST CARD"
Starts Today.
Three days only.
GIGANTIC ARCTIC COOLING SYSTEM
MOON
TO WINTER ALL SUMMER IN THE MOON
Today, Tomorrow, Saturday.

This one for "The Last Card," by publicity Director Fruedenfeld of the Moon theatre, Omaha, was eight inches double column

The Land of Hope—

Pleasing performance. Played to dandy afternoons but poor nights. (East.)

The Outside Woman—

Fair picture with average box office receipts. (West.)

ROBERTSON-COLE

Salvage—

The finest piece of work Pauline Frederick ever has done. (Middle West.)

Good Women—

Very poor. Time-worn theme, poorly developed. Poor interest thruout and business was bad. (East.)

SELZNICK

Girl From Nowhere—

Elaine Hammerstein is beginning to draw for me like a house afire. Business excellent on this. Has pronounced feminine appeal, and the star is never disappointing. (East.)

UNIVERSAL

The Kiss—

Fairly good picture with average business. (West.)

STATE RIGHTS

Headin' Home—

General opinion that Ruth is far better as a ball player than actor. Attendance poor. (Middle West.)

METRO

The Man Who—

A laugh-getter from start to finish. Drew big. Bert Lytell is up to his usual standard in this one, while the plot is a clever farce. (Middle West.)

The Silver Lining

Fair business. Type of patrons who like crook stories well pleased with this film. (East.)

Billions—

Good picture which brought fine business. (West.)

ASSOCIATED PRODUCERS

Mother o' Mine—

At last a picture that lived up to its expectations. Business excellent despite unprecedented hot spell. (East.)

A Perfect Crime—

An average production which played to an average attendance for a week's run. (Middle West.)

I Am Guilty—

An excellent drawing card; well balanced production which did a good business for a week. (Middle West.)

Exhibitors' Service Bureau—Pages 749-759

Nelson's Window Display for "The Old Swimmin' Hole"

This is Ole Nelson's window display for "The Old Swimmin' Hole" when this picture played the Majestic theatre, Grand Junction, Colo. Story appears on opposite page

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland, O.
Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Granman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

Treasure Card Works Well for Sweeney

James L. Sweeney, manager of the Central theatre, St. Louis, booked "The Cabinet of Dr. Caligari," and proceeded to exploit it with ideas of his own.

Mr. Sweeney appealed to the curiosity of his patrons. In the first place he had printed a little card about double the size of the ordinary theatre ticket worded as follows: "Attention—People of St. Louis. Dr. Caligari will arrive in St. Louis with his mysterious cabinet, Saturday, June 25 and by Tuesday of next week he will be the most talked of person in your city. Watch Saturday's newspapers for particulars."

This card was distributed by the thousands, in cigar stands, hotels, restaurants, in the theatre's correspondence and wherever else an opening presented itself. Mr. Sweeney also used big newspaper space in which the keynote of the selling talk was that the film was a novelty.

Lobby decorations for "The Wonder Man" used by the Reliance theatre, Orangeburg, S. C.

Brooklyn Mark Strand Presents Selections from "Irene"

A quick version of the highly popular "Irene" musical success, which Managing Director Edward L. Hyman characterized as "a revuette of Irene," provided the stellar novelty number on the Brooklyn Mark Strand bill recently, several members of the original "Irene" company and original "Irene" scenery being utilized.

Ralph Soule, tenor in the original "Irene" cast was among the lead principals, while Lillian Poli, the original girl of "The Chocolate Soldier," sang the prima donna role.

The ballet figured artistically in "Irene" while Miss Poli with the ensemble sang "Irene" and "Skyrocket." Walter Smith, basso, sang, "We're Getting Away With It"; Jackson Kinsley, baritone, was heard in "Castles of Dreams," while Miss Poli and Mr. Soule sang "To Love You."

The setting was a duplicate of the second scene of "Irene," with garden wall at rear, basket fountain at center and rustic benches at right and left center.

Nelson Builds "Old Swimmin' Hole" Window Display

Manager Ole Nelson, of the Majestic theatre, Grand Junction, Colo., arranged a window display on "The Old Swimmin' Hole" that brought patrons to the theatre in flocks.

A window of a hardware store was utilized for the exploitation. A layer of cut green grass was laid over the floor of the show window to serve as a setting for the hard sand of the beach and the pond of real water that were the features of the exploitation. An old mill, made of beaverboard and appropriately painted, stood on the edge of the pond, and to add further realism a red waterwheel, operated by an electric motor, but seeming to be impelled by the force of a winding stream, was placed at the edge of the pond.

The bottom of the pond was of zinc, giving the effect of a limpid pool that reflected the sky, and there was no one who stopped to look who did not envy the little celluloid dolls illustrating the advantages of the swimming hole. As lacking in bathing suits as are most of the inhabitants of the swimming holes of America, the dolls lay in the water or poised on the springboard ready for a dive.

There was not much in the way of signs to detract from the interest of the pool itself. One placard explained the purpose of the exploitation; a second was hung in a conspicuous place, containing only the two words "Let's Go."

Through the co-operation of the hardware store for its own purposes, the expense of the exploitation was materially lessened. Using the suggestion that summer time is fishing time as well as swimming time, the store showed some fishing tackle, and the lure of the shady pool and the clear water flowing over the clean pebbles appealed to the sportsman and resulted in good advertising for the store. The work was for the most part done by the clever young men of the Majestic force, and Manager Nelson estimated that the expense of the exploitation, one of the most successful in his experience was 8 passes and $3.25.

RIALTO
BIG FUN FESTIVAL
RIALTO THEATRE
ALL THIS WEEK
ON OUR WAY TO THE RIALTO THEATRE TO SEE MACK SENNETT'S GREATEST SIX REEL COMEDY
"A SMALL TOWN IDOL"
ALL THIS WEEK

Showing how J. K. Ruth, manager of the Rialto theatre, Edmonton, Alberta, Canada, exploited his recent showing of "A Small Town Idol"

Lobby front for "Through the Back Door" by H. A. Brownlee, manager of the Queen theatre, Houston, Texas

Queen, of Houston, Has Clever Lobby Front

A novel display arranged by Manager H. A. Brownlee of the Queen theatre, Houston, Texas, for "Through the Back Door" resulted in increased box office receipts.

The center panel in the display made of a three-sheet cut-out. This was mounted on a rustic bench as shown in the picture.

The girl ushers were dressed as Belgian girls with blond wigs and the boys represented the two children brought to America by Jeanne.

Showing the use of cut-outs at the Victory theatre, Kansas City, in exploiting "The Miracle of the Jungle"

Montreal Risks an Eye on "Short Skirts" Exploitation

W. J. Stewart, exploitation man for the Holman theatre, Montreal, caused a general eye-straining among the male members of the population of Montreal, by his recent exploitation for "Short Skirts."

He hired four pretty girls and costumed them in period costume, all of the same material. One wore the styles prevalent in 1900, another those of 1905, the third showed the dress of 1910 and the fourth was right up-to-date with short skirts, roll down socks, etc, etc. Each wore a brassard on her left arm, indicating the date she represented.

During certain hours of the day, they promenaded along a balcony in one of the leading department stores obtaining one of their best windows, in which was placed a display of models with short skirts. Stills from the picture and caption cards tied up the display to the showing at the Holman.

A stand of models garbed in short skirts also was placed in the theatre lobby.

Stewart reports he had no trouble whatso ever in selling the department store on the idea of the co-operative display. The exploitation was a winner for the picture, and resulted in excellent business, despite the heat wave that hovered over the city.

Post Cards Advertise "Through the Back Door"

Joe Doherty, manager of the Palace theatre, Cleburne, Texas, had some postal cards printed which read, "Will arrive at 12 noon, Palace Theatre, 'Through the Back Door,' Sincerely Mary Pickford."

These cards were mailed to the patrons of the theatre both previous to and during the showing of the above mentioned picture.

Uses Circus Methods in Circus Communities

Oxford, O. is one of those communities that regards the circus as the great event of the year. So Messrs. William E. and E. A. Keen bill their Oxford theatre programs just like Ringling Bros. Norman M. Dixon, the Paramount exploiteer who has been helping them on their summer campaign, says that this flooding of the billboards in Oxford—a town of 2,500—and the surrounding country has been all that is necessary to fill the house.

Decorations for "The Old Swimmin' Hole" in the lobby of the Rialto theatre, Laredo, Texas.

Ballyhoo for "Skirts" used by E. R. Rogers, managing director of the Rialto theatre, Chattanooga, Tenn.

Atlanta Book Stores Aid Schmidt of the Strand

"Zane Grey Week" was properly celebrated in Atlanta, by the co-operation of the bookstores, when Manager George Schmidt, of the Strand theatre, played "The Man of the Forest."

Various bookstores in town featured portraits of Zane Grey, with effectively arranged displays of his books. One bookstore which is just across from the Strand, arranged a "Man of the Forest" window—a number of copies of the book, in the paper jacket ,and without it. Some of the books were opened at illustrations, with good results. The center of the window was occupied by a lobby-frame of scenes from the picture, with the play-date and the theatre name.

But perhaps the best stunt of the whole campaign was the lobby of the Strand for that week.

An enormous book, tall enough to reach nearly to the top of the theatre, and wide enough to completely fill the lobby, leaving only a narrow path on either side for entrance and exit, was the feature of this display. The book was colored a dark green, lettered in gold, "The Man of the Forest" at the top, and, at the bottom, in small gold letters, "by Zane Grey."

A great jagged hole had been torn in the cover of the book, the edges curled back, to reveal a painting of one of the scenes from the play, which was copied exactly after the illustration in the book. This scene showed a number of men, dressed as lumbermen, with a battering ram, trying to break down the door of the little forest shanty. Along at the bottom of the scene, were lines taken from that page of the book, which the scene illustrated.

The whole scene was one of tense excitement, and foretold some violent bit of action. Artfully arranged lights at the back of the scene illumined it with a sort of red glow that gave one the impression of a forest fire, in twilight woods.

It was a most unusual and most effective display, tending to create interest in the picture, and to express something of the spirit of the picture.

Musical Director Arranges Overture for Kiwanis

Hyman L. Spitalny, musical director of Loew's State theatre, Cleveland, showed the value of tact in the arrangement of his overture last week.

Last week was Kiwanis week in Cleveland. Over five thousand representatives of the organization attended the national convention. They came from all over this country and Canada. Mr. Spitalny knew that the State theatre would get a lot of Kiwanians during the week, so he arranged his overture to appeal, not to a few but to all of them. His overture was an exceptionally well arranged medley of northern, southern, eastern, western and English airs. Symphonic effects were gained by combining some of the airs, and having the string instruments play one air while the brasses played another, obtaining an harmonious and artistic whole. In this way Mr. Spitalny had his whole audience with him all the time, and the overture acted like a magnet, for anything that sounds like "home" will draw the crowds any time.

Young Puts Over "I Am Guilty"

Edwin F. Young, exploitation manager for the Lyric theatre, Cincinnati, used a number of stunts to advertise "I Am Guilty," both previous to and during the showing at the Lyric.

Practically every restaurant in the downtown district distributed paper napkins among their patrons on which was printed in large red type, "See, 'I Am Guilty' at the Lyric Theatre."

Printed yellow flyers offering a reward for the capture of the "guilty" woman were handed out at the Latonia race track as the racing season was on. The Cincinnati Enquirer printed daily stories pertaining to this stunt and offered a prize to the one who captured the "guilty" woman.

Every automobile attending the races was tagged with a court citation, stating that the owner's arrest was due for not appearing at the Lyric theatre to see "I Am Guilty."

Over 200 prominent judges and attorneys were invited to see the picture.

A sign in the lobby which read, "During the last fifteen minutes of the show no one will be admitted owing to dramatic tension," also excited the curiosity of those who passed the theatre.

Meyer Pulls Stunts for "Now and Never"

A clever tie-up executed by Manager Fred S. Meyer, of the Palace theatre, Hamilton, O., during the showing of "Now or Never" drew good business.

He consulted with the proprietors of the various business concerns who were about to hold special sales and arranged for a double page display in the daily paper. The advertisement, which was headed with the title "Now or Never," also showed a likeness of the star in the center of the layout surrounded by the various sales announcements, all of which were captioned "Now or Never."

Lobby display for "Skirts" used by E. R. Rogers, manager of the Rialto theatre, Chattanooga, Tenn.

This "Peaceful Valley" lobby display was originated by the Virginian theatre, Charleston, W. Va.

Boy Scouts Aid "Bob Hampton" at Harrisburg

Every Boy Scout in the city of Harrisburg, Pa., in which there are eighteen troops with an aggregate enrollment of 150 members, has been transformed into an enthusiastic rooter for the Colonial motion picture theatre, Third and Market streets, that city, as a result of a clever exploitation stunt executed by I. E. Sanders, the Colonial's manager. "Bob Hampton of Placer" was booked at the Colonial for the week of July 4 to 9, and Sanders, making use of the boys' knowledge of scouting and woodcraft, invited the whole eighteen troops to engage in a scouting expedition into Wildwood Park, a thickly grown forest on the outskirts of the city, in quest of four genuine Redmen, who were imported for the occasion.

Running Elk, a real chieftain of the Blackfoot tribe, and three companions, were sent into the forest at 6 o'clock on the morning of July 5 with instructions to hide themselves from the boys, but to blaze a trail into the forest to give the youngsters a chance to do some genuine scouting in an effort to round them up. A prize was offered to the troop doing the most effective work in "capturing" the redskins, and the boys were given until 1 o'clock in the afternoon to complete the job. The scouts were sent to the woods at 9 o'clock and before noon, a scout of Troop No. 7, had hunted out Chief Running Elk and led him back to the city a "prisoner." Another scout, and a scoutmaster, rounded up the rest of the aborigines and the prize was awarded to their unit. After the hunt the boys were all guests of the Colonial at an exhibition of "Bob Hampton of Placer," and that theatre now has acquired the everlasting friendship, not only of these 150 pepful youngsters, but of their parents and all their youthful acquaintances as well.

Rubber Bathing Suit Style Show Grand Theatre's Latest

When a rubber bathing suit style show was put on by the Grand theatre, Madison, Wis., a considerable number of people left the waters of the Four Lakes surrounding that city and went to see the show—and "Jim the Penman."

The apparel and professional models were brought to Madison from Marshall Field's by a local pharmacy and the style show promoted jointly by the theatre and pharmacy. The expense was borne by the latter.

This was the first rubber bathing suit show to be presented in any theatre in the country, according to the backers.

The novelty of the affair, the timeliness of it, and fact that swimming is the chief summer sport in Madison all contributed to the success of the stunt.

Statuettes Advertise "Deception" at Seattle

A. Mike Vogel, Paramount exploiteer, attracted a lot of attention for "Deception" by using statuettes in co-operative windows. These were modelled by Archie La Ferniere, of Seattle, for the run of the picture at the Strand theatre, and based on the stills, showing Henny Porten as Anne Boleyn, clinging in despair to a balluster. Several of the miniature statues were executed as direct copies of the stills, others as imaginative studies with the figures in nude. There was one copy of Henry VIII, bowing sardonically. Another materially aided an outfitting company, in whose window the display was showing. It showed a nude female figure clinging to a rod which was the stem of an electric lamp shade.

The statues were worked with astounding success for "Forbidden Fruit."

Window display for "Deception" in which statuettes were used as explained by the accompanying story

(Left) Window display for "Deception" during the run of this picture at the Orpheum Theatre, Roundup, Mont. (Right) Lobby decorations. The art work was done by William Anderson of the Orpheum staff

Johnstone Varies His "Buried Treasure" Stunt

The "Buried Treasure" hunt which John LeRoy Johnston, the Paramount exploiteer worked successfully in both Los Angeles and Pasadena was elaborated into the best tie-up that picture has ever had through the joint services of Johnston A. G. Pickett, manager of the Rialto theatre, Tucson, Ariz., and the Tucson Citizen, newspaper.

Pickett's influence with the Tucson merchants resulted in donations of everything from soap and knives to collars, ties and summer bonnets for the women. These contributions, coming from practically every important dealer in town, made up the chest of the buried treasure hunt.

Instead of burying one box with all the valuables, Mr. Pickett buried envelopes which contained tickets entitling the finder to some part of the treasure. In that way everybody was satisfied for a reward of some kind was given to every one of the 200 contestants.

The hunters for the treasure were registered at the Tucson Citizen office. During their wanderings in search of the envelopes, they wore large identification tags which also gave away the name of the picture and its run. The Citizen ran stories of the hunt for five days prior to the showing. The merchants were delighted with the advertising that resulted from the donation of some small article of merchandise.

Mr. Pickett made an attractive lobby by planting an old trunk in front of his box office. The exposed corner revealed a skull and cross bones.

Tie-ups of this kind work both ways. They please both the patrons and the merchants.

Broadway Theatre Has Fine Lobby Display

Once in a while even Broadway sees a lobby display of a decorative nature exploiting a motion picture. One of these transformed the entrance to the Astor theatre prior to the opening of "The Old Nest."

This display consisted mainly of two apple trees in full bloom. At night a soft pink light was thrown against the blossoms from the rear so that the lobby looked for all the world like an apple orchard. In each tree was a bird's nest, symbolical of the title and the story of the picture.

The trunks of the two trees, one placed on each side of the lobby entrance, were made of papier mache; real apple branches were fastened to the trunks and artificial blossoms to the branches. Crowds filled the Astor lobby day and night so restful and attractive is the display.

Lobby display for "The Girl from Nowhere," designed by Manager Paul Noble of the Liberty theatre, Portland

Easily Executed Exploitation for "Deception"

"Deception" successfully bucked the warm weather when it played at the Orpheum theatre, Roundup, Mont., due to exploitation which was within the means of the manager. Co-operating with the theatre was Rick Ricketson, the Paramount exploiteer from Salt Lake City, and William Anderson, a local artist with something more than a sign painter's ability.

The vest-pocket lobby was dominated by a banner in bright blue and gold. An artistic combination of a block one-sheet and stills were hung on the panels of the doors. The window displays boasted of especially artistic window cards lettered in colors and acted as mountings for carefully cut-out stills.

"Ten Dollar Raise" Stunt Is New

The California theatre, Los Angeles, and the Los Angeles *Record* recently put over a novel exploitation stunt for the engagement of "The Ten Dollar Raise."

Readers of the *Record* were invited to send in letters relating to any acts of unusual courtesy of which they had been a recipient from employees of Los Angeles stores.

The most courteous employee written about was to receive a prize of a ten dollar raise for ten consecutive weeks—a prize entailing the expenditure of $100. The writer of the letter about the prize winner was to receive a cash prize of $25. In addition to this the *Record* undertook to publish the best letter received daily for a period of two weeks and two complimentary tickets were given to the writers of each of the letters published.

The idea of the contest made every clerk in Los Angeles a booster of the "Ten Dollar Raise."

Here is the way Paul E. Noble, manager of the Liberty theatre, Portland, Ore., decorated for his showing of "The Idol of the North"

Pratt Originates Lobby Front for "Man Tamer"

C. C. Pratt, manager of the Strand theatre, Tacoma, Wash., strives to build lobby displays that will make friends. How well he succeeds is shown by the accompanying cut showing a display on "The Man Tamer."

Mr. Pratt started by dressing up his box office to represent a circus ticket wagon, and his entrance doors to represent the Main Entrance of a circus tent. Along the back wall of his lobby he painted a canvas effect, resembling the "big top" of a circus. Around his exit doors he painted the canvas to look like it had been raised, showing the interior of the tent. For this interior he used the six-sheet supplied by the picture, showing Gladys Walton, in circus attire, fighting with a charging lioness. The effect was startlingly artistic.

On one side of his lobby he constructed a stand such as is seen in front of the freak shows at a circus. Mounted on this stand were painted cut-outs representing such freaks as the "fat lady," the "human skeleton," the "snake charmer," and others. At the front corners of his lobby were constructed little square stands such as barkers use. Humorous cut-outs of circus barkers were set up in these stands pointing the way into the theatre.

In the center of the lobby Pratt had a platform erected, upon which he placed a ballyhoo consisting of a young boy and a young girl. They were dressed as acrobats and amused a large crowd constantly by their stunts.

The lobby display was completed by a cut-out from a three-sheet of Miss Walton in her lion tamer's garb, and a ballyhoo man dressed as a clown.

San Diego Originates "Dream Street" Prologue

Charles Crouch, of the house staff of the Plaza theatre, San Diego, is responsible for the staging of an elaborate prologue for "Dream Street," playing recently at the above mentioned house.

The setting for the prologue represented a street in "Limehouse," London, and local players played the parts of the music hall dancer, the violinist and the Chinese heavy of the picture story.

Some of the outside publicity in connection with the showing was the use of placards placed in many sections of the city, with the words "Dream Street—Straight Ahead," and an arrow pointing in the general direction of the Plaza.

Old Time Movie Show Stunt Invades Canada

"An Old-Time Movie Show" was the unusual attraction which was arranged by Manager Oral D. Cloakey for the Lyceum theatre, Winnipeg, during the week of June 27. This stunt consisted of the presentation of two moving picture relics which were produced in 1904. One of these releases was the production which was considered a sensation at that time, namely, "The Great Train Robbery." The other was originally a very special feature, a one-reel picture, "A Trip to the Moon." Both are to be shown in conjunction with the presentation of a recent release, "A Message from Mars," to demonstrate the progress that has been made with pictures in seventeen years.

This is the way C. C. Pratt, manager of the Strand theatre, Tacoma, decorated his lobby for the showing of "The Man Tamer"

PROGRAMS FOR THE WEEK OF JULY 30TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Mark Strand Theatre—
Overture — Second Hungarian Rhapsody.
Current Events — Strand Topical Review.
Vocal—Come to the Sea.
Baritone solo by Carlo Ferretti.
Novelty—The Fox.
Bill and Bob series—Pathe.
Feature—Nobody—Jewel Carmen.
Vocal—Spring's Awakening.
Soprano solo by Lortice Howell.
Comedy—The Fall Guy.
Next Week—Mother O' Mine.

Rivoli Theatre—
Overture—Concerto, First Movement. Ampico Reproducing Piano and orchestra.
Current Events—From all releases and including scenic subjects.
Vocal—Sunrise and you.
Duet by Zila Simpson, soprano and Carlo Enciso.
Feature — The Great Moment — Gloria Swanson.
Orchestra—Selections from "The Count of Luxemberg."
Comedy—Teaching the Teacher—Pathe.
Organ—Festival Toccata.
Next Week—Same bill.

Rialto Theatre—
Overture — Selections from "Manon."
Current Events—Rialto Magazine.
Ballet—Danse Orientale.
Presented by Lillian Powell.
Scenic—New York the Magnificent.
Vocal—Cesare Galletti, tenor singing "Celeste Aida."
Feature — The Mystery Road — David Powell.
Comedy — The Fall Guy — Vitagraph.
Organ—Marche Pontificale.

Capitol Theatre—
Overture — Thirteenth Hungarian Rhapsody.
Scenic—The Home Town of Balzac—Pathe Review.
Ballet—Humoresque.
Presented by Alexander Oumansky.
Punchinello, presented by Mlle. Gambarelli.
Current Events—From all releases.
Vocal—"Bell Song" from "Lakme."
Sung by Fanny Rezia of the Paris Opera Comique.
Feature—Don't Neglect Your Wife—Goldwyn.
Orchestra—Echoes of the Metropolitan.
Comedy—Love's Outcast—Associated Producers.
Next Week—Where Lights Are Low.

LOS ANGELES

Kinema Theatre—
Overture—Marche Slav.
Current Events — International News, Kinograms.

Another tense
CURWOOD
super-drama
"The GOLDEN SNARE"
with LEWIS STONE
The Minneapolis favorite in a gripping role
Positively the greatest story ever told by this great novelist, excelling even "Back to God's Country" and "Nomads of the North."
Also Showing
TOONERVILLE TROLLEY "The Skipper's Flirtation"
CHESTER OUTING SCENIC NELSON AND HIS ORCHESTRA
STARTS SUNDAY
THE NEW LYRIC

Here is a "The Golden Snare" display by the Lyric theatre, Minneapolis. In size the ad is eleven inches by six columns

Educational — Kineto Review. Strength of Insects.
Comedy—The Skipper's Flirtation 1st. Nat.
Vocal—Just Like Two Birds in a Nest. My Blushing Rose. Male trio singing the numbers.
Feature—The Oath—1st Nat.
Next Week—The Girl in the Taxi.

Tally's Theatre—
Overture—King Dodo.
Current Events—Fox News.
Comedy—Your Move—Christie.
Feature—The Idol of the North.

Symphony Theatre—
Current Events—Selznick News.
Cartoon—Chester's Cat—Gumps.
Orchestra—Do You Ever Think of Me.
Special—Lew Cody and Elinor Fair in a seventeen minute act entitled "Getting in the Movies."
Feature—For Husband's Only—Lew Cody.

Clune's Broadway Theatre—
Educational—Movie Chats.
Novelty—The American Badger—Bill and Bob series—Pathe.
Vocal—Dreaming—Baritone solo.
Current Events—Selznick News.
Feature—Little Italy—Alice Brady.
Next Week—Keeping Up with Lizzie.

Superba Theatre—
Overture—Swanee River As Played in Many Countries.
Current Events — International News.
Comedy—The Smart Alec — Century.
Feature—The Fighting Lover—Universal.
Presented with a prologue with a Garden set and a trio of girls in costumes of players in the feature singing "Bubbles" and "Why Dear."
Next Week—Thunder Island.

California Theatre—
Overture—La Boheme.
Current Events—From Fox, Kinograms and local views.
Organ—Nestle in Your Daddy's Arms.
Scenic—The Artists Paradise — Prizma.
Special—Jazz orchestra concert.
Feature—I Am Guilty — Louise Glaum.
Cartoon—Issy Able.
Next Week—The Wise Fool.

Miller's Theatre—
Current Events—From Fox and Kinograms.
Special—Organ and soprano vocal duet, "Emiline."
Educational—Ford Weekly.
Features—Shoulder Arms—Chaplin. Haunted Spooks—Harold Lloyd.

Grauman's Theatre—
Overture — Regular number in medley.
Current Events—Pathe Weekly.
Organ—"Patsy" and "Mimi."
Cartoon—From Faramount Weekly.
Special—Blance Hertz Revue of 12 children as cabaret entertainers for second week engagement.
Feature—Life—Paramount.

Mission Theatre—
Second week of return engagement of "The Four Horsemen of the Apocalypse."

Grauman's Rialto Theatre—
Second week of "The Whistle."

SEATTLE

Blue Mouse Theatre—
Overture—"Little Grey Home in the West."
Current Events—Fox News.
Cartoon—The Cat and the Canary. Aesop's Fables—Pathe.
Feature—The Ten Dollar Raise—Associated Producers.
Coming—I Am Guilty.

Winter Garden Theatre—
Current Events — International News
Comedy—Bride and Gloom.
Novelty—Topics of the Day—Pathe.
Feature—The Servant in the House.

Liberty Theatre—
Overture—Selections from various operas.
Special—Wild Men of Africa.
Current Events—Jensen Von Herberg News.
Cartoon—The Lion and the Canary—Aespo's Fables—Pathe.
Feature—Sham—Ethel Clayton.
Coming—The Whistle.

Clemmer Theatre—
Orchestra—"I Love With All My Heart."
Current Events — International News.
Comedy—Wood Simps—Century.
Educational—Universal Magazine.
Special—Elk's Convention Scenes.
Feature — The Fighting Lover — Frank Mayo.
Coming—Thunder Island.

DENVER

America Theatre—
Current Events — International News.
Comedy—The Bakery—Vitagraph.
Feature—Playthings of Destiny—Pauline Frederick.
Last Week—Courage.

Rialto Theatre—
Current Events—Pathe News.
Comedy—The Green Horn—Educational.
Novelty — Topics of the Day — Fathe.
Feature—The Great Moment—De Mille.
Two weeks' run.

ST. PAUL

Capitol Theatre—
Overture—Finlandia—Sibelius.
Capitol Digest — Includes Current Events, Kinograms and International News.
Cartoon—"Out of the Inkwell."
"The Little Match Girl"—Prizma.
Comedy — "Ain't Love Grand" — Fox-Sunshine.
Feature—Bebe Daniels in "The March Hare."
Orchestra Specialty — "Grand March of the Bjoren"—Edward Grieg.
By Capitol Symphony Orchestra.
Organ Solo—Played by Ralph H. Brigham, concert organist.
Next Week—Charles Ray, in "A Midnight Bell.'"

MONDAY—THREE DAYS
Charles Ray
"I did it for you, Mother" he whispered.
Charles E. Van Loan's Great Saturday Evening Post Story
Scrap Iron
A First National Attraction
They called him 'Scrap Iron,' till he showed his punch!
PALACE
IT'S COOLER INSIDE THE
Lyman H. Howe's famous 'ride on a runaway train'
You don't get a good breath 'til it's over.
Zeno's Fabian, Modernized Palace Navie—Flash at the Organ Playing "Daisy Days"

One of the Palace theatre, Wichita, Kansas, displays used on "Scrap Iron." In size this was eighteen inches by three columns

BROOKLYN

Mark Strand—
Overture—With Cinema Embellishment.
"Old Folks at Home" (Roberts version). Scenic set of old South with gold scrim carrying moving picture title of explanation. An international transcription of the American folk song in eight variations.
Solo—"The Bells of St. Mary—(Adams) by Walter Smith, basso.
Miniature Operette—Henry W. Savage's "Sari."
A quick version of the operette with Ralph Soule, tenor, singing "Love Has Wings," and Kitty McLaughlin, soprano, n "Love's Old Sweet Song." illuminated French window in scenic motiff.
Mary Strand Topical Review.
Novelty—"The Glow Worm"—Lincke.
Colonial interior with candelabra giving real light. Male trio and soprano soloists giving number while danseuse and child dancer feature interpretive dance.
Feature—"The Sign on the Door"—Norma Talmadge.
Solo—"Homing"—Del Riego.
Jackson Kinsey, baritone.
Comedy—"Officer Cupid"—Mack Sennett.
Mark Strand Topical Review.
Organ Solo—"Autumn"—Chianinade.
Edward Napier and John Hammond, organists.

INDIANAPOLIS

Ohio Theatre—
Current Events—International News.
Comedy—"The Skylark"—Star.
Feature—"The Mystery Road."
Next Week—"Life."

Loew's State Theatre—
Overture—"Light Cavalry."
Current Events—Pathe News.
Comedy—"Angel Feathers"—Capitol.
Soloist—Clarence Vogt, cellist.
Feature—"Salvage."
Next Week—"Seven Years of Bad Luck."

Circle Theatre—
Current Events—Pathe News.
Novelty—Literary Digest Topics.
Comedy—"Edgar's Feast Day."
Feature—"The Great Adventure."
Next Week—"The Sky Pilot."

Colonial Theatre—
Current Events—Selznick News.
Comedy—"At the Ringside"—Snub Pollard.
re—"Officer 666."
Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"His Life Worth Living."

KANSAS CITY

Liberty Theatre—
Overture—"Gypsy Love."
News—Pathe.
Comedy—"Bob and Bill," Pathe, and "Aesop's Fables."
Organ Selections—Miss Susie Goff and Miss Golden Eviston, organists.
Feature—"Don't Call Me Little Girl," with Mary Miles Minter.
Next Week—"The Ten Dollar Raise," with William V. Mong.

Doric Theatre—
Overture—"Mirella" (Gounod).
News—Pathe.
Comedy—Pathe.
Organ Selections—P. E. Stevens, organist.
Feature—"The Misleading Lady," with Bert Lytell.
Next Week—"Live and Let Live."

Newman Theatre—
Overture—"Light Cavalry" (Von Suppe).
Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Special Numbers—Original atmospheric prologue with Sherry Louise.
Marshall, soprano, and special stage settings.
Feature—"Playthings Of Destiny," with Anita Stewart.
Next Week—"The Great Moment," with Gloria Swanson.

New Royal Theatre—
Next Week—"The Great Moment,"
Overture—Selections by New Royal orchestra.
News—Royal Screen Magazine.
Comedy—"Bang," Mermaid comedy.
Organ Selections—Milo T. Harte, organist.
Feature—"The Woman God Changed," with All Star Cast.
Next Week—"The Sign On The Door," With Norma Talmadge.

New Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
News—Screen Magazine.
Comedy—"Back from the Front," Christie Comedy, with Bobby Vernon and Neal Burns.
Feature—"Life."
Next Week—"Crazy To Marry," with Roscoe (Fatty) Arbuckle.

PHILADELPHIA

Stanley Theatre—
Organ Selection—"Concert Toccata in D" (D'Avery).
Cartoon—Tony Sarg's Almanac—"When the Whale was Jonahed."
Comedy—"The High Sign"—Buster Keaton.
Musical Prologue—(1) Excerpts from "Madame Butterfly" (Puccini); (2) Vocal Duet.
Feature—"The Great Adventure"—Lionel Barrymore.
Current Events—Compilation of all weeklies.
Next Week—"Lessons in Love"—Constance Talmadge.

Hand drawn display on "Live Wires" and "Love Time," by the Terminal theatre, Newark

Arcadia Theatre—
Feature—"Wealth"—Ethel Clayton.
Comedy—"We'll Get You Yet."
Scenic—"The Road to the Pyramids"—Burton Holmes.
Current Events—Pathe News.
Next Week—The Bronze Bell—(Ince Paramount).

Victoria Theatre—
Overture—"Beautiful Galatea" (Bon Suppe).
Feature—"Love's Penalty"—Hope Hampton.
Current Events—Pathe Weekly.
Comedy—"Among Those Present."
Next Week—A Ten Dollar Raise—Marshall Neilan.

Palace Theatre—
Feature—"Carnival"—Harley Knoles Prod.
Comedy—"Clothes and Scarecrows."
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Snapshots—Screen Snapshots No. F-5.
Next Week—"The Whistle"—Wm. S. Hart.

Regent Theatre—
Feature—"A Divorce of Convenience"—Owen Moore.
Comedy—"Bliss"—Harold Lloyd.
Next Week—"Such A Little Queen"—Constance Binney.

Capitol Theatre—
Feature—"Behind Masks"—Dorothy Dalton.
Comedy—"The Tramp"—De Luxe.
Snapshots—Screen Snapshots No. F-5.
Next Week—The Mystery Road—Jack Holt.

BALTIMORE

Rivoli—
Overture—Excerpts from "The Pink Lady," by Ivan Caryll.
Current Events—Rivoli News of the World.
Special—Prelude, arranged by Felice Iula.
Feature—Stranger Than Fiction—Katherine MacDonald.
Comedy—The Fall Guy—Larry Semon.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—Playthings of Destiny—Anita Stewart.

Century—
Overture—Gems from "The Firefly," by Friml.
Current Events—Kinograms and Fathe as Century News.
Special—Prizma.
Vocal—"La Paloma" and "La Spagnola"—Singer, Cesare Nesi.
Comedy—Haunted House—Buster Keaton.

Parkway—
Overture—"The End of a Perfect Day"—Carrie Jacobs Bond, with special orchestral arrangements, including chimes, under V. Nessul.
Current Events—Parkway News and Special Review.
Feature—Fine Feathers—Claire Whitney.
Special—Living Book of Knowledge.

Wizard—
Overture—Classic.
Current Events—Topics of the Day and Pathe News.
Feature—The March Hare—Bebe Daniels.
Comedy—Rocking the Boat—Electric.

CLEVELAND

State—
Overture—"Cavalleria Rusticana."
Prologue—"The Law of the Yukon" with recitations by Thomas Wade Lane of Robt. Service's famous poem and "The

Quarter page for "Charge It," sponsored by Arthur G. Stolte of the Des Moines theatre, Des Moines, Iowa

Snow Ballet."
Current Events—Pathe News—Topics of the Day.
Short Story—"The Northern Trail" by James Oliver Curwood.
Scenic—"Skees & Skies."
Feature—"The March Hare," featuring Bebe Daniels.
Next Week—"Crazy to Marry," featuring "Fatty" Arbuckle.

Allen—
Overture—"The New World symphone," by Dvorak.
Tableau "Cleveland Onward."
Prologue—"In a Grecian Garden."
Vocal—Katherine Galloway—Songs from "The Chocolate Soldier."
Current Events—Allenette, selected news events by Managing Director S. Barrett McCormick.
Cartoon—Aesop's Fables—Screen Snapshots.
Feature—"A Private Scandal," featuring May McAvoy.
Next Week—"Foolish Matrons."

Stillman—
Overture—Echoes from Broadway.
Current Events—Pathe News.
Comedy—"The Sailor," featuring Clyde Cook.
Feature—"The Wild Goose Chase."
Next Week—Theatre will be closed indefinitely.

Park—
Overture—"Mignon"—Thomas
Theme—"Waltz Lento Movement"—Tina, by Rubins.
Current Events—Pathe News.
Scenic—Water Sport.
Comedy—"Fall Guy"—Larry Semon.
Feature—"The Little Fool"—Milton Sills.
Next Week—"Guiles of Women"—Will Rogers.

Standard—
Current Events—International News.
Comedy—"Third Class Male"—Century Comedy.
Feature—"Short Skirts"—Gladys Walton.
Next Week—"Man Trackers"—George Larkin and Josephine Hill.

MILWAUKEE

Alhambra Theatre—
Overture—Mikado.
Current Events—Pathe and Topics of the Day.
Comedy—At the Ringside—Snub Pollard.
Song—Rocked in the Cradle of the Deep—Baritone Solo.
Feature—What's Worth While—Louis Weber Production.

Strand Theatre—
Orchestra—Conducted by Ben Turpin.
Current Events—Kinograms and Literary Digest.
Feature—Ben Turpin in person, also his latest two-reel comedy "She Sighed by the Seaside."
Companion Feature—The Last Card—May Allison.

Merrill Theatre—
Orchestra Selections.
Comedy—The Wizbang—Century.
Current Events—Internationl.
Solo—Miss Teresa Meyer.
Feature—The Scarab Ring—Alice Joyce.

Butterfly Theatre—
Orchestra Selections.
Current Events—Fox News.
Oriental Dances—Miss Barbara Brunell.
Feature—The First Born—Sessue Hayakawa.

Starting TOMORROW
A story of deep pathetic tones and high comedy levels
California THEATRE
PETER B. KYNE'S
Saturday Evening Post Story
THE TEN DOLLAR RAISE
A Picture That Throbs and Sparkles with Every Phase of Human Emotions, and for Every Tug at the Heart Strings There Is a Responsive Note of Rich Humor
WITH WILLIAM V. MONG, HELEN JEROME EDDY AND MARGUERITE DE LA MOTTE
Program Includes CALIFORNIA CONCERT ORCHESTRA, Carli D. Elinor, Director
MILTON CHARLES, Organist
CALIFORNIA THEATER Presents: "FANTASIA," Featuring
HENRY SVEDROFSKY, Famous Violinist
and NEWTON TWINS

This one for "The Ten Dollar Raise," eight inches by five columns, is by the California theatre, Los Angeles

CINCINNATI

Walnut—
Current Events—Pathe 59.
Topics of the Day—Literary Digest.
Two-reel drama—Northern Trail Educational.
Cartoon Novelty—Tony Sarg's Almanac No. 3—Educational.
Adventures of Bill and Bob—Educational.
Scenic—Swat the Landlord—Chester Outing.
Comedy—Among Those Present—Harold Lloyd.
Next Week—Sentimental Tommy.

Capitol—
Overture—Songs of Scotland.
Feature—Bunty Pulls the Strings.
Song—The Song of the Soul—Soprano solo.
Added Feature—The Song of the Soul.
Cartoon—Out of the Inkwell—Bray Pictograph.
Next Week—An Unwilling Hero, and Snowblind.

Grand—
Current Events—Kinograms.
Comedy—Moonlight Nights—Hank Mann.
Novelty—Aesop's Fables.
Feature—Traveling Salesman.
Next Week—The Man of the Forest.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—The First Born.

It starts today-A drama of sizzling speed!
MOON
FOUR DAYS ONLY-
LAST TIMES WEDNESDAY NIGHT.
EARLE WILLIAMS
IN
A twelve cylinder love story, and, with the cut-out open all the way
"The Silver Car"

Another of the Moon theatre, Omaha, displays. This one for "The Silver Car" was four columns by eight inches

Next Week—One Man in a Million.

NEW ORLEANS

Strand Theatre—
Trust Your Wife—Katherine MacDonald.
Pathe News.
Comedy—Singer's Midgets' Scandal—Fox Sunshine.
Prizma Hogpin to Rug Maker.
Next Week—Sacred and Profane Love—Elsie Ferguson.

Liberty Theatre—
City of Silent Men—Thomas Meighan.
Pathe News.
Next Week—Scrambled Wives—Marguerite Clarke.

Trianon Theatre—
Idol of the North—Dorothy Dalton.
No Stop-over—Snub Pollard.
Pathe Review.
Next Week—Blackbirds—Justine Johnstone.

Globe Theatre—
The Love Special—Wallace Reid.
Pathe News.
The Lioness and the Boys—Aesop's Fables—Pathe.
Next Week—Sham—Ethel Clayton.

Pearce's Tudor Theatre—
Feature—The County Fair—All Star.
Comedy—Assault and Flattery and, also Scenic.

PITTSBURG

Olympic—
Overture—Victor Herbert—"The Only Girl."
Current Events—Kinograms.
Feature—Life.
Comedy—3d Class Mail.
Novelty—Aesop's Fables.
Specialty—American Badger.
Next Week—The Badger.

Grand—
Current Events—Grand News Weekly.
Specialty—Topics of the Day.
Feature—The Devils Garden.
Comedy—The Fall Guy.
Next Week—Stronger than Fiction.

Cameraphone—
Current Events—Selznick News.
Feature—The March Hare.
Comedy—The Rent Collector.
Next Week—Such a Little Queen.

Liberty—
Current Events—International News.
Feature—The Devil's Garden.
Comedy—The High Sign.
Next Week—Stronger than Fiction.

Regent—
Current Events—Fox News.
Feature—Life.
Comedy—The Reckless Sex.
Next Week—I Am Guilty.

Savoy—
Current Events—Fox News.
Feature—Snowblind.
Comedy—The Reckless Sex.
Next Week—Big Town Roundup.

Alhambra—
Current Events—Pathe News.
Feature—Deception.
Comedy—Adam & Eve.
Next Week—A Wise Fool.

Minerva—
Current Events—Pathe News.
Feature—The Mask.
Comedy—Rent Collector.
Next Week—Not announced.

Blackstone—
Current Events—International.
Scenic—Bruce.
Feature—The March Hare.
Comedy—No Stop Over.
Next Week—Not announced.

ATLANTA

Howard Theatre—
Overture—"Aida."
Howard News and Views.
Flute Solo—By Marino Capelli, Flute Soloist, Howard Orchestra.
Comedy—"Dixee—the Evolution of a Popular Song."
Feature (first three days)—"The Ten Dollar Raise."
Feature (last half)—Viola Dana in "Life's Darn Funny."

Metropolitan Theatre—
Overture—Selections from "You're in Love."
Kinograms.
Cello Solo—"Meditation," played by George Kay.
Feature—Maurice Tourneur's "Foolish Matrons."
Comedy—Larry Semon in "The Hick."
Organ Solo—By George Lee Hamrick.

Criterion Theatre—
Overture—Selections from "Prince of Pilsen."
Kinograms.
Comedy—Mack Sennet's "Hard Knocks and Love Taps."
Feature—James Oliver Curwood's "The Golden Snare."

Rialto Theatre—
Overture—"Apple Blossoms."
Burton Holmes Travelogue.
Comedy—Jimmy Aubrey in "The Tourist."
Feature—James Oliver Curwood's "Kazan."

Here is one on "If Only Jim," by the Palace theatre, Des Moines

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Division Manager Stern of Universal set the pace for Universals Chicago personnel on a trip to Cedar Lake, Ind., last week. A real southern chicken dinner was enjoyed following the motor trip over the Indiana highways which are at least as smooth as those in Illinois.

Robert Lucas has assumed his new duties as general manager of Harry Gramp's Illinois circuit of theaters and will make Chicago his permanent headquarters. Mr. Lucas resigned the managership of Robertson Cole's Chicago branch to become associated with the Gramp interests and is one of the most widely known and popular members of Chicago's motion picture colony.

Floyd Brockell, superintendent of exchanges, spent several days in Chicago last week conferring with Manager Seery and other First National officials.

Frank P. Ishmael has resigned his position as city salesman with Robertson-Cole to accept a similar position with Metro's Chicago office. Mr. Ishmael was winner of Robertson-Cole's "Wonder Man" contest, making the highest record of any salesman in the United States and taking the prize, a trip to New York and a ring side seat at the Dempsey-Carpentier fight. He is widely known in Chicago film circles having been connected with the industry here for many years.

E.C. Jensen Field Representative of Robertson-Cole is in Chicago and is supervising the office pending the appointment of a local manager to fill the position made vacant by the resignation of Robert Lucas.

Max Slott, for the past two years house manager of the Woodlawn Theatre has been appointed manager of the Stratford Theatre at 63rd and Halstead Sts. and has assumed his new duties. He will have entire charge of the house and look after all bookings. Mr. Slott plans to exploit all feature pictures playing at the Stratford extensively and will make frequent use of presentations. He, although one of the youngest managers in Chicago is widely and favorably known and previous to his connection with the Woodlawn was assistant manager at the Jackson Park for two and one half years.

Douglas D. Rothacker is vacationing in the north woods. S. J. Stoughton of the Rothacker Industrial division is making a sales tour in Ohio and George Kilgore is operating in Iowa. William H. Strafford, also of the industrial division has returned from Oklahoma and Texas where he directed the shooting of a two reel practical picture which visualizes the extraction of gasoline from natural gas.

Camera man Harry Birch has returned to Chicago from the Dalles of Wisconsin a full fledged Indian Chief and is entitled to the tribal name of Chief Little Birch Tree. He went through the ceremonies incidental to adoption into the tribe, including taking three draws at the peace pipe which he declares left him "Cuckoo" for two hours, so that he could shoot the Indian harvest and war dances for the Fox News reel, none but an "Indian" being allowed to participate. Hundreds of aborigines participated in the historic annual festival and some very spectacular and interesting pictures were secured by "Little Birch Tree."

The Dixon Theatre Company, Ill., have had plans drawn for a moving picture theatre and hotel which is to cost $100,000 and it is reported that work is to be started immediately on the new structure.

Fred Schaefer of United Artists publicity department is touring the central west in the interests of the fall releases scheduled by United and stopped off in Chicago for a few days. He reports the feeling among exchangemen and theatre owners is optimistic and that good pictures will find a big market this winter.

A steady improvement in the accessory business has been noted for the past three weeks, according to Manager Benson of the Amusemen Supply Company, who states that in his opinion the low ebb has been passed and a safe and steady business revival is under way. Mr. Benson made this statement after a careful review of his books for sometime past and his optimism is based on figures which it is impossible to dispute.

O. J. Wooden of Select is enjoying a month's vacation at Bridgman, Mich., and plans to be back on his city territory in time for the fall rush.

Joe Trinz left for the east last week in his motor car and while there expects to attend some of the big race meets. He was accompanied by a party of four friends.

Frank Zambrino of Unity is vacationing in the east and will spend part of his holiday at Atlantic City.

Jones, Linick & Schaefer have completed arrangements to give Chicago its first view of Douglas Fairbanks in "The Three Musketeers" the widely heralded super feature picturing Dumas' famous novel of the same name. This feature will be shown at the Randolph Theatre. Charlie Chaplin's "Vanity Fair" also has been booked by Jones, Linick & Schaefer for its Chicago premier and a large number of other important pictures will be seen early during the fall season.

W. D. Burford of Aurora is planning to spend part of August vacationing at Macinac Island. Mr. Murford is one of the hardest working members of the industry as aside from looking after his extensive theatre interests he is secretary of The Illinois Exhibitors Alliance and is extremely conscientious and active in working for and promoting the interests of that organization.

On August eighth an election will be held at Piper City, Illinois, at which the question of Sunday movies will be voted on. The Illinois Exhibitors Alliance has tendered its services to Clarence E. Rice, manager of the Opera House at Piper City, to aid him in fighting the Sunday closing proponents and is also preparing to take an active part in fighting the Sunday closing movement in other Illinois towns where similar elections are expected to be held in the near future.

Balaban & Katz have definitely decided to name the magnificent moving picture palace which they are erecting at State and Lake Streets "The Chicago" instead of the Ambassador, as previously announced. A number of prominent business leaders of the Windy City had made the suggestion that as the house was to be the finest in the country that a local name be given it and when this was backed up by a letter from Mayor Thompson Messrs. Balaban & Katz as loyal Chicagoans decided to name it after the home city. Work is being rushed so that "The Chicago" may open its doors early in September.

Hayakawa's Picture Is Booked for Capitol

"Where Lights Are Low," Sessue Hayakawa's new starring vehicle produced by R-C Pictures Corporation, has been booked by S. A. Rothafel as the feature attraction at the Capital Theatre during the week beginning Sunday, July 31.

"Where Lights Are Low" was directed by Colin Campbell and Hayakawa is supported by a splendid cast, most of the members of which are Orientals. It will be released on August 7.

Seifert Heads Rothacker Commercial Dept.

One of Watterson R. Rothacker's last acts before sailing for Europe was to appoint Edward H. Seifert manager of the Chicago Rothacker commercial department.

Mr. Seifert has added a new feature—a film editing and title service—to the commercial department. Clients who desire may have the assistance of Rothacker experts in the cuting and titling of their film. This service is open also to owners of feature negatives.

Edward H. Seifert

Music and the Picture

Some Midsummer Thoughts for the Picture Musician

By Charles D. Isaacson

YOU who have the opportunity during midsummer to get a little closer to nature, who can dip in the sea or the inland lake, who can climb to the summit of heaven-turned mountains, or meander through the quiet of cool, sweet forests—listen to our round-table chat on some midsummer motion picture thoughts.

You who get closer to nature are moving close to the original sources of creation—you are touching the well-springs which inspired the composers of music and the painters of canvases.

You are listening to the music of the woods, of the sea, of the rivers; you are moving into the atmosphere of the mountains and the forest—"Can't you hear the paddles chunkin' from Rangoon to Mandalay?"

Not that I would grow sentimental or poetic, but there is an object lesson to which I would call your attention.

When you are preparing to score a picture—to add to it the proper musical setting, you are wondering always just which is most appropriate in your library of compositions. Now the musician or the manager who is not a technical musician but who *feels* music is better equipped to sense what is just right, if he has himself caught the original voices of nature.

As you wander along the forest road, it seems a shame to drag in your business, but once or twice give a thought to this suggestion.

What are the woods singing? If this were a motion picture instead of the real thing, and you were trying to select your music, what would be in tune with this singing you hear in the soughing boughs and the dancing leaves and the voices of birds and animals? Strain your ears. Listen tightly. Hear the pulse of the silent woods, catch the color of the harmony that is all about you. Now, if your soul has a wee bit of the divine impulse, you are in the same communion with creation that has inspired Mendelssohn, Beethoven, Schubert, and every master composer.

Listen again! What familiar composition seems to fit in with this unseen orchestral performance of the woods. Remember Liszt's "Forest Murmurs" and Sinding's "Murmurs of Spring" and Beethoven's "Pastorale" and Debussy's "Afternoon of a Faun." They are not out of tune, are they? Oh, no. And now you can hear for yourself why it is that the picture representation of this forest in the theatre calls for a voice which is music to make it more real and atmospheric.

Now think of the ocean. You are at the beach, the waves rolling in, there is a soft splashing on the sands and a swishing as the water retreats. Perhaps a boat digs its nose into the beach as it gains the shore, or perhaps out upon the surf, when the great steamer is rolling and tossing—listen! What do you hear? What are the wild waves saying? What is the keynote of the harmony? Say it! Think now of the music which is supposed to give the atmosphere of the ocean. Remember it now, and say for yourself if it is in tune with the real sounds!

It seems to me always that if our motion picture musicians could occasionally themselves feel the impulse to creation of music that fits the situations they are seeking to color with harmony, they would make fewer blunders, and more than that, be themselves attuned to the spirit of the thing they are seeking to accomplish.

When the original sources of art are visited by our musical interpreters, there is a goodly result all around.

So these wandering midsummer thoughts are passed on to those who have the opportunity during this season to get a little closer to nature and humanity in its more native moments.

MUSIC FORUM.

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture gets together on music.)

Before my association with the theatre I was a concert pianist, organist and instructor. My piano I studied under the tutelage of Mr. Constantin V. Sternberg, and with earlier assistance of my father, a musician of wide-known reputation. Have appeared as soloist in numerous recitals with various orchestras, with marked success, having obtained favorable comments from the press and my many audiences. I studied the organ under the late Mr. David D. Wood, and held positions as organist in several large churches in this city.

When I decided to enter the art of motion picture playing, it was with a sincere desire to do justice to the photo play, organ, audience and my musical reputation.

Music for the photo play is a new and valuable field for music students. To search out and make available selections which actually stimulate the mood of the scene, harmonizing with the theme of the scenario, deepens the appreciation and increases the value for better music for the film. This is the most interesting work the musician can attempt. An absolute essential factor of the musical score arranged for motion pictures is "Synchronization," i. e., exact timing of the accompaniment to the scene of action. It is something which everyone in the audience senses and recognizes as the feature which eliminates sudden disjointed stops and jarring changes in musical settings.

It has always been my aim to arrange my programs embracing music ranging from the popular selections of the day to movements from the world's greatest symphonies, so all patrons may have an opportunity of hearing the music of which they are the most fond.

Irving N. Cahan,
137 South 56th St., Philadelphia.

Dear Sir:

If you will, tell me where I can get a music book specially for motion pictures, pieces that suit and changes for different scenes.

I am yours very respectfully,

(Signed) D. T. Edwards,
Musical Director.

STILL THE MUSIC TAX

Dear Mr. Isaacson:

The News carried a few weeks ago a very illuminating article on the activities of the American Society of Composers, Authors and Publishers in their relation to the Motion Picture theatres. There are some points, however, which were not cleared up specifically and I am writing you in the hope of obtaining further information. If you cannot give me this information may I ask you to refer me to someone who can?

Do the activities of this society cover such works of its composer-members as are published by persons or companies not members of the society when the copyright is held by the publisher? For instance, the Friml numbers copyrighted by Schirmer.

Can this society or its members prevent the use of an old song by copyrighting a new version? For instance, the copyrighted version of "Nellie Gray" recently put out and included in the press book of the "Testing Block."

For what period of years does a copyright hold good? Can numbers be used without the payment of a tax after the expiration of this period? For instance, some of the old Sousa marches and Herbert musical comedies.

Can the list of members, as published by the society, be considered authentic and complete? The May number of "Melody" looks very much like Walter Jacobs is a member of this society or at least in sympathy with their aims, but his name is not included in their list of publishers in the same issue.

In explanation of the foregoing let me say that the manager of the theatre where I serve as organist has refused to pay any fee to this society. I wish to say further that I am in accord with his decision, not because he is manager of the theatre where I happen to be employed but because this seems to me to be the right and just course. It is possible to have every legal right to do a thing and no moral right whatever.

There can be no question but that the performance of the numbers controlled by this society brings far greater profit to the members of the society than to the persons responsible for the performance. Public performance is recognized as the one great factor in the popularizing of music while the difference in profits to a theatre through using taxed and fee free music is practically negligible, in fact the elimination of a large percentage of the numbers controlled by this society will usually result in better musical programs. The composers of merit who have lent their names and influence to this movement are comparatively few.

The members of this society have long realized the benefit to themselves of the performance of their works as is evidenced by the amount they expend in furnishing professional people with copies and urging their use. Taking into consideration the quality of the stuff produced under the "staff writer" system, it seems like adding insult to injury to follow up a bunch of these professional copies and letters asking performers to use them with a demand that a fee shall be paid for their use.

It is a significant fact that the society went to the managers rather than the musicians to collect their fee. It is much easier for the musician to advise the manager to pay the tax than to go through his library and separate the wolves from the sheep and then procure numbers to fill the gaps. However, if he were asked for the fee the chances are that he would soon find means of presenting creditable programs without standing the "jip."

I ask your pardon, Mr. Isaacson, for the length of this letter.

Permit me to thank you for the good I have gotten from your department in the News. You are doing a considerable service to the industry—musicians and managers.

Yours very truly,

Ralph M. Howell,
1700 Villa Ave.,
Sioux City, Iowa.

Organist, Hipp Theatre.

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS
Accepted .....

Temporary Headquarters

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A—Those of the motion picture industry seeking to broaden their appeal thru music.
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Dues are paid in advance.
$2.00 for individuals $10.00 for corporations and companies.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

New portrait of Corinne Griffith, Vitagraph star

Foreign Territory Sold on Snooky Comedies

The Chester Comedics featuring Snooky, the Chimpanzee, have been sold to further foreign territory. Contracts for the Republic of Panama have recently been executed and shipments made; and also for Argentina, Uruguay and Paraguay. Robert Wilcox is the distributor in the case of Panama while the Argentinian distributor is Corporation Argentina Americana de Films, Buenos Aires, which organization, through its president, Dr. R. S. Naon, and general manager, Agusto Alvarez, also closed with the Vogel organization for a long period deal on the W. W. Hodkinson Corporation features, covering seven South American republics it is announced.

"Camille" Released in Fall by Metro

"Camille," with Nazimova in the titular role, will be released in the fall by Metro. "Camille" was adapted for the screen by June Mathis. Ray C. Smallwood directed. Rudolph Bergquist photographed it. Joseph Calder took charge of the technical direction.

The role of Armand Duval is taken by Rudolph Valentino, and the other members of the supporting cast include Arthur Hoyt, Zeffie Tillbury, Rex Cherryman, Edward Connelly, Ruth Miller, Consuelo Flowerton, Mrs. Oliver and William Orlamond.

R-C Releases Well Represented in First-Run Theatres

R-C Pictures are being shown in a large number of first run houses in many of the large cities. Among the first run of R-C Pictures during the past two weeks is the booking of Sessue Hayakawa in "Where Lights Are Low" at the Capitol theatre on Broadway, New York.

Four first run houses in Atlanta recently played R-C Pictures during the same week. "Good Women" was shown at the New Metropolitan, "Live and Let Live" at the Howard, "See My Lawyer" at Loew's Strand and "Mistress of Shenstone" at the Tudor. The California theatre in Los Angeles recently played "Salvage" and "One Man in a Million," while the California theatre in San Francisco played "Salvage," "Black Roses" and "Cold Steel," with Tally's theatre playing "Seven Years Bad Luck."

Libson's first-run houses in Cincinnati have played "Live and Let Live," "Nobody's Kid," "Black Roses," "Salvage" and "Cold Steel."

In Buffalo Shea's Hippodrome recently played "Salvage," the Strand played "Black Roses" and the Olympic "Seven Years Bad Luck," "Good Women," "What's A Wife Worth?" and "If Women Only Knew."

The Beacon theatre in Boston presented "Salvage" as a first-run attraction. "Live and Let Live" was given a first-run showing at Loew's State theatre in Cleveland.

The Palace theatre in Washington did big business with "Salvage" and "Black Roses." In Pittsburgh "Salvage" was given a first-run showing at the Blackstone theatre.

The Regent and Picadilly theatres in Rochester recently played "Salvage" and "Black Roses." Loew's State theatre in Indianapolis recently played "Salvage," "Seven Years Bad Luck" and "Black Roses."

In Denver "Seven Years Bad Luck" was shown at the American, and the Tabor showed "Good Women," "Beach of Dreams," "What's A Wife Worth?" and "If Women Only Knew." In Salt Lake City "Salvage" and "Black Roses" had their premier showing at the American theatre. In St. Louis the Skouras Circuit have been showing "Salvage," "Live and Let Live," and "If Women Only Knew."

In the Northwest, Jensen and Von Herbig Circuits have booked all the R-C productions for their circuit of theatres. The Pantages Circuit have also booked a number of R-C Pictures for first-runs for their entire circuit. The Adams theatre in Detroit recently played "Salvage."

Christie Plans Expansion

Contemplates "Greater Series" as Result of New Educational Contract

WITH the signing of a new contract which will give to Educational Film Exchanges the exclusive distribution of Christie Comedics for a long period of time, Al Christie, president and producing head of the latter organization, has already made far-reaching plans for a greater series of Christie films to follow those which Educational has distributed with eminent success.

"Educational has given a fresh impetus to quality production of comedy in the past year," says Al Christie. "While we previously distributed our own product through the medium of the independent exchanges, we were reaching the best of theatres. But it remained for Educational with its 36 offices in the United States and Canada, selling short subjects exclusively to give a 100 per cent distribution of our product. The film business men at the head, were doing their utmost to call the attention of the exhibiting world to the fact that Educational stands for the best in comedies and other short subjects, gave us an enthusiasm for doing our share and holding up the producing end as never before.

"Now that we are to be associated for a long-term contract with Educational, we are going to make greater efforts than ever to lead the two-reel comedy field."

"Brownie," the Century wonder dog, does a love scene of his own

Gottschalk to Do Music Score for Pickford

The music for Mary Pickford's "Little Lord Fauntleroy" will be written by Louis Gottschalk, now preparing a synchronization for Fairbanks' "The Three Musketeers," according to an announcement from the United Artists Corporation.

Gottschalk has been busy for the past two weeks with the instrumental arrangement for the Fairbanks production and will undoubtedly be occupied for at least another fortnight with this task, but because of the fact that the Pickford picture will be released a month later than "The Three Musketeers," Gottschalk finds that he will have ample time in which to handle both productions.

BarrettMcCormickHost to Thos. Mott Osborne

Thomas Mott Osborne, who is the author of the big picture, entitled "The Right Way," which deals with conditions as they exist today behind the prisons of the United States, is in Cleveland this week as the special guest of Mr. Barrett McCormick, managing director of the handsome Allen Theatre, the Osborne production being the main attraction at the Allen for the ensuing week.

Mr. McCormick is showing Mr. Osborne how special exploitation can be given his picture by a local crew of publicity experts and special stunt creators.

"The Right Way" will be at the Allen all this week.

Exhibitor Aids Prepared for Goldwyn Week

Goldwyn Distributing Corporation is preparing a most complete list of exhibitor aids, for use in connection with Goldwyn Week, October 23rd. They are to be given free to exhibitors who set aside the last week in October for the showing of Goldwyn pictures.

"Quality to Bring Response"

S. R. Kent Says Fall Business Will Respond Only to "Quality" Films

"THE motion picture business is not going to rebound from its present depression like a rubber ball. It is going to respond, however, to the kind of pictures given the public this fall, and it is nothing but super-quality productions that will enable the box-offices of the country to register a story of profits in the face of general conditions which may continue for some time to be unsatisfactory."

In the furnishing of such pictures by producers during the next few months lies the surest hope of a strong revival in the industry, in the opinion of S. R. Kent, Famous Players-Lasky's General Manager of Distribution, who has just returned from a business trip of nearly a month which took him all the way to Los Angeles.

"There is nothing so necessary at the present time as confidence," said Mr. Kent. "The pessimists, the yellow-streakers, are going to be eliminated during the coming year, without any question. This business cannot carry as many quitters as I have seen in all branches of the business during the past few months. In spite of the present depression, this industry today stands heads and shoulders—as far as condition is concerned—above any other national industry of any consequence that I know of, and there is no other industry so fortunately situated to reap the benefits that will accrue through a sane deflation and sane re-organization in the business world.

"I find that the public is more critical than it has ever been before regarding the quality of its picture entertainment. It continues to shop for value in its pictures as it is shopping for value in every other line of merchandise for which it is spending its money. It does not object, even today, to paying the fullest price for the picture that gives real entertainment and real value."

This scene is from "Pilgrims of the Night," a Frothingham production for Associated Producers release

"The Idle Class" Ready Soon

Chaplin's Sixth Subject for First National Shows Star in Dual Role

"THE IDLE CLASS," a travesty on the weaknesses of the wealthy, will be Charles Chaplin's next contribution to the gayety of the nations. After five months' work the picture has reached the editing and cutting stage, and will soon be ready for release through Associated First National Pictures, Inc. This is his sixth production for First National. The picture was originally titled "Vanity Fair," but because there was another of the same name, Chaplin selected "The Idle Class" as the permanent title.

"The Idle Class" is described to be a departure from anything Chaplin has ever done before. While it is a short length production it is declared by those associated with Chaplin that it will meet with the approval of the amusement loving public just as much as did the star's feature play, "The Kid."

Among the outstanding features of "The Idle Class" is the presentation by the comedian of himself in a dual role, something he has never before attempted. Not alone is Chaplin seen as the beloved tramp, but he also offers himself as an up-to-date swell.

"The Idle Class" is, as have been all of this star's productions, an original story written by Chaplin. The film was likewise produced under the comedian's personal direction and he is now devoting his efforts to the cutting and assembling.

Edna Purviance, the leading woman of the Chaplin organization, is reported to have the biggest part of her entire screen career in "The Idle Class." With the presentation of "The Idle Class" comes the return of Mack Swain as the chief foil for Chaplin. Swain is a giant in size, standing six feet and three inches in height and boasting of a weight in the neighborhood of 360 pounds.

The balance of the supporting company is made up of players who have long been identified with Chaplin. Among those who stand out prominently are Henry Bergman, John Rand, Allan Garcia, Loyal Underwood and Lillian Parker, the last mentioned having been placed under contract by Chaplin following her excellent work in "The Kid" as the "heavenly vamp."

The photography was in charge of Rollie Totheroh, head of the cinematographic department, and Jack Wilson.

Educational Closes Meeting

Managers Express Full Confidence in Chief at Chicago Convention

THE first annual convention of the Educational Films exchange managers was brought to a close on Wednesday evening of last week with a grand banquet. Fifty persons attended the dinner, which was held in the Congress Hotel, in Chicago. They included E. W. Hammons, president of Educational, four members of the headquarters staff from New York, the branch managers and several producers, among whom were Al and Charles Christie, and C. C. Burr.

Henry Ginsberg, domestic sales manager, presided as toastmaster. Mr. Hammons addressed the gathering, basing his remarks on his faith in the organization and their faith in the industry.

Then Mr. Ginsberg called upon I. M. Schwartz, manager of the Chicago branch exchange, and resident host to the convention. Mr. Schwartz spoke feelingly of the confidence "the boys" had in Mr. Hammons and of their loyalty to the branch of the industry espoused by Mr. Hammons—specialization in short subjects.

At the close of his talk Mr. Schwartz presented Mr. Hammons with a beautiful desk set as a token of the esteem of the members of the organization. Mr. Hammons, deeply moved by this expression of regard, arose and briefly thanked the assemblage for their token of esteem and confidence.

The branch managers also presented Mr. Ginsberg with a black leather brief case and presented Carl Anderson with a gold mounted fountain pen.

A theatre party was held at the Tivoli theatre for the convention delegates Tuesday evening. Following the dinner Wednesday evening, the men departed on night trains for their homes.

Ingram to Film Stage Play

Will Produce "Turn to the Right" for Release by Metro Pictures

Rex Ingram returned to the Metro studios in Hollywood this week from the east and will begin immediately plans for the motion picture production of "Turn to the Right," the great stage success by Winchell Smith and Jack Hazzard.

Metro purchased a half interest in "Turn to the Right" from John Golden, producer of the spoken play. Arrangements were made with Mr. Ingram to do the Golden success during his recent visit to New York to attend the presentation and what proved to be the clean-cut triumph of his newest film play, "The Conquering Power," which is Balzac's "Eugenie Grandet," in celluloid.

At the time of his departure for the West coast, Mr. Ingram's plans had not crystallized to the extent of announcing a probable cast. It is understood, however, that Alice Terry, leading woman in "The Four Horsemen of the Apocalypse" and "The Conquering Power," will have the principal feminine role in "Turn to the Right."

The picture will be made entirely in California and not partly in the East.

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

"Four Horsemen" Lauded by Texas Critics

Special pre-release exhibitions of the Rex Ingram production, "The Four Horsemen of the Apocalypse" in Dallas and Waco, Texas, have brought forth much praise from the local press critics. The Dallas press remarked:

"Such a story, dealing as it does with world movements and universal passions, seems to call for the camera rather than the printed page. The procession of great events, the rising of cities, the obliterating progress of war, are portrayed much more vividly on the screen than in words."

In the columns of the Waco newspapers the following comment appeared:

"It is not the number of men involved, the stupendousness of the production, the thousands of dollars spent in scenery, the artistic unity of the scenes, nor the reality with which the characters are portrayed—not these that rouse the heart. . . . It is that the pictures, marvelously perfected as they are in detail, become but the vehicle through which great truths are revealed. . . . The men and women who take the parts in the play are unbelievably true to the types of the novel. . . ."

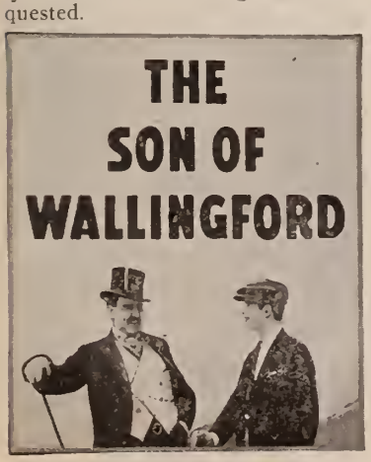
"The Journey's End" Off to a Flying Start

"The Journey's End" was given a most favorable reception during its week's engagement at the Capitol theatre, New York City, during the week of July 17th. Mabel Ballin plays the leading feminine role in this picture. Wyndham Standing and George Bancroft also appear in important roles. The picture was made by Hugo Ballin and is being released by the Hodkinson organization.

The Home Office of the W. W. Hodkinson Corporation reports that bookings on "The Journey's End" are coming in at a very great rate from every section of the United States.

"Four Horsemen" Given Extended Runs

The unusual appeal which "The Four Horsemen of the Apocalypse," Rex Ingram production for Metro Pictures Corporation, possesses for all communities was again strikingly demonstrated when in both Montreal, Canada, and San Francisco, Cal., extensions of the regularly scheduled showing were requested.



Fox Gives August Releases

"Over the Hill" Among Releases to Go to Exhibitor Direct

CONFIDENCE in the swift and complete recovery of the motion picture industry from the depression in which it has shared in some degree with all other industries, is expressed in Fox Film Corporation announcements. Releases of new productions for August include pictures starring Shirley Mason, William Russell, Buck Jones, Eileen Percy, Edna Murphy and Johnnie Walker. In addition comes the announcement that "Over the Hill" will go to exhibitors throughout the country, without waiting for the termination of its Broadway run, which already has continued for nearly a year.

The Shirley Mason release for August is a romantic mystery story which provides the popular Fox star with excellent opportunities for the display of her artistic and dramatic ability and personal charm. It is based upon Joseph Ernest Peat's popular novel, "Concerning Chickine," and bears the title "Ever Since Eve."

William Russell is happily cast in the stellar role of "Singing River," a stirring story of adventure and love in the West. Lang Push, rancher and prospector, is the sturdy type of upstanding, hard-fighting young American that the athletic Fox star portrays most effectively.

Buck Jones appears in a fighting role in "To a Finish," a melodrama of love and perilous adventure in the cow country, which is characterized by fast and exciting action.

"Play Square" is the title of the vehicle for the co-starring of Edna Murphy and Johnnie Walker. It is a story presenting marked contrasts in social conditions, purposes in life, and in scenery. Some of the scenes are laid in the criminal underworld of a great city, and others in the peaceful calm of a rural community. The co-stars are cast effectively.

Communications received by Fox Film Corporation display extraordinary interest in the announced August release to exhibitors of "Over the Hill," the Fox feature which has been so long a sensation in New York City. Applications for booking by mail and wire are pouring in from all sections, the Fox offices report.

August releases also include two Sunshine Comedies, "Ain't Love Grand?" and "The Devilish Romeo," which are declared by those who have seen the picture to be infallible laugh-provokers. These avowedly comic pictures, however, do not enjoy a monopoly of humor in the Fox Film Corporation August releases. It is stated that many laughable situations arise in each of the four feature releases. In "Ever Since Eve," the Shirley Mason photodrama, these flashes of humor relieve situations of tense suspense. Miss Mason's support includes Herbert Hayes, Eva Gordon, Mrs. Vin Moore, Charles Spere, Frances Hancock, Louis Ring and Ethel Lynn.

In the William Russell picture, "Singing River," a temperamental white horse known as Cecil provides most of the laughs. Cecil is not given a place in the cast, but will be remembered by those who see the picture. Among those supporting the star are Vola Vale, Jack Rosleigh, Clark Comstock and Jack McDonald.

There is some fun-making even in the exciting Buck Jones picture. The strenuous star is supported by Helen Ferguson, G. Raymond Nye, Norman Selby (Kid McCoy) and Herschel Mayall. Bernard Durning directed the production.

In "Play Square" the co-stars are supported by Hayward Mack, Laura La Plant, Jack Brammall, Nanine Wright, Harry Todd, Wilbur Higby and Al Fremont.

The Eileen Percy photodrama, written and directed by Carl Harbaugh, is entitled "Hickville to Broadway." It is a story of interesting phases of New York life, following village scenes and social customs. The popular Fox star is strongly supported by William Scott, Ed Burns, John Lockney, Rosemary Theby, Margaret Morris and Ray Howard.

Pathe's Short-Subject Schedule

For Coming Year to Include at Least 450 Subjects

THE extent to which Pathe Exchange, Inc. has entered into the field of "short subjects," is indicated in an announcement by Elmer Pearson, Director of Exchanges, that during the coming year, Pathe will have at least 450 releases in this department. The tremendous nature of this schedule can best be figured by the fact that there will be a Pathe subject for every day in the year, and two for some days. Mr. Pearson made it very plain in his statement that even this elaborate schedule will be expanded.

Serials do not come under the general classification of short subjects in the Pathe ratings, and consequently are not numbered among the 450 releases contracted for the season beginning in September.

The statement from the Pathe headquarters announcing the short-subject releases follows:

"Among the established series of short subjects figuring in this Pathe showing are the semi-weekly issues of Pathe News and the weekly issues of Pathe Review—and both of these essentials on all well-arranged programmes have benefitted by the added impetus contributed to short subjects in general.

"Pathe Review not only has broadened its scope of beautiful Pathe-color offerings to include more charming scenics characteristic of this country, but already has begun to include in its reels special material on social, art and scientific subjects which require the cooperation of the leading authorities and institutions fostering them. The weekly issues of "Topics of the Day" are included in the list

"The list also includes some highly original productions, as, for example, the wild animal trapping and taming series called "The Adventures of Bill and Bob," which enjoyed such hearty acceptance everywhere that a new series was promptly contracted for and is now being produced by Cyrus J. Williams. It appears that neither young nor old patrons of the silver sheet are able to resist the realistic, breezy and thrilling, yet humane and wholesome appeal of these intensely dramatic episodes of real boy life in the wilds.

"Of similar fascination are the pictures in the new series which carry you into the jungles of Asia with the celebrated Major Jack Allen, who makes a profession of the capture alive of elephants, lions, black panthers and other highly-prized menagerie exhibits. The skill and the whirlwind speed with which the doughty Major builds his snares on the spot, captures his dangerous and surprised four-footed antagonists and carries them off helpless but uninjured, leave you quite breathless.

"The Hal Roach comedies, featuring such favorites as Harry "Snub" Pollard, Marie Mosquini, Eddie Boland and Sunshine Sammy, and Gaylord Lloyd, will come along at the rate of one a week and in all probability will average two a week, including the Harold Lloyd reissues.

"While Harold Lloyd continues to make his point with his multiple-reel comedies, the exhibitor demand for reissues of some of his exceedingly comical early one-reelers with "Snub" Pollard and Bebe Daniels has become so pressing that Pathe has responded by announcing a long list of the Lloyd reissues for the ensuing year.

"A new series of the virile and popular Tom Santschi Westerns are now being produced. In this general vein of most effective outdoor material are included the Holman Day short pictures dealing with life in the Maine woods.

High Tribute to Rothacker Laboratory Work

The following from David M. Hartford was placed with past prizes in the Rothacker letter files: "I have just witnessed a running of the print 'The Golden Snare' and while the idea is fresh in my mind I want to compliment you upon the excellence of your laboratory work in this connection."

Strong Cast for "The Rosary"

Selig-Rork's Six-Reel Feature is Directed by Jerome Storm

IN the cast presented in the Selig-Rork six-reel feature, titled "The Rosary," there will be seen Lewis Stone, Jane Novak, Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Bert Woodruff, Mildred June and Harold Goodwin.

This production has been under way for three months under the direction of Jerome Storm. According to word from the Selig-Rork headquarters in Los Angeles, more than ordinary care has been exercised in the selection of the cast with a view to securing exact types to fit the roles found in Edward E. Rose's stage classic. As a result considerable time elapsed before the entire cast was completed.

Bernard McConville, who wrote the continuity for "The Rosary," is quoted in the Selig-Rork statement as expressing the opinion that his work for "The Rosary" represents "his greatest screen achievement." McConville's work during the past year has been of an unusual character. Among the successes, chalked up to his credit, are "The Connecticut Yankee in King Arthur's Court," Mary Pickford's "Little Lord Fauntleroy," Will Rogers' "Doubling For Romeo," Charles Ray's "The Ol' Swimmin' Hole," and many others.

Lewis Stone, who is portraying the role of Father Brian Kelly, the priest, is noted for his screen portraitures. His recent successes are James Oliver Curwood's "The Golden Snare" and "Nomads of the North," Marshall Neilan's "The River's End," by Curwood, "Beau Revel," and many others.

Wallace Beery's screen-villain roles are well known. Jane Novak has long been recognized as one of the potential stars of the silver-sheet, her work with William S. Hart, Charles Ray, Hobart Bosworth, Marshall Neilan, and in the Curwood stories and all-star productions having brought high recognition.

Selig and Rork brought Robert Gordon to the Coast from New York to appear in the cast. Mr. Gordon has been starred for the last two years in Blackton productions. Dore Davidson, who acquired fame as the father in "Humoresque," was also brought to Los Angeles from New York.

Among the other members of the cast, Eugenie Besserer was a favorite mother of such D. W. Griffith pictures as "Scarlet Days" and "The Greatest Question." Pomeroy Cannon attracted praise for his portrayal of the old Argentinian cattle king in "The Four Horsemen of the Apocalypse." Bert Woodruff was a leading character man of many Charles Ray pictures directed by Jerome Storm. Mildred June is a recent Mack Sennett discovery who appears to advantage in "Heartbalm," and Harold Goodwin has just completed a starring engagement with Fox.

The dramatic action of "The Rosary" is now being filmed at the Selig studio, and within the next month Director Storm will take the entire company to Monterey for the exterior scenes.

Harry Rapf, producer of "School Days" for Warner Brothers

$10,000 in Prizes for Paramount Winners

PARAMOUNT will distribute a total of $10,000 among its various exchanges as prizes in the sales competition for Paramount Week this year. Of this amount, $6,000 will be divided among the various exchange organizations and $4,000 will be split up into awards to individuals.

The distribution among the six offices making the best showing will be as follows: First prize, $1,500; second, $1,250; third, $1,000; fourth, $750; fifth, $750; sixth, $750.

These prizes will be awarded according to a point system on the following basis:

Sixty per cent. of the points to be determined by the percentage increase of the exchange's net rentals for Paramount Week over the weekly average of its net rentals for the first twelve weeks of this calendar year.

Fifteen per cent. of the points to be determined by the percentage increase of the Exchange's net rentals for the week subsequent to Paramount Week over the weekly average of its net rentals for the first twelve weeks of this calendar year.

Fifteen per cent. of the points to be determined by the percentage increase of the exchange's net rentals for the week subsequent to Paramount Week over the weekly average of its rentals for the first twelve weeks of this calendar year.

Ten per cent. of the points to be determined by the percentage increase of the exchange's sales of accessories covering the period of four weeks ending with Paramount Week over the weekly average of its rentals for the first twelve weeks of this calendar year.

In addition to these exchange prizes, an aggregate of $4,000 in prizes will be awarded to the individual workers as follows:

A prize to the salesman in each exchange who delivers the greatest volume of business for Paramount Week, in proportion to the possibilities.

A prize to the booker in each exchange district securing the largest amount of actual bookings for Paramount Week.

A prize to the accessories manager in each exchange district making the largest sales of accessories for Paramount Week.

A prize for each of the two best original exploitation stunts executed by any of the Exploitation Representatives at the exchanges during Paramount Week.

In these competitions it is stipulated that in case of a tie in any case, each of the leading contestants shall receive the full amount of the prize.

Big Houses Play "Reputation" Day and Date

St. Louis was treated to a novelty the week of July 2 to 9, with a double showing of "Reputation," Priscilla Dean's latest Universal-Jewel production, was held in that city. Two of the city's leading theatres booked the feature for a week's run, simultaneously. They were the New Grand Central Theatre and the Capitol.

"The Threshold" Ready for Showing Soon

The final cutting and titling of "The Threshold," the second of the United States Moving Picture Corporation's big features, is being completed at the company's studios in Grantwood, New Jersey under the supervision of Joseph Levering, who directed the picture and Garfield Thompson, the author, and it is expected that it will be ready for showing early next week.

Warner Bros. Announce Schedule for Fall

THE first picture on the Warner Brothers' fall schedule is announced to be "Why Girls Leave Home." This features Anna Q. Nilsson and the cast includes Corinne Barker, Dan Mason, Kathryn Perry, Fred Albertson, Jack O'Brien, George Lessee, and Kate Blank. William Nigh directed. The picture will be released on or before October 1st.

The second big feature on the Warner Brothers' schedule is "School Days," in which Wesley Barry is starred. This subject was produced by Harry Rapf. Gus Edwards is arranging a special prologue of his famous vaudeville act, "School Days," for the picture. In the cast of "School Days" are Jerome Patrick, Margaret Sevin, George Lessee, Evelyn Sherman, Jack Galsworthy, Arnold Lucy and many of Gus Edwards' versatile kid proteges. William Nigh also directed this production to date.

Following close upon the heels of these two really big pictures work is starting on a new Vera Gordon production which is at present known under the working title of "The Daughter-in-Law."

Hodkinson Release Given Place on "White List"

The Moving Picture Age, published in Chicago and covering the non-theatrical motion-picture field, includes in its July list of approved pictures "not only suitable for adults but wholesome for children of all ages" the Hodkinson release, "Keeping Up with Lizzie," the Rockett Brothers' screen adaptation of Irving Bacheller's comedy. This endorsement is an unqualified one; the other fourteen pictures listed are conditionally recommended, says the Hodkinson statement, that is, recommended with the suggestion that various cuts be made before exhibition.

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

Fox Announces "Queen of Sheba" for Release

WILLIAM FOX announces that "Queen of Sheba" has been placed on the list of special productions to be released direct to the exhibitor through the Fox Special Features Department. According to the statement from the Fox headquarters, this decision was reached because of the unusual interest displayed in this subject as shown in the flood of inquiries reaching the Fox Film home-office during the last few weeks following the announcement of the special releases for the coming season. These releases will include "Over the Hill" and "Connecticut Yankee."

The Fox statement further declares that many theatrical engagements have been cancelled for "Queen of Sheba" in view of the new releasing arrangement.

Use Six Producing Units to Make One Picture

Several complete units of production entered into the making of Cecil B. DeMille's all-star production, "The Affairs of Anatol," which will be released in the Fall. In the first place, in addition to Mr. DeMille's own organization, five other separate units are represented by the presence of Wallace Reid, Gloria Swanson, Bebe Daniels, Wanda Hawley and Agnes Ayres in the cast.

The story of the picture, which was suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker, was written by Jennie Macpherson, who deserves perhaps the lion's share of the credit. Yet Miss Macpherson was ably assisted in the preparation of the scenario by Beulah Marie Dix and Elmer Harris, both regular members of the Paramount scenario staff, who ordinarily work independently for different stars.

In the direction of the picture, Mr. DeMille was assisted by Cullen Tate, Ann Bauchens and W. H. Henry.

Scene from "The Princess of New York," a Paramount picture with David Powell

Goldwyn's Accessory Plans

Special Aids and Posters for "Old Nest" and "Dangerous Curve Ahead"

Reproduction of a one-sheet which Goldwyn has ready for exhibitors who play "The Old Nest"

WHAT is described by Goldwyn officials as "the most complete line of accessories ever issued for productions sponsored by Goldwyn Pictures Corporation" will be available for exhibitors who will book the Rupert Hughes photoplay, "The Old Nest," and "Dangerous Curve Ahead." These pictures are announced for release September 11th and October 22nd, respectively.

Concerning the accessories to be made available for "The Old Nest" and "Dangerous Curves Ahead," Goldwyn announces four 24-sheets have been prepared for each of these pictures. It is expected that these posters "will cause a sensation," says the Goldwyn announcement. "Each of them is different, and all present a selling appeal that never before has been used in out-door motion picture advertising.

"The old poster appeal was based on showing a scene from the picture. The Goldwyn idea for 'The Old Nest' posters is not only to do this, but also to show the effect the picture has on people who have seen it."

Beautifully colored lobby cards, 8 x 10, 11 x 14 and 22 x 28, have been made for both "The Old Nest" and "Dangerous Curve Ahead," declares the Goldwyn statement.

The special roto window sheet is 14 x 36. "The Old Nest" window sheet is an attractive arrangement of three beautiful scenes from the picture, done on heavy paper in the rotogravure process. The lobby cards are also executed in the most modern manner.

Among the exploitation novelties to be received by exhibitors running "Dangerous Curve Ahead" are traffic stanchions four feet high which may be placed in the theatre lobby, or at any other point of vantage that the house manager may select. The stanchion carries a circular red card with lettering on both sides, reading "See Dangerous Curve Ahead."

Excellent Support for Mary

"Little Lord Fauntleroy" to Show Talent of Unusually High Calibre

AT no time in her career, says a statement from United Artists, has Mary Pickford given more care to the choosing of a cast or to the assembling of suitable types than for her next United Artists film offering, "Little Lord Fauntleroy," now in process of preparation at the Brunton studio in Los Angeles.

The leading character role is played by Claude Gillingwater, footlight veteran whose most recent success was as the grouch in "Three Wise Fools." Gillingwater has many other triumphs to his credit, having been on the speaking stage for more than twenty-five years. This represents his first venture in pictures.

Joseph Dowling, who registered the pinnacle of cinema fame in "The Miracle Man," is playing the part of Havisham, the dignified, understanding and shrewd solicitor whose analytical mind does much to help solve the great difficulty which forms the climax of the story.

Those three lovable characters, the grocer, the applewoman, and the bootblack, are portrayed in their respective order by James Marcus, Kate Price and Fred Malatesta. Marcus played Hobbs, the grocer, in the original Fauntleroy cast on the stage in 1888. Kate Price is recognized as one of the greatest delineators of Irish character parts on the screen. As the mother in Mary Pickford's "Amarilly of Clothes-line Alley" she was a tremendous hit. She also appeared in Miss Pickford's last production, "Through the Back Door;" also with Douglas Fairbanks as Mrs. Canby in "Arizona."

Fred Malatesta has shown up to good advantage in the following recent features: "The Mask," in the part of Enrico Koralio; "Big Happiness," as Raoul Bergerac, and "The Sins of Rosanne," in the role of Revanal.

Rose Dione will play Minna the adventuress who challenged Lord Fauntleroy's claim to the title. The role of The Stranger, husband of the adventuress, will be taken by Arthur Thalasso.

Albert Teitel Opens Up Office in R-C Bldg.

Albert Teitel announces the opening of an office in the new Robertson-Cole Building at 723 Seventh Avenue, New York City, for the purpose of "improving negative and positive films, new or old." Mr. Teitel states that he is ready to demonstrate his process at any time.

Selznick Has 6 Specials on Producing Schedule

OUT of the forty releases planned for the picture showmen who display Selznick features, six will be special offerings and of that number four are ready to be announced as a definite part of the offerings during the next few months of the new season. These specials will be sold as independent products to exhibitors; they must not be confused in any way with the contracts issued for the Selznick star series.

"A Man's Home," "Conceit," John Galsworthy's "Justice," and Eugene Walter's "The Easiest Way," are the four specials announced for production during the next eight months. Of this number "A Man's Home" and "Conceit" are finished, cut and ready for distribution. Every essential for producing the other two has been provided and the two unnamed specials will be determined in time to produce and distribute them within a twelve-month period.

Virginia Faire Leads in "Omar the Tentmaker"

Virginia Faire, who won the Fame and Fortune competition conducted by Motion Picture Classic in 1919 has been selected by Richard Walton Tully to play the leading feminine role in "Omar the Tentmaker." Produced in 1913 for the speaking stage, "Omar the Tent Maker" made a fortune both in America and abroad during the last eight years for Mr. Tully and Guy Bates Post who played the title role.

Lawson Butt, Otto Matiesen and other photoplayers whose names will be made public later have been selected by Mr. Tully for important roles in "Omar."

Hulsey, Lynch & Saenger Book A. P. Releases

General Manager Al Lichtman, of Associated Producers, Inc., approved and closed contracts this week with the three greatest chains of theatres in the south. The theatres are those known as the Hulsey interests in the Southwest, the S. A. Lynch Circuit in the Southeast, and the Saenger Chain in Louisiana and Mississippi.

All together the three contracts call for nearly two thousand individual theatre playing dates. The Hulsey and the Lynch circuit contracts cover the entire output of Associated Producers from the initial release through the current for all of the theatres under their control. The Saenger contract covers the first nine releases of Associated Producers schedule.

'Mother o' Mine" One of the Season's Hits

"Mother O' Mine," Thomas H. Ince's dramatic production for Associated Producers, Inc., is establishing itself as one of the big motion picture hits of the present season according to reports which have reached General Manager Al Lichtman from various exchanges. Since its opening at the Strand Theatre in San Francisco when it is said to have done over $2,000 gross on the first day, smashing all existing summer records for the house, the bookings on it have come in so rapidly that many of the exchanges have requisitioned more prints.

Screen Has Advanced Music

Present-Day Popular Interest in Music is Traceable to Pictures

STATISTICS prove that during the past two or three years, opera, concerts, and other forms of high class musical entertainments have enjoyed more than usual prosperity. With the American public's advanced understanding of music, a movement is on foot for the promotion of better music wherever music is played.

"The American public's present day interest in music can be traced to the motion-picture theatre," said Arthur J. Abrams, president of the Synchronized Scenario Music Co., of 64 East Jackson Blvd., Chicago, Ill. "Exhibitors all over the country have had a difficult time educating their public to appreciate good music when they heard it. Now, however, with music holding its place on the program of every successful motion picture theatre, a further development has come to the aid of exhibitors.

"Synchronized Music Scores, the industries latest development for the improvement of motion picture presentations, have won exhibitor interest wherever they have been used. Specially compiled for each standard production made, their perfect blending with the action on the screen, has done more to stimulate increased interest in music than any other single item in the theatre.

"When the exhibitor made it a point to secure the best talent available from a musical standpoint he did one thing to improve his presentations and add to his patronage. But good music, played by competent musicians alone was not enough. Unless that music synchronized perfectly with the screen action, it not only was wasted effort but served merely to distract an audience rather than entertain it.

"With that in mind I set about the task of evolving a method to prepare a perfect score for each big picture made."

"Half-Breed" Released Soon

Morosco's First Screen Version of His Plays in First Nat'l's Hands

FOLLOWING the decision of Oliver Morosco, for more than a score of years one of the foremost stage producers, to enter the motion-picture field, there has been much speculation as to what this master of the spoken drama would bring to the screen. The answer soon will be seen for "The Half Breed," the first picturization of the Morosco stage successes for Associated First National release, has been delivered by General Manager George R. Bentel of Oliver Morosco Productions, Inc.

Reports indicate that Morosco is adhering to his ideals in his pictures. Following "The Half Breed," Oliver Morosco Productions will present "Slippy McGee" which is declared to be one of the most artistic triumphs of the year. In "The Half Breed" Morosco is declared to have shown not only his typical artistry but he is said to have given full rein to the thrilling big action which necessarily has been curbed by the limitations of the stage. There is a marked strain of originality also in the breaking away from the conventional in the surprise denouement.

Although "western" in its title and vigorous action of the ranges, "The Half Breed" is given the toning and dress of an Eastern society drama in many of its scenes. Elaborate sets with society functions add striking contrast to the Western action.

The title role of the college-trained youth battling against his heritage is filled by Wheeler Oakman. Ann May, who has created a popularity in girlie roles, is seen in her most serious screen effort. Mary Anderson too gives a new interpretation. There are Joseph Dowling, Hugh Thompson, Stanton Heck, Lew Harvey, Sydney DeGrey, Eugenia Gilbert, Dorris Deane, Albert S. Loyd, Herbert Prior, Evelyn Selbie, Leela Lane, Nick F. DeRuiz, and five-year-old King Evers, who is catalogued as a Morosco "find."

EXHIBITOR

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ANYTHING IN THE LINE OF TITLES

Saengers Establish Employees' Camp

In the show shop world of "everybody for himself and the devil take the hindmost" the occasional firm like the Saenger Amusement Company of New Orleans which has gone in for a higher type of business success than is to be found in catering to the public with no thought further than the profits accruing, is a matter of more than current comment.

The Saengers operate some half hundred picture theatres in and about New Orleans. They have a big organization that has been welded by fine treatment into one big family; a family that swears by and not at the bosses, President Julian T. Saenger and General Manager E. V. Richards.

Many of the Saenger innovations have been related in the News. Many more are deserving of space and praise. Among the latest "big family" stunts that the Saenger organization has worked out for the benefit of its employees is a vacation home, Elmwood Manor, located at Bay St. Louis on the Gulf, a two hours' ride from New Orleans.

A century old mansion house for ten days or two weeks some time during the vacation season at the expense of the company to the tune of about $25,000. One year's service entitles an employee to ten days' vacation at half salary with mileage allowance of two cents per mile. Two years' service, full salary, two weeks of fun and three cents per mile make vacations free of all cost to the workers. Longer vacations and more liberal mileage allowance go with longer terms of service.

The vacationers are charged a nominal sum for board and room. Fifteen cents buys a square meal even for a hungry back to naturite. Ten cents a day gets a bed in a big airy room of a big Southern mansion shaded by giant oaks and facing an ideal beach. Broad verandas, spacious grounds, combine with all the play spell implements to keep everyone, grownups and kiddies, happy and contented. Close to the main building is a special cottage for married employees and their children. There is a launch big enough for an excursion. Rowboats, fishing, bathing and all the vacation stuff is all to be found.

The father of the vacation home idea, as have been many of Saenger Company's innovations, is Mr. Richards. It has worked out wonderfully well and Elwood Manor is an institution.

Lehrman Is to Direct Owen Moore

As the result of an arrangement made by Myron Selznick, Vice President in charge of production, with Henry A. Lehrman, the first of a series of four comedy features in which Owen Moore will star is to be written and directed by Mr. Lehrman. Mr. Lehrman is now busy with the preliminaries and the production will be put in work in the near future.

Doris May, who is to be starred in features for Robertson-Cole release

David Smith Goes North to Film Exteriors

David Smith, Vitagraph director, has again taken his company north for special exteriors on "Flower of the North," which he is filming from James Oliver Curwood's widely read novel.

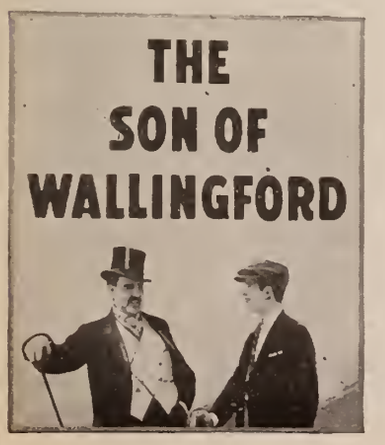
Henry B. Walthall of "Birth of a Nation" fame, is playing the male lead in this rugged story of the North, and Pauline Starke, who starred in "The Courage of Marge O'Doone," and other big specials, plays the title role.

New Holman Day Series for Pathe Releease

A new series of Holman Day two-reel dramas of life in the Maine woods has been contracted for by Pathe and production is reported to be progressing rapidly under the direction of Phil Carle. Huntley Gorden and Mary Astor are playing the leading roles in the new series, and their experienced support includes Bradley Barker and Charles Slattery.

"SlippyMcGee" Nearing Completion

The second Oliver Morosco picture, "Slippy McGee," which has been filmed amid the natural settings at Natchez, Miss., under the direction of Wesley Ruggles, is nearing completion with Wheeler Oakman, Coleen Moore, Pat O'Malley, Sam DeGrasse, Edwin Stevens, Edith Yorke, Alfred Allen, Lloyd Whitlock, Charles Force, Nellie Peck Saunders, and others of prominence in the cast.



Use Photos Instead of Sets

Employs Enlarged Photographs as Background; Realism is Preserved

IN the production of "Pilgrims of the Night," which is being made by J. L. Frothingham for release by Associated Producers, Mr. Frothingham has applied an idea which has resulted in an immense saving without detracting, it is declared, from the realism of the finished scenes. The picture is based on E. Phillips Oppenheim's novel, "Passerby." Accordingly, many of the scenes of the photoplay are necessarily laid abroad in France and England, and in several instances, with buildings of international fame in the background of the action. To have sent a company abroad to take the scenes in the original locales would have entailed tremendous expense. To have built sets reproducing accurately and in detail the famous structures would also have been a costly, and, perhaps ultimately, an unsatisfactory task.

Mr. Frothingham, instead, employed enlarged photographs for the back drops of the foreign scenes with the foreground built up by studio mechanics in duplicate of the foreground as shown by the photograph itself.

A process which has recently been perfected by which a photograph may be enlarged up to a size measuring twenty by thirty feet without losing any of its detail or contrast was utilized by Mr. Frothingham in the preparation of the back drops for the foreign scenes. A special location guide was prepared from the completed continuity of the story and still photographs were made on the actual locations. The still camera used was set in the same position as would have been occupied by the motion picture camera if the cast had been taken abroad for the filming of the scenes and focussed at the same angle and distance which corresponded to the figures worked out by the chief cameraman of the Frothingham forces.

The small cost of these photographs made abroad and shipped to the Frothingham studio made it possible to keep in every scene in which any action takes place in the novel. The enlarged photographs carried such a wealth of detail that the building up of the foregrounds was a simple matter for the scenic artists and artisans.

Keaton Finishes Comedy

Is the First Subject Completed for Release by First National

BUSTER KEATON has completed his initial two-reel comedy for release under his new contract with Associated First National. The mirthquake, which at present is without a title, is being assembled and cut and will be forwarded to Joseph M. Schenck sponsor for the Keaton films, within another week.

The fun film, replete with novelty and new "gags," is said to be superior to any yet produced by the frozen-faced Buster. No expense was spared in its production and Lou Anger, general manager of the studio, believes that the picture will prove more successful then those that have preceded it.

The same organization that has been with Keaton since his advent into stardom more than a year ago remains with the comedian. There has been no change in its personnel, which is an assurance to exhibitors that there will be no let down in the calibre of pictures that come from the star's Hollywood studios. Buster was willed Roscoe Arbuckle's comedy organization when the rotound comedian deserted slapstick. And he guards his heritage zealously.

Eddie Cline, who has been collaborating with Keaton in the direction and preparation of the scripts, continues to be Buster's chief lieutenant. The "gag" department is in the hands of Joe Mitchell and Lou Anger while Elgin Lessley handles the Bell Howell. Virginia Fox is the ingenue with big Joe Roberts as the foil. Mal St. Clair, former Sennett director, also is a member of the Keaton staff of laugh manufacturers.

"We will continue to make the style of comedies that have made Keaton the most successful of mirth provokers," said Mr. Anger after the completing of the first two reel for Associated First Nation. "Buster is established, and our new comedies will place him in front of all other comedians. The best available talent is surrounding our star and exhibitors can rest assured that when booking one of our films they will be certain of having a film second to none of its kind."

"Great Moment" Open to Big Business

The management of the Rivoli Theatre, New York, reports that its business on Sunday, the opening day of the engagement of "The Great Moment," Gloria Swanson's first starring picture for Paramount, was the biggest of any Sunday since the record-breaking run of "Deception."

Howard Higgin Is Made Paramount Director

Howard Higgin, long production manager for Cecil B. DeMille, is to be a Paramount director. Mr. Higgin's first picture will be "Rent Free," in which Wallace Reid is to star, and which will be started shortly.

Lon Chaney as he appears in a principal role of Goldwyn's "Ace of Hearts"

Carol Warren on R-C's Scenario Staff

Miss Carol Warren, former reader with the Metro Film Company Scenario Department and later a continuity clerk with Famous Players-Lasky Corporation, has been added to the scenario department of R-C Pictures Corporation, and will go at once to the Robertson-Cole Studios, Inc., at Hollywood.

Iris Completes Feature Starring June Keith

The shooting of the interior and exterior scenes of the first Iris Picture, "Tangled Hearts," has been completed. Work on cutting and assembling has already been begun at the company's studio in Fort Lee, New Jersey.

This picture as well as the other pictures of this company, starring June Keith, will be released through independent exchanges.

Larry Semon Comedy in Two B'way Houses

Larry Semon, Vitagraph's comedy king, was the popular comedian on the screens of Broadway, New York, during the past week.

The latest Larry Semon comedy, "The Fall Guy," played both the New York Strand and the New York Rialto, day and date.

Selznick-Talmadge Revivals Prove Popular

THE motion picture trade and that part of the public that accepts the photoplay as its chief form of diversion, has long since claimed the Talmadge sisters, Norma and Constance, as two of their favorite entertainers, and the manner in which the Selznick revivals in which these stars appear are being received by exhibitors and public alike indicates very clearly, says a statement from the Selnick headquarters, that the pictures they made for Selznick during 1917 and 1918 are still regarded as supreme achievements of the famous pair.

Will Release "The Lost Romance" July 31st

"THE LOST ROMANCE," William DeMille production from a story by Edward Knoblock, is the Paramount feature release scheduled for July 31.

Mr. Knoblock, one of the greatest of the world's dramatists and one of the group of celebrities whom Jesse L. Lasky prevailed upon to apply their talent to the screen via Paramount, wrote "The Lost Romance" as an original screen drama. The scenario was written by Olga Printzlau, who has furnished the continuities for nearly all of Mr. DeMille's productions.

The principal parts are played by Lois Wilson, Conrad Nagel, Jack Holt, and Fontaine La Rue.

Lord Northcliffe Visits Fox's New York Studio

Lord Northcliffe, owner of the London Times and other English newspapers and periodicals, visited Fox's New York motion picture studio, Tuesday, at the invitation of William Fox. When he arrived with several New York friends he was met by William Fox and Winfield R. Sheehan, general manager of the company.

After seeing the executive offices of the company, Lord Northcliffe was conducted to the stage floor. He saw Harry Milaro, director of "Over the Hill," at work on another big picture as yet unnamed.

The English visitor expressed himself as highly pleased over his visit to the big Fox plant. He spent two hours in all inspecting the various departments.

So. American Rights on "The Kid" Are Sold

Wm. M. Vogel, the New York exporter who controls the destiny of the Charles Chaplin six-reel production "The Kid" in the foreign markets, announces the scale of this latest Chaplin release for Argentina, Chile, Peru, Bolivia, Ecador, Uruguay and Paraguay to the firm of Max Glucksmann, with headquarters in Buenos Aires. The deal with Mr. Vogel was negotiated in New York by Jacobo Glucksmann.

Cabanne Starts New Film

"The Barricade" by Author of "The Wonder Man" Due for R-C Release

WILLIAM CHRISTY CABANNE has begun work at the Victor Studio, New York City on "The Barricade," his forthcoming R-C Pictures Corporation production. "The Barricade" was written by Dr. Daniel Carson Goodwin who has to his credit "The Wonder Man," in which Georges Carpentier made his American screen debut, and many other notable photoplays.

The new Cabanne production will have a prologue and will be based upon an intensely human theme, it is declared. Many of the scenes are laid in the slums of the metropolis and for that reason most of the picture will be made in New York City. Later scenes, however, will be "shot" at the R-C Studios in Hollywood, Cal., where most of Mr. Cabanne's future work will be done.

Among those who will appear in "The Barricade" are Kenneth Harlan, who has won a high position in picturedom through his skilful acting in Constance Talmadge subjects; James Harrison, Eugene Borden, who played skilfully in "The Stealers," also directed by Mr. Cabanne; Charles Craig, William Strauss, Katherine Spencer, Nina Cassavant, Dorothy Richards, who appeared recently in Belasco's production of "Deburau;" John O'Connor and Peggy Price, a prim little miss of four years who will take part in the prologue.

The central character of the story is that of an elderly Jew, interpreted by William Strauss. Mr. Strauss has been a familiar figure on the American stage for many years. He was understudy for David Warfield and appeared in Warfield parts in road productions of "The Music Master" and other noted plays in which the famous star appeared on Broadway.

Mr. Cabanne's technical staff includes a number of high calibre men among them Eddie James, assistant director, and William H. Tuers, in charge of photography.

Pathe Plans for September

Preparing to Contribute to Success of the "Independence Month"

PATHE EXCHANGE, Inc., is preparing to make its contribution to the successful consummation of "Independence Month," as the Motion Picture Theatres Owners of America have designated September.

Plans for meeting this expectation, were set in motion by Pathe, twenty-four hours after the resolution had been passed in Minneapolis, and today have been perfected to the stage where the various Pathe branch offices are already booking programs solid for the entire month.

Special pains have been taken to have every thing ready for making September a real "Independence Month" according to a Pathe statement. Aside from its short subjects and serials, Pathe is offering a list of features which include "Without Benefit of Clergy," "The Lure of Egypt," "The Killer," "The Money Changers," "Half A Chance," "Rogues and Romance," "A Broadway Cowboy," Augustus Thomas's "Rio Grande," Robert Brunton's "The Devil to Pay," "The Heart Line," "When We Were Twenty-One," "Dice of Destiny," "One Hour Before Dawn," "Felix O'Day," Leonce Perret's "The Empire of Diamonds" and "The Money Maniac."

For its serial schedule, Pathe offers this list: "The Yellow Arm," "The Sky Ranger," "The Avenging Arrow," "Double Adventure," "Velvet Fingers," "The Phantom Foe," "Ruth of the Rockies," "Pirate Gold," "The Third Eye," "Daredevil Jack," "The Adventures of Ruth," "The Black Secret," and "Bound and Gagged."

September 11th to 17th to be Fox Week

Fox Week this year will be September 11th to September 17th. This announcement from the Fox home office is coupled with the assurance that, while there have been other Fox weeks in the past, this will be the premiere Fox Week in the history of Fox Film Corporation.

Ever since the branch managers returned from the Fox Convention, held in New York City the last week in June—at which plans were discussed, and finally formulated for holding Fox Week beginning the second Sunday in September — the branch executives and their corps of salesmen have been busy getting set for the big event.

"Play Ball" Sketchograf of National Game

EDUCATIONAL Film Exchanges begin this month the release of a series of entirely new one-reel novelties, called Sketchografs. The first subject, "Play Ball!" is a story in sketches of the progress of the great national pastime from its earliest days down to the present time.

Sketchografs are made by Julian Ollendorff, an artist of long training and keen imagination. They are actual moving pictures of the drawing of sketches, taken with a camera manipulated with his left hand while his right hand draws the pictures.

Before he began work on "Play Ball!" Mr. Ollendorff read everything he could find about the history of baseball. He studied all the pictures he could get of the old players. Then he took his camera out to the Brooklyn ball field and made pictures of modern players in action.

The result is a reel of sketches that will have a strong appeal to all, whether ball fans or not. There is keen humor in the pictures of old-time players, with their long whiskers and comical poses, as compared with players we all know now.

Announces Re-Issue of "Three Musketeers"

A statement from the Alexander Film Corporation, New York, advises that the Film Distributors League is about to release a reissue of the Thomas H. Ince production, "The Three Musketeers," in which Orrin Johnson, Dorothy Dalton, and Louise Glaum play the principal parts. This picture is an adaptation of Alexander Dumas' famous novel.

The Film Distributors League takes in 80 per cent of the United States and covers the entire country with the exception of the exchange controlled by S. A. Lynch in the South. The officers of the League are Morris Fleckles, Pres. representing Illinois, Indiana, William Alexander, Sec. representing New York district, Harry Lande, Treas. representing Western Pa. and Ohio, Herman Rifkin, Vice Pres. representing Eastern Pa. The Film Distributors League has a bid in the market at all times to purchase the best of the independent productions. In conjunction with the Triangle output they contemplate releasing one new feature per month along with some short subjects.

American Film's Tenth Re-Issue Announced

Announcement is made by the American Film Company that "A Rough Shod Fighter" is the next release in its series of twelve reconstructed features for state rights distribution. This is the tenth production of the series and goes to the exchanges in August.

The production features William Russell and is an adaptation of "My Fighting Gentleman," by Nell Shipman.

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"Get Together; Let's Not Wait for the Funeral"—Selznick

THE following statement was issued recently by Lewis J. Selznick, president of Selznick Enterprises, on the occasion of an interview with a representative of the trade-press. The primary subject of discussion was the crying need of some plan for the distribution of motion-pictures which will eliminate the waste of millions of dollars each year. Mr. Selznick introduced the subject in this manner:

"A chap I used to know in Cleveland came in to see me the other day. He knows a lot of people I know, and, as we got to 'fanning' about old times, two things impressed me. The first was that a number of our mutual acquaintances had died during the past years, and the second was that about the only time this old Cleveland friend of mine had met up with our mutual acquaintances recently was when both he and they got together at the funeral of some person all of them knew.

"You've asked me to talk on some important angle of the business as I see it now," continued Mr. Selznick. "After what I had to say at the recent exhibitors' convention in Minneapolis you know pretty well that a new and more efficient distribution plan is the thing in which I am most interested at the present time. What I've told you about the man from Cleveland and the gatherings of old friends at funerals I have meant to have a somewhat grim significance. A great getting together is necessary in the motion picture industry. Let's not wait for a funeral.

Lewis J. Selznick

"One might go back almost to the beginning of the motion picture industry for the explanation of how the present business situation, as it applies to pictures, originated. Briefly, a lot of people who have been active in the industry seems to have gotten the idea that the motion picture goose is so full of golden eggs that it requires no care or attention. They apparently think that it will thrive forever on a diet of waste and extravagance and that the motion picture industry is strong enough to stand for the kind of manhandling which they know perfectly well would paralyze any other industry in the world. Their only possible argument in favor of this stand is that 'we've gotten away with it.'

"Producers and distributors, each of whom maintains a separate organization to deal with identically the same market, know better than any others in the industry the need for a marketing system that will cut the industry's tremendous overhead in this important department. They know the tremendous waste which comes from a dozen different organizations treading on each other's heels. They know that any one of these organizations, slightly expanded to meet the new conditions, could get the same results for each producer and distributor in the field—and they are alive to the enormous sums of money which could be saved for every person concerned in the industry.

"At Minneapolis I outlined a plan whereby this big problem of distribution would be worked out and controlled by exhibitors throughout the country. The wishes and best interests of the exhibitor appears to be the only grounds upon which there is a chance of producers and distributors getting together. Despite their little quarrels and bickerings, I still think the exhibitors are further away from the idea of 'getting at the funeral' than the distributors.

"The centralized distribution plan is practicable despite all arguments to the contrary and despite all failures which have been made of plans more or less similar. The best argument that it can be done is the fact that it is a logical thing to do and—it has to be done. I'd like to have it happen now. The idea is not a new one with me. I've advocated it for years, and its reception, I'll admit, has been discouraging. Nevertheless, I'm going to keep at it in the future even more strongly than in the past. Regardless of what others may think or do I'm going to keep on working until this waste of millions of dollars annually is eliminated from the budget of the motion picture industry as a whole. I figure it's a lot better to operate in a less bombastic way, safely and surely, than it is to be a part of a business system which is so sinfully wrong that it is constantly calling to people on the outside to come in and correct it. And remember, *it just has to be corrected!*"

Exhibitors Developing a Merchandizing Sense, Says Sam Morris

Sam E. Morris

IN reply to a question as to what, in his opinion, was a "notable change" in recent years in the operation of any branch of the motion picture industry, Sam E. Morris, vice president in charge of distribution for the Selznick organization, expressed himself as follows:

"It strikes me that one of the most noticeable changes in recent years in the conduct of the motion picture business is the growing disposition of the exhibitor to apply good, sound common sense to his own particular business. Less and less from year to year, I believe, is the exhibitor being influenced by the old hurrah methods commonly identified with the show business.

"At the risk of being sadly misunderstood I might say that the exhibitor is slowly but surely adopting the practices of the level headed merchant as opposed to those of the more or less hectic and excitable showman in the conduct of his business. But let me make it perfectly clear that I do not mean that exhibitors seem to show any inclination to discard showmanship in every branch of their business. What I mean is this: Exhibitors seem to be doing a lot more thinking for themselves than they used to and are analyzing their business according to common sense ideas and are not accepting as freely as they once did all kinds of hurrah advice merely because there seems to be a precedent for practically any old kind of practice in the show business from which, it is contended, the motion picture business sprung."

The rise of the "merchandising exhibitor" has led, in the opinion of Mr. Morris, to the success of the "star series plan of distribution" which the Selznick organization was among the first to adopt. It is this "star series" plan that enables the exhibitor to sell his particular community the same standard brand of merchandise, says Mr. Morris.

Selznick Among Last of Eastern Producers

Lewis J. Selznick remains almost alone among the large providers of moving pictures who create their product east of California. His studios in Fort Lee have for several months been the sole scenes of production activities in a community well dotted with structures where, in the earlier days of the industry, practically all of America's output of film originated.

Mr. Selznick maintains that his years of experience have taught him that the dictates of true economy and expedition in picture-making give to the East advantages that the Pacific section cannot duplicate. Artificial lighting has become so general that "California sunshine" is now augmented by the skill of the light experts while interiors are just that no matter where they may be made.

Selznick News Provided for in New Plans

The year's productions which the Selznick organization have to review in announcing their plans for the forthcoming season have included the "putting over" of Selznick News in its present form. Myron Selznick, Vice President in charge of production, and David Selznick, secretary of the Selznick Corporation, have taken an active personal interest in the news reel. E. V. Durling is the editor. Larry Darmour, widely known in news reel circles because of his long association with the Gaumont Weekly, is Mr. Durling's chief assistant.

Selznick to Start Work on Two Productions

Still going strong at their studios in Fort Lee despite the hot weather and a somewhat general lull in the business of producing motion pictures, the Selznick Corporation next week will put two new pictures in work. One will be "The Way of a Maid," starring Elaine Hammerstein, under the direction of William P. S. Earle. The other will be "The Man of Stone," starring Conway Tearle, under the direction of George Archainbaud.

Warner Oland to Leave Serial for Feature

WARNER OLAND, associated for the past five years with Pathe serial productions, will leave the Pathe organization about October 1st, it is announced, upon the expiration of his present contract. He has appeared in more than eight serials for Pathe, which include "Hurricane Hutch," "The Third Eye," "The Lightning Raider," "The House of Hate," "The Yellow Hand" and "Phantom Foe."

Under his own trade mark, Mr. Oland plans to produce a series of features each year for one of the big releasing companies. These productions will be built from stories of either books or plays. A series has tentatively been written by one of our best known authors.

Stars and Directors Who Make Selznick Pictures Famous

Top Row (Stars): Eugene O'Brien, Conway Tearle, Elaine Hammerstein, Owen Moore, William Faversham
Bottom Row (Directors): Alan Crosland, Ralph Ince, Henry Kolker, Robert Ellis, George Archainbaud, William P. S. Earle

Forty Feature Releases on the Selznick Schedule

WITH exhibitors throughout the country discussing the great and growing movement for complete independence in the matter of conducting their theatres and sometimes wondering just where their attractions are to come from in the event of their determining to assert themselves as fully as they would like to, the announcement which is just being made by Lewis J. Selznick, President of the Selznick Corporation, as to the plans of his company for the ensuing year, is timely and of particular interest.

The Selznick organization, according to announcement, will have forty feature releases during the year, and these releases will be sufficiently diversified as to nature to make them a pretty fair backbone upon which to construct an entire season's bookings for the average theatre.

Leading off among the "Forty from Selznick," in accordance with the firm's policy of featuring star series pictures, will be six productions starring Elaine Hammerstein, six productions starring Eugene O'Brien, and six productions starring Conway Tearle, all of these to be sold on the star series plan. Owen Moore, the other of widely advertised Selznick stars, will be presented in four releases to be sold individually. There will be six specials during the year—and only six, the firm's idea being to concentrate upon the production of these pictures and to make each one of them special in every sense of the word. And finally, there will be a selection of the twelve best features made by Norma and Constance Talmadge for distribution by the Selznick organization; these will be revivals, carefully re-edited and re-titled, which will more than hold their own in the company of any collection of photoplays of the year. There will be six of these revivals starring Norma Talmadge and six starring Constance and each block of six will be sold as a series, just as the production of Miss Hammerstein, Mr. O'Brien, and Mr. Tearle will be sold.

Other Selznick product for the forthcoming year will, of course include the semi-weekly releases of Selznick News which has been so firmly established as a preferred attraction in leading theatres in so short a period of time.

New Gaits for Stars

The work which the well established Selznick stars will do during the forthcoming season, according to Myron Selznick, Vice President of the Selznick Corporation and directly in charge of the producing end of the business, will be a furtherance of the general policy which was adopted a couple of years ago when the names of Elaine Hammerstein, Eugene O'Brien, and Owen Moore began to burst forth in electric lights along Broadway and first screamed from the billboards throughout the country. Their productions will be bigger and better and of a more diversified nature than ever before. Constant application as to advertising and follow-up in the form of uniformly good pictures has established a following for each of the stars and the Selznick company feels that they are now in a position to develop a lot of still more or less latent acting ability possesed by their players through casting them in roles of inherent strength disregarding to a greater extent than ever before the question as to whether or not the admiring public wants this star or that star in just the particular kind of picture which it seems best to produce from the boxoffice standpoint. The development of this plan will be quite noticeable when the first of each star's new series is shown. Miss Hammerstein's first release, "Handcuffs or Kisses," will be found entirely different from any in which she has yet appeared and Mr. O'Brien's first, "Clay Dollars" is utterly devoid of ballrooms and full dress clothes.

Policy of Concentration

Selznick plans as regards special productions will be of particular interest for the reason that, up to the present time, the Selznick organization has been chiefly concerned with the development of the star series idea. Selznick Specials, like William Faversham in "The Sin That Was His," a Hobart Henley production from the Frank L. Packard story of the same name, and "Red Foam" from the smashing story which ran in the Saturday Evening Post, have shown the company's capabilities along these lines. With the star series plan running like clockwork Myron Selznick and his producing crew, according to announcement, are going to take up seriously the matter of creating real photoplay specials. Four of the six to be released during the season have been announced. "A Man's Home" which has been completed and will be released early in the Fall, will serve as a good sample of what exhibitors may expect. This production from a play by Anna Steese Richardson and Edmund Breese, seems certain to rank with the leading photoplays of the year. "Conceit" will be the second special, John Galsworthy's Justice" the third and "The Easiest Way," from Eugene Walter's famous play produced by David Belasco, will be the fourth.

Not Mere Paper Plans

The Selznick announcement for the season of 1921-2 is given added interest for the reason that it is not made up of visionary and indefinite promises. There has been no putting of the "cart before the horse." For the past month or more the executive heads have been carefully going over every detail of the plans for the coming year.

HAL ROACH COMEDIES

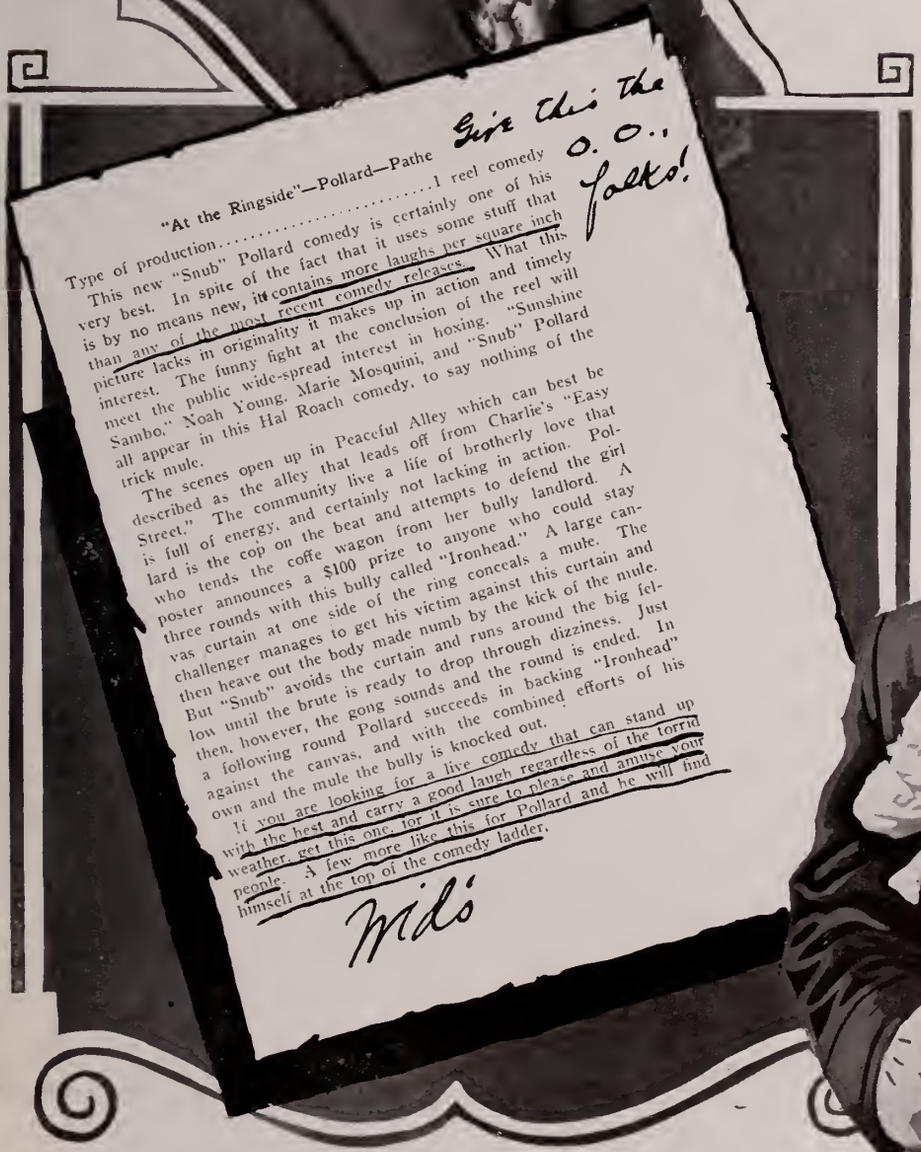
Hal Roach is the man who has made laughter a habit instead of a luxury.

He doesn't copy. *He creates.*

He has shown that it is possible to be funny without being vulgar; and that laughter doesn't depend upon legs.

The one reel "SNUB" POLLARD, EDDIE BOLAND and GAYLORD LLOYD comedies are incomparable. They make friends for the man who shows them.

One Reel, Every Week



"At the Ringside"—Pollard—Pathe

Type of production.....1 reel comedy

Give this the O. O.. folks!

This new "Snub" Pollard comedy is certainly one of his very best. In spite of the fact that it uses some stuff that is by no means new, it contains more laughs per square inch than any of the most recent comedy releases. What this picture lacks in originality it makes up in action and timely interest. The funny fight at the conclusion of the reel will meet the public wide-spread interest in boxing. "Sunshine Sambo," Noah Young, Marie Mosquini, and "Snub" Pollard all appear in this Hal Roach comedy, to say nothing of the trick mule.

The scenes open up in Peaceful Alley which can best be described as the alley that leads off from Charlie's "Easy Street." The community live a life of brotherly love that is full of energy, and certainly not lacking in action. Pollard is the cop on the beat and attempts to defend the girl who tends the coffe wagon from her bully landlord. A poster announces a $100 prize to anyone who could stay three rounds with this bully called "Ironhead." A large canvas curtain at one side of the ring conceals a mule. The challenger manages to get his victim against this curtain and then heave out the body made numb by the kick of the mule. But "Snub" avoids the curtain and runs around the big fellow until the brute is ready to drop through dizziness. Just then, however, the gong sounds and the round is ended. In a following round Pollard succeeds in backing "Ironhead" against the canvas, and with the combined efforts of his own and the mule the bully is knocked out.

If you are looking for a live comedy that can stand up with the best and carry a good laugh regardless of the torrid weather, get this one, for it is sure to please and amuse your people. A few more like this for Pollard and he will find himself at the top of the comedy ladder.

Wid's

Pathé Distributors

SANTSCHI SERIES

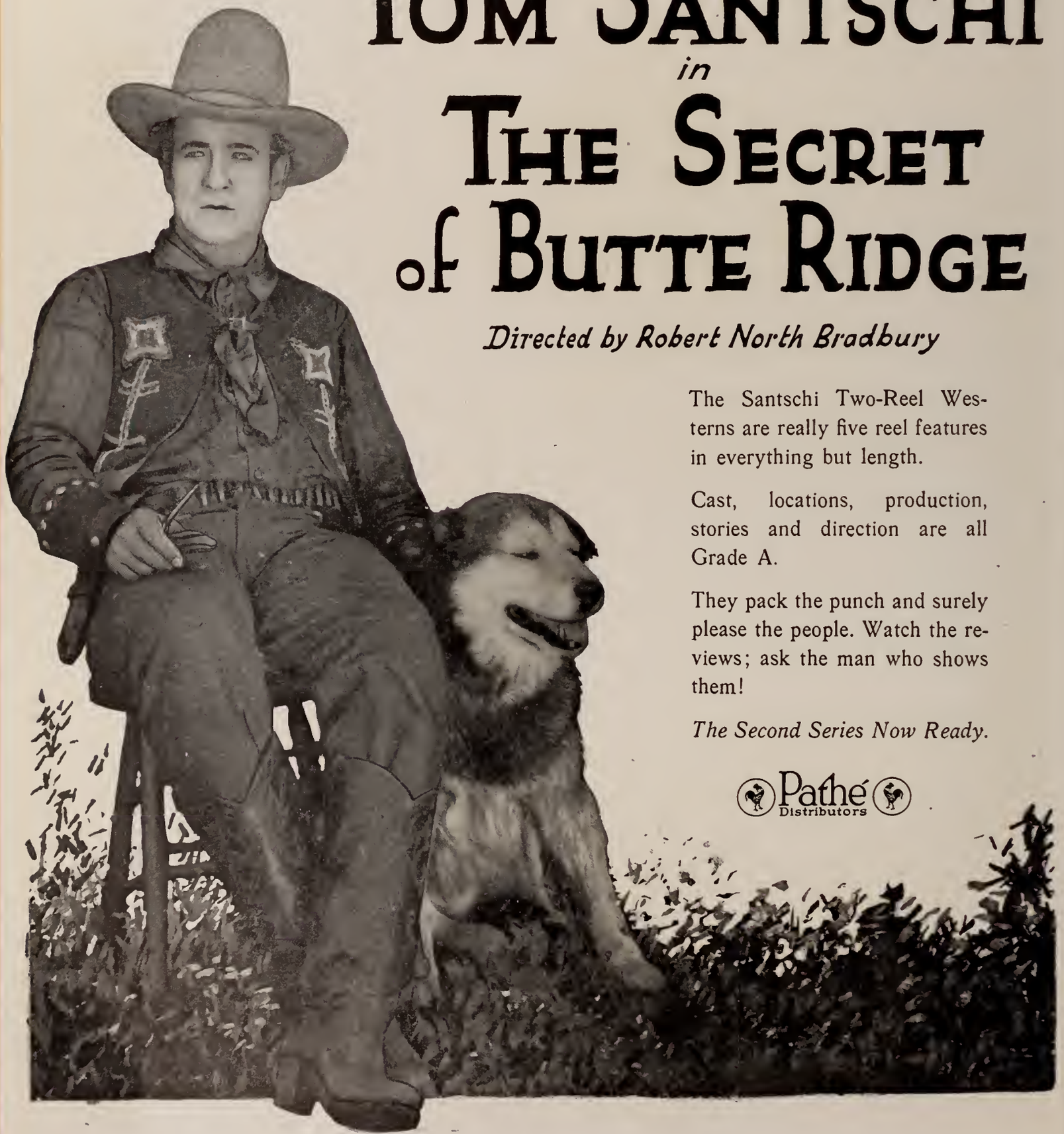
CYRUS J. WILLIAMS *presents*

TOM SANTSCHI

in

THE SECRET of BUTTE RIDGE

Directed by Robert North Bradbury



The Santschi Two-Reel Westerns are really five reel features in everything but length.

Cast, locations, production, stories and direction are all Grade A.

They pack the punch and surely please the people. Watch the reviews; ask the man who shows them!

The Second Series Now Ready.

Pathé Distributors

Variety Feature of Selznick Output for New Year

Myron Selznick

VARIETY will be the outstanding feature of the Selznick Pictures output for the coming year, according to the plans of Myron Selznick, vice-president in charge of production, who has furnished the following outline of the general policy.

"The production plans now completed for the 1921-22 releases to be made at our studios show greater variety than ever in the past. In the last two years the public has shown very clearly just what sort of pictures are wanted from each of our stars, and we can go ahead with a certainty of knowing what will prove successful.

"First of all, we will concentrate every energy upon the half dozen specials, to make them the big events of the year in the entire industry. Beginning with 'A Man's Home,' we will establish a standard for strength in both story and cast that will set the pace for the entire six. The unique creation, 'Conceit,' with one of the most interesting themes ever put into a picture, will be another, while 'The Easiest Way,' the famous Belasco success, will be a brand new production with distinguished array of noted players. These, with the Galsworthy drama, 'Justice,' starring William Faversham, are sufficient to indicate our policy as to specials.

"The Elaine Hammerstein series will be made up of de luxe comedy dramas, containing the highest type of romance, and portraying the typical American girl. Youth and beauty will always be the keynote of the Elaine Hammerstein productions. Sensationalism will never be permitted to mar their wholesome vitality. The pictures in which this star appears will prove in the future as in the past that it is possible to provide punch without offending the most sensitive censors.

"The Conway Tearle productions will be made from dramas of a heavier type. The story of virile strength, vivid action, and all that goes to make intense dramatic power, is the ideal vehicle for Mr. Tearle's talents, as we have proved in his most successful offerings of the last year. Romance that struggles up through perils and vicissitudes brings out his strongest qualities, and will characterize his forthcoming productions.

"The Eugene O'Brien series will take a somewhat lighter vein. The secret of Mr. O'Brien's appeals lies in what can best be described as comedy romance. Stories of the sort that I mean are very difficult to find, but we have a number scheduled which will show a new O'Brien to the world. The notable point about this type of picture is that while the romance or heart interest is always in the foreground, it is never sentimental and is told with a smile.

"Owen Moore has struck his stride so tremendously that nothing need be said about his coming offerings except that they will be right along the same lines as his recent comedy hits. Mr. Moore now stands among the very strongest drawing cards in the business, and every picture brings him thousands upon thousands of additional admirers.

"Censorship is becoming a more and more general problem, as the number of states placing restrictions upon pictures increases. This is something which need worry no one. We have had little difficulty in the past with censors and there could be no censorship more rigid than that which we have already encountered. We have proved, as I have already stated, that we can make powerful pictures which are immune from this interference.

"This will give a fairly comprehensive idea of the broad scope of our plans. The quality of production that we have established will be more than maintained, and with the variety of offerings listed it should be a most attactive list to place before any exhibitor."

Advance from Ranks—Selznick's Promotion Policy

A YEAR in any big business organization under perfectly normal conditions usually brings its full measure of changes. In this period of readjustment following the World War, which seems still to be continuing, changes in personnel of the various motion picture organizations have been numerous. These changes—how to make them and how to land right side up and best prepared to get away to a flying start when new lines of business conduct are firmly established—have called for a great deal of thought on the part of executives who had this particular problem to face.

Exhibitors throughout the country have watched this process of change with interest in its application to all of the companies and some of them have remarked about the rhyme and reason of the general policy which has been followed by the Selznick organization, particularly as to Select Pictures Corporation, the distributing branch of the business over which Vice-President Sam E. Morris holds the reins. There are new occupants of the manager's chair in a number of the thirty offices which Select operates throughout the country. A number of times during the past year circumstances have made it necessary for Mr. Morris to fill important gaps which have either been made or have made themselves. The thing that has excited comment on the part of those who have been keenly observant is that, while the man may be new to the manager's job, rarely, if ever, is he new to the bigger job, namely, looking after the Selznick organization's interests. In a general way, the new managers in the Select organization have been merely moved up from the ranks. There has been little, if any, of the customary plan of placing men in important positions merely because of their general reputation for ability. The thing that has been kept uppermost in mind has been the employee's fitness as it applies specifically to the peculiar needs of the Selznick-Select organization.

"This policy which we have followed," says Mr. Morris, "is one on which Mr. Selznick has operated in every business which has ever claimed his attention. He has always liked to say, 'Outgrow your job. I have a bigger one waiting for you.' On the face of it this statement might almost seem philanthropic. But Mr. Selznick has never aspired to shine as a philanthropist. His stronger inclination is to the belief that most red-blooded men are better satisfied when they get merely what is coming to them and what they can win from the world under fair rules of competition. Mr. Selznick would readily confess that his conception of the thought back of this epigrammatic promise is that both the man outgrows his job and the man who hands him the better one, profit materially in the exchange.

"By following this policy in the business of keeping our exchanges, sometimes thousands of miles removed from the direct influence of the home office, in smooth running order, we feel that we scarcely ever take a step backwards in the standing and prestige which we are constantly aiming to create among the exhibitors, our customers. We have always advocated a highly developed spirit of co-operation in each branch office. Our managers invariably depend upon their subordinates to offer real help in the problems they are being constantly asked to solve. The result is that practically every employee in any Select branch is always training for the job or jobs higher up. Another result is that there is considerably more contact between the exhibitors in the territory and even the minor branch employees than would be the case if a different plan were followed.

"Admittedly, each organization operating in the motion picture industry has its own little methods which have been found best suited to the organization's needs. In a general way every distributing organization aims to distribute as many pictures as possible for the greatest possible amount of money—in the long run—and at the least possible expense. But the nature of the product, the peculiarities of the territory in which the work is being done, and a number of other things of a similar nature, bring about the little peculiarities of operation which I have in mind. A good salesman may be able to sell anything but the good salesman who has sold shoes all his life is likely to sell a lot more shoes than he will pianos.

"The choice of motion picture men who have been identified with the Selznick organization for some time rather than better advertised men who have operated in the given territory for other companies or would have to be summoned from another territory has seemed to us the perfectly logical thing to do. We have our own peculiar methods of doing business and our customers and prospective customers know us by these methods. The men who have worked with us are familiar with these methods. When we elevate employees from the ranks to occupy important positions, we are merely standing by our convictions that the manner in which we have chosen to conduct our business for a number of years, is right. We're taking the chance that we are either all right or all wrong—and past successes of the Select selling force are rather convincing that we are more likely to be right than wrong."

"Remorseless Love" Set for Aug. 10 Release

With a number of productions completed from which to make a selection, Myron Selznick, vice-president in charge of production, has chosen "Remorseless Love" as the next Selznick-Elaine Hammerstein release. It is scheduled for August 10th.

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Cuneo Starts Producing for Irving Lesser

Producing activities are hitting a fast pace according to Distributor Irving M. Lesser. Mr. Lesser states that three producing companies, whose products he intends distributing, are all at work and will continue to produce pictures throughout the summer months.

Chief among these companies are the new independent Jackie Coogan productions with Coogan, Sr., producing special five reelers starring his son. David Butler will commence work on a third production immediately, and the latest unit for which Mr. Lesser will distribute is the Lester Cuneo Production, "Blue Blazes" which features Cuneo. One of the Cuneo specials is already produced and work on the second will take place within a week or ten days. Cuneo is making five-reel Western products.

Levey Opens Offices in Mid-West and South

Harry Levey and his right-hand man, Henry Clay Grant, have returned to New York from their tour of the Middle-West and Southern states. They are enthusiastic over the prospects held out for educational and industrial pictures in the Mid-West and the South.

As a result of this business tour, exchanges of the National Non-Theatrical Motion Pictures, Inc., have been established in several centers of the South and the Mid-West, Mr. Levey announces, and these will serve as a working nucleus sufficient for present needs. The names of the exchange managers appointed in charge of the various offices will be announced shortly. Two new films were added by Mr. Levey to his non-theatrical film library. They are "Sweden in Summer and Winter" and "Sunlit Norway."

R. Wm. Neill Filming "The Iron Trail"

R. William Neill, who is directing "The Iron Trail," a Rex Beach production, adapted from Mr. Beach's story of the same name, has gone to Lake Denmark, New Jersey, to "shoot" the exteriors of the picture.

The company left the Whitman Bennett studios in Yonkers early in the week and will remain at Lake Denmark for about two weeks.

Accompanying Director Neill are Wyndham Standing, Thurston Hall, Reginald Denny, Bert Starkey, Del Beggs, Harlan Knight, Alma Tell, and Betty Carpenter, who makes up the cast.

Part of the company which is making the "Adventures of Tarzan" serial with Elmo Lincoln for Adventures of Tarzan Serial Sales Corp.

"Tarzan" Serial In Demand

Flood of Requests for Territorial Rights on Elmo Lincoln Production

ACCORDING to Louis Weiss, secretary of Adventures of Tarzan Serial Sales Corporation, this organization is being flooded with requests for territory from the leading distributors of the United States and Canada. In commenting on this remarkable activity in the state right field at the present time, Weiss recently had the following to say:

"Despite the undeniably poor conditions existing at the present time, coupled with the customary summer slump, due to hot weather and the strong competition of outdoor amusement, we have received an amazing number of applications for territory for 'Adventures of Tarzan,' starring Elmo Lincoln, which is now nearing completion at the Great Western Studios in California. Daily our mail is augmented by letters from every territory, together with wires and radiograms.

"In addition to this correspondence I could mention the names of at least fifteen leading buyers who have made a special flying trip to New York from points as far away as Kansas, Texas, Minnesota, Illinois and Georgia for the express purpose of viewing this serial.

"We attribute this remarkable interest on the part of the leading exchanges solely to the tremendous box office power of Elmo Lincoln as the creator of the character of Tarzan in "Tarzan of the Apes" and "The Romance of Tarzan." We are strengthened in this belief by the growing number of letters and wires, mention of which has been made before, received from exhibitors in every part of this country and Canada, requesting immediate bookings for this serial.

"In fairness to the independent distributors and exhibitors, we have decided to withhold the release date of "Adventures of Tarzan" until the middle of October, as it is our belief that this fall will see the entire motion picture industry in excellent condition once more."

Filmart Co. to Install New Producing Unit

Filmart Productions, Inc., with producing studio at Fresno, California, will shortly add a second producing unit to their organization, according to announcement made by B. G. Biggerstaff, the supervising director.

Contracts have been consummated with a very well known Western serial star, whose name cannot be given at this time because of his present affiliations and unexpired contract. Mr. Biggerstaff said, "Our contract with this western star becomes effective late in August and we plan to make seven five-reel length western subjects for which we are now negotiating for distribution."

The Filmart Productions recently released through Russell, Coverdale & Russell, their first release, titled "Pals of the West."

Hoxie Pays High Praise to Ritchie Litho

Jack Hoxie, at present engaged in a national tour of personal appearances, has written the following letter to the Ritchey Litho. Corporation in New York. He says:

"Having just finished a tour of inspection of your wonderful plant, it occurred to me that you might be interested in knowing how popular your posters are among the exchangemen and exhibitors throughout the country.

"I have just completed the first lap of my tour of the United States and in every city where I have been, the exchange managers and exhibitors whom I have met, have expressed their pleasure that my productions all have Ritchey posters, and from what I have learned, I believe that the use of your posters has been of material assistance in making my pictures the success they are."

C. Edw. Hatton's Western Goes to C. B. C.

A new two-reel Western, produced by and featuring the popular young cow-boy player C. Edward Hatton has just been completed at the West Coast production centre and shipped East to the New York offices of the C. B. C. Film Sales Corporation, for final editing.

It will be released by C. B. C., under the title "The Man Who Wasn't Afraid" on its Star Ranch Western series of two-reel productions.

Houdini Author of Own Starring Vehicle

Houdini is the author of the story in which he will make his second starring appearance at the head of his own company, Houdini Picture Corporation. The story is temporarily titled "Haldane of the Secret Service.' Production will start this week, with Burton King directing.

Gladys Leslie has been signed as leading woman for Houdini in "Haldane of the Secret Service."

"Two Faces West" New "Hallroom" Comedy

"Two Faces West" has been designated as the next release on the Hallroom Boys Comedies series of two-reel comedies featuring Sid Smith and has been received at the New York offices of Hallroom Boys Photoplays, Inc., and will be turned over to Federated Film Exchanges of America, Inc., for distribution.

DeVry Representatives Hold Convention

PORTABLE projector distributors from all parts of the country gathered in Chicago for the annual convention of the DeVry Corp. representatives.

The convention was held at the Hotel LaSalle although the opening day luncheon was spread at a north-side summer garden near the DeVry factory. A. Rothacker, cameraman, was present and a film of the diners later played a prominent part on the entertainment program of the banquet which closed the convention.

Herman A. DeVry, inventor of the first portable projector and president of the corporation, expressed his gratitude for the splendid cooperation which the corporation had received from distributors in the past year. He told of big plans for future expansion of the business. A. E. Gundellach, salemanager, made important announcements regarding sales policies for the ensuing twelve months. R. J. Waymel, advertising manager, outlined the future advertising program.

Hunter Bennett Visiting National Exchanges

Hunter Bennett, vice-president and general manager of National Exchanges, Inc., is making a tour of the independent exchanges allied under National Exchanges, Inc. He has already visited Boston, Philadelphia, Buffalo and Pittsburgh. At the prescnt time he is in Chicago. Before returning to New York Mr. Bennett plans to go to the Coast, returning thru the South and visiting each of the 17 Exchanges combined under National Exchanges, Inc.

Revival of Buying at Hand

So States Franklyn Backer After Noting Response to Ad Campaign

FROM the sudden flood of inquiries from almost every section of the country which are declared to have been received this week at the offices of Horizon Pictures Inc., in answer to a carefully planned mid-summer advertising campaign started by Franklyn E. Backer a few weeks ago and arranged so it will be in full swing by the middle of August, the President of Horizon finds himself in a position to announce a revival of buying in the state rights field.

The middle of August was the time set for definite results and he resolved to withhold judgment until that time. What was his surprise, when after exactly six weeks of advertising, he suddenly received on one day as many inquiries as he expected over a term of weeks. He now admits that his calculations were wrong but he excuses himself in the following statement:

"I am still convinced that the middle of August is the logical time for the renewed activity which marks the opening of the theatrical and picture season. There will always be a number of exchange men who will be wise enough to use the hot weeks of July to prepare for doing big things in the Fall. All of the depression talk that has been hurting every industry has had its effect on the state rights men, but they have suddenly awakened to the fact that they must come to life if they are to be ready for the rush of Fall business.

The sudden response to my advertising is, I believe, due to two things: the well known result of advertising a good product sufficiently and correctly, and a sudden and unexpected, on my part, revival in the state rights market. On the one day of this week which showed me such surprising results I received inquiries from Boston, Kansas City, Indianapolis, Atlanta, Dallas, Milwaukee, Chicago, Los Angeles, and many others.

Texas Guinan In New Series

Forms Her Own Producing Company; Western Characterization Her Aim

THE Texas Guinan Productions was organized this week to produce a series of twelve two-reel Western dramas. These attractions will be released by way of the independent or state-right market, commencing September 15.

When it became known that Miss Guinan severed her connections with Victor Kramer she received several offers from national producers and distributors to star in a series of Western dramas, it is declared, but, being anxious to form her own producing organization, Miss Guinan declined these offers.

The productions to be made will be adaptations from authors of prominence who have specialized in Western characterization and the departure from the so-called stock Western drama lies mainly in the fact that Miss Guinan's productions will be portrayal of the true Western character, supported by story-themes embracing heart interest and pathos. In other words, as Miss Guinan stated, "My new series of attractions will not consist of a reel and a half of cowboys chasing one another on horseback, plus a half-reel of close-ups, but will involve true, deep story characterization and material.

Mitchell Buys Pearce Office in Atlanta

MR. M. MITCHELL, owner of the Quality Film Service of Atlanta, Ga., this week, purchased the Atlanta office of the Pearce Films, Inc., which included the exclusive Southeastern franchise for Federated Film Exchanges of America, and all products released by this concern.

Mr. Mitchell in consolidating the two film exchanges has selected a new name, that of Federated Films of Atlanta, with headquarters at 146 Marietta St.

He intends specializing on "Miracles of the Jungle," the Warner Brothers' serial, in addition to the new series of Chester-Snooky two-reel comedies, the one-reel Chester-Animal comedies and the new series of the Hall Room Boys two-reel comedies.

E. Van Pelt Leaves for Coast for New Films

After a two weeks' vacation spent at summer resorts along Long Island shores, E. O. Van Pelt, the Eastern representative for the Hugh E. Dierker Productions, departed for Los Angeles last week upon business.

Mr. Van Pelt, who came East about a year ago and devoted his energies to exploiting "When Dawn Came," a Dierker "special," expects to bring back several pictures that will be marketed on the same lines as "Dawn." Mr. Van Pelt will also confer with Mr. Dierker regarding a new production that the latter has just announced as in the making.

On the eve of his departure Mr. Van Pelt confirmed the report of the sale of "When Dawn Came" in southern California to the Richard Kipling Exchanges. He will visit Kipling during the trip West.

Pittsburg Buyer Closes for "Tarzan" Serial

A. A. Weiland, manager of the Standard Film Exchange of Pittsburgh, Pa., has been in New York during the past few days. Among the business transacted by the Pittsburgh manager was the acquisition of the new Elmo Lincoln serial, "Adventures of Tarzan," for territorial distribution from the Pittsburgh office. He closed this deal during the week with Louis Weiss of the Tarzan Serial Sales Corporation.

Sonora to Bring a New Feature from Abroad

Word from I. Brody of the Sonora Film Corporation advises that Sonora is shortly to bring from abroad a new picture production of a highly dramatic type, in the cast of which will be presented a number of players now appearing in "Tradition," Sonora's first release which has been showing at the Hippodrome, New York.

Arrow Film Chief Returns from Convention

Dr. W. E. Shallenberger, president of Arrow Film Corporation, has returned to New York from the Motion Picture Theatre Owners' Convention at Minneapolis. Ben Wilson, Ann Little and Eddie Lyons, who were members of Dr. Shellenberger's party, at the convention, bade him adieu at Minneapolis and started in the opposite direction for Los Angeles where they will resume production work for Arrow's fall program.

Urban Preparing Third Kineto Series

Charles Urban, president of the Kineto Company of America, is having prepared the third series of Kineto Reviews for release as soon as the second series completes its schedule. The first release of the third series will be the first Monday in September.

Each series of the Kineto Reviews is arranged so that variety will be paramount. This is comparatively easy for Mr. Urban to do, because he has such a tremendous number of subjects to pick from.

King Cole Comedies Issued

"Shadows of the West" is Also on Schedule of National Exchanges

NATIONAL EXCHANGES, INC. announces for September release, a five-reel picture "Shadows of the West" featuring Hedda Nova and presented by the Motion Picture Producing Co. of America. The late Lieut. Pat O'Brien plays the masculine lead in "Shadows of the West" which is declared to be a highly sensational feature.

National Exchanges, Inc. began the releasing this month of "King Cole Comedies" a new series of two-reelers presented by the Motion Picture Producing Co. of America. Bobby Burns, long a popular figure in screen comedies is the feature player in these comedies. Titles of the first seven of the comedies are as follows: "Stripes," "Strikes to Spare," "Jazz Babies," "Starting Out in Life," "Shimmy Gym," and "General Nuisance."

National Exchanges, Inc. is planning the release of these comedies at the rate of one each month.

Kineto Review, the single reelers now being released successfully thru National Exchanges, Inc. are declared to be now showing in more than 500 houses throughout the country which have contracted for these short features on the basis of one a week for 52 weeks. These are said to be the longest contracts for single-reel subjects ever made.

From the offices of National Exchanges, Inc. comes another announcement that a contract has just been closed with Sam Efrus for the release of a series of two-reel comedies, the first two of which are "The Midnight Girl" and "Wanted a Girl" featuring John Junior and Edna Shipman. The first of this series is scheduled for September releases.

Reelcraft Opens Sales Drive

Cropper Plans to Make September Red-Letter Month for Reelcraft

THE greatest month's bookings in the history of the company is the objective of a special sales drive which R. C. Cropper, president of Reelcraft Pictures Corporation, will inaugurate on Monday of next week. The month of September, which has been set aside by the industry in general and the Motion Picture Theatre Owners of America in particular as "Independence Month," will constitute the period during which each Reelcraft exchange manager will assert his best efforts towards signing up the largest number of exhibitors for Reelcraft service.

R. C. Cropper this week sent out a memorandum to the Reelcraft exchanges, outlining to the managers and salesmen the salient details of his plan to make the month of September a red-letter month for the Reelcraft distributing organization. Special sales letters now in the course of preparation will be subsequently sent out; and each letter, it is said, will contain at least one idea, the employment of which will result in additional bookings.

The special sales drive in behalf of the series of Aladdin, Sun-Lite and Mirth Comedies, which comprise the product controlled by Reelcraft Pictures Corporation for national distribution, will be augmented, it is declared, by a special advertising and publicity campaign to be conducted by A. L. Feinman, the company's director of Advertising and Publicity. Literature consisting of broadsides, filler, folders, etc., will be part of an extensive direct-by-mail campaign designed to engender greater interest in the Reelcraft product.

Bill Fairbanks Newest Picture Being Cut

The concluding scenes for "Go Get Him," Western Feature Productions, Inc., latest picture starring Wm. (Bill) Fairbanks, have been shot and the production is in the process of cutting.

Alter Exhibition Values Because of Hot Wave

Announcement has been made this week by Playgoers Pictures Corporation that the national exhibition values placed upon all their product distributed through Pathe had been adjusted to meet the special conditions created by the unprecedented warm weather throughout the country and the falling off in theatre patronage in some sections of the country. This adjustment of exhibition values is for the summer months only, it is emphatically stated, and is for the sole purpose of reaching out the hand of co-operation to the thousands of exhibitors who require product at a price that will permit them to meet present business conditions with a profit.

The pictures now available under this plan are: "The Butterfly Girl," "Women Who Wait," and "They Shall Pay."

Crandall Scores Another Story for Equity

According to word from the Equity headquarters, Milton D. Crandall, the Equity exploitation man, has landed on the front page of the Seattle papers again. This time, however, it is not Clara Kimball Young who breaks into the headlines but Sada Cowan, Miss Young's scenario writer. The stunt involved two "detectives" and two "jailbirds long sought by the police." The locale was the Pullman on which Crandall and Miss Cowan were journeying to Seattle. One of the "prisoners" was induced by Crandall to tell the story of his life to Miss Cowan. Among other things they told her they would "escape" that night at "midnight" from the train. They did, amid much confusion. Business of Crandall rushing to Associated Press office at Seattle on the arrival of the train; story of the "daring escape" and especially story of how one of the "prisoners" had predicted that very same day the exact time of his escape to a "noted scenario writer," one Sada Cowan. And the result, according to the Equity report describing the "stunt," was that Sada Cowan and her photograph broke liberally into print in the Seattle papers. Crandall had scored again.

ERBOGRAPH COMPANY
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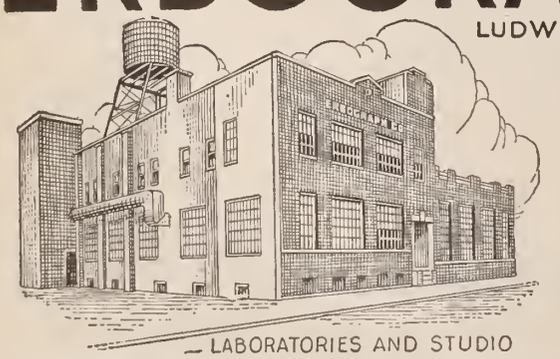
MOTION PICTURE DEVELOPING AND PRINTING

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FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

AFTER a trip to Boston where some beautiful exteriors were made for "The Young Diana" which she has just completed Marion Davies, star of Cosmopolitan Productions, left last week for California for a vacation.

All through the hot summer this young star has worked as few have worked in New York City without stopping even a day between pictures. In fact she worked right up until train time for several days of bad weather had necessitated postponement of scenes on the Massachusetts coast so that even her last minute in the East had to be utilized. She boarded the train at Boston.

Great interest centers about this last and very unusual and original picture. "The Young Diana" is one of Marie Corelli's best stories. In it, for the first time, Miss Davies plays a character role in which she has been greatly praised by all who have seen it.

Albert Capellani directed "The Young Diana." Luther Reed wrote the scenario.

William H. Tooker, the veteran character lead, is completing work on "Peacock Alley" which is being produced by the Tiffany Film Corporation.

Tooker's last role was that of a bootlegging lumberjack in "God's Country and the Law," the Pinetree picture finished by Sidney Olcott but in this, he plays a part that is almost the exact opposite.

In "Peacock Alley," Mr. Tooker departs from the rough back-country character to portray a cultured and debonair impresario, one of the big parts in the picture.

Mary Alden, whose skilful impersonation of the mother in "The Old Nest" has been receiving wide comment, has been cast for an important part in another Goldwyn picture. "The Man With Two Mothers." This is Alice Duer Miller's first original for Goldwyn.

Cullen Landis has been chosen to play the leading role. One of the best parts Mr. Landis will have had. His first success as a Goldwyn player was in Rex Beach's photoplay, "The Girl from Outside," followed by "The Old Nest."

Little Rita Rogan, the six-year-old child star, who began her screen career just one year ago and since that time has appeared in eight big screen plays, will be seen in a prominent role in "The Treshold" produced by the United States Moving Picture Corporation.

The part which the tiny actress plays in "The Threshold" gives her ample opportunity to display her talents and magnetic personality which have won for her a host of admirers, in the short time she has been on the screen.

"The Threshold" is an original story by Garfield Thompson, and was directed by Joseph Levering in cooperation with the author and Herbert L. Messmore, the technical expert of the United States Moving Picture Corporation.

The cast includes, besides Little Rita Rogan, Walter Ringham, Belle Bennett, Jean Robertson, Logan Paul, May Kitson, James McDuff, and Denton Vane.

Work begins in a few days on the next Vera Gordon production, sponsored, as was "The Greater Love," by Harry Rapf. The biograph Studio is clearing the decks for action, and, while neither the director nor the title of the picture is yet announced, it is said that the director is one well calculated to direct the mother of "Homoresque" and "The Greater Love" in a special different in theme and development from her previous cinematic successes. Mrs. Gordon has just returned to New York, following a special engagement as a headline attraction on the Keith circuit in Atlantic City.

ABOUT DIRECTORS

AFTER air flight from London, William D. Taylor was forced to abandon his German trip at the last moment. After getting his passport vised, which "took some arranging," he writes from the Hotel Meurice in Paris, the motion picture director found that sleepers to Germany were booked three weeks ahead, while he already had passage engaged on the Olympic from Cherburg in six days.

"I might fly as far as Strasbourg," he wrote, "but they can't tell me when I can get on to Bellieu, so I am not going to take a chance."

However, he had ample opportunity to study the film situation in England and in France, and he hints of much to divulge on his return.

He saw Donald Crisp and John Robertson and other friends at the Famous Players-Lasky studio in London.

"Personally I can't see where the British-made picture is going to pay for some time to come," comments Mr. Taylor. "They cost too much.

"Saw the polo, last day of Ascot and three days of the Horse Show, and a lot of shows, but no pictures. Only a few old ones and 'Connecticut Yankee' running.

"I am feeling wonderfully fit and having a most enjoyable time. Flew over from London yesterday. Sat in front with pilot. Blowing like blazes, had a lot of fun. She sure stood on her ear. Took us nearly three and a half hours, instead of two and a quarter.

"I am going to meet some French cinema people tomorrow."

When William D. Taylor arrives in Los Angeles next week he will be welcomed by a delegation from the Motion Picture Directors' Association.

Not only has Ferdinand Earle copyrighted his dramatization of the Rubaiyat of Omar Khayyam, but he has filed separate papers for the continuity, so the research and labor of years on the part of the artist-director is well protected from infringement.

"California is good enough for me," declared Reginald Barker, denying a rumor that he had arranged to produce his own pictures in the East, which arose from efforts to re-establish Santa Barbara as a motion picture producing center. Business interests there are negotiating for the purchase of the idle American studio. The first J. Warren Kerrigan productions will be made in Santa Barbara, and a strong effort is under way to induce three other companies to share studio space and expense. Reginald Barker, Maurice Tourneur and Allan Dwan were named as those approached but, a news story erroneously stated, Mr. Barker had already made arrangements to produce in New York.

"I certainly will make my independent pictures in California," declared Mr. Barker at his home in Los Angeles. "Most probably I will make them right here in the motion picture capital, where my family is, and where I have made my most successful productions hitherto."

Director Barker again occupies the chair of Director of the Los Angeles lodge of the Motion Picture Directors' Association.

When Mr. Barker's term in that office expired a few months ago, William D. Taylor, who has been senior past director since the death of Otis Turner, was elected to a third term.

During Mr. Taylor's illness Charles Giblyn, second past director, took the chair. Shortly after Mr. Taylor sailed for Europe to recover his health, Mr. Giblyn was called to New York, and Reginald Barker, the remaining past director, stepped into the place he vacated last April. When Mr. Taylor returns from abroad, he again will take the reins.

Scandenavish Film Centralen, Swedish producers, would make things pleasant enough for Anna Q. Nillson as to induce her to remain in her "homeland" and be the center of attraction in some two reelers in Denmark, but with due respect to the land of her birth Miss Nillson has put in writing: "To tell the truth, for all Sweden's particular style of beauty, and the wonderful welcome accorded me. I am longing for 'home'." So it would appear that before long, America may welcome the Swedish picturegale.

Vignola Picking Locations

The next production which Robert G. Vignola will make for Cosmopolitan promises to eclipse anything this director has yet done with particular reference to exterior scenic beauty. For more than a week Director Vignola has been touring New York state in search of the rare locations for which the story calls.

The main part of the story is laid amid the rugged beauty of the Adirondacks and Mr. Vignola's trip to the mountains was made principally because he wants to find locations that are distinctive.

A SEPTEMBER SUGGESTION TO EXHIBITORS
DECLARE YOUR INDEPENDENCE
SAY IT WITH HODKINSON PICTURES

Jessen's Studio News by Wire

FOX

A long term contract has been made with Barbara Bedford to star in Fox productions.

The Al St. John's contract has been renewed.

Chester Conklin has contracted to appear in twelve comedies to be directed by Earl Kenton.

Director George Marshall has completed "Bar Nothin'" starring Buck Jones. Jones is now making "Riding with Death" under the direction of Jacques Jaccard.

Eileen Percy has begun production on "Little Miss Hawkshaw" with Carl Harbaugh directing.

"The Desert Shall Bloom," with William Russell in the stellar role and Arthur Rosson directing, is in production.

Jack Gilbert is finishing "The Fighting Spirit.'' Jack Dillon is directing.

"The Drifter" in which Johnny Walker and Edna Murphy have the principal roles is nearing completion under the direction of William Howard.

Shirley Mason's "Queenie" is completed. The star is planning a new production under Jack Dillon's direction. The story is now being selected.

Howard Mitchell and Eileen Hughes of Denver were married last week and are now on their honeymoon at Coronado. Upon his return Mitchell will direct Miss Bedford.

Emmett Flynn is expected to arrive shortly from New York with his next story.

Fox now has eighteen feature and comedy-companies at work on the West Coast.

FAMOUS PLAYERS

George Melford and company, including Agnes Ayres and Rudolph Valentino, have returned from a three weeks stay on the desert where scenes for "The Sheik" have been filmed.

James Cruze, Roscoe Arbuckle and Lila Lee are back from Chicago where exteriors for "Freight Prepaid" were taken. "Freight Prepaid" was previously titled "Fast Freight."

Main studio building of the Mesco Pictures Company, Mesco City, near Kansas City, Mo.

REALART

Constance Binney was shceduled to arrive at the Coast on Wednesday to begin her first production at Hollywood. She will be directed By Maurice Campbell, who has made seven consecutive pictures starring Bebe Daniels.

Director Frank O'Connor has completed "The Happy Ending," written by Margaret Turnbull. May McAvoy will be the star.

VITAGRAPH

Wilfred North, Vitagraph's production manager, is to direct Earle Williams in "Lucky Carson." The cast is now being assembled.

Larry Semon is doing a dual role in "The Bell Hop." The picture is practically completed.

UNIVERSAL

Hoot Gibson, with Molly Malone as his leading woman, is working on the last scenes of "Bransford of Rainbow Ridge" under the direction of Jack Ford.

A new Universal serial with Art Acord starred and titled "Winner of the West" is scheduled for early production. The story is by Ford Beebe and is a history of the West laid around the Captain John Fremont expedition. Edward Laemmle is to direct.

Priscilla Dean, Herbert Rawlinson and company, producing "The Conflict" under the direction of Stuart Paton, have returned from Canada where scenes were taken last.

The Harry Carey production, originally titled "Partners," has been renamed "The Fox." The picture is nearing completion under the direction of Robert Thornby.

Claire Windsor, signed to play opposite Frank Mayo in "Dr. Jim," starts work Sept. 1st.

Dallas Fitzgerald is to direct Gladys Walton is "The Gutter-snipe," a comedy-drama by Percival Wilde.

Lucien Hubbard has added J. Grub Alexander, Edward Lowe, Jr., and Rita Kissin to the original story and continuity staff of Universal.

ASSOCIATED PRODUCERS

"The Cup of Life," starring Hobart Bosworth, and with Madge Bellamy, Tully Marshall and Miles Welch in support, is now being edited by Del Andrews.

The final scene for the Thomas H. Ince production, "Lucky Damage," directed by Lambert Hillyer, has been completed.

J. L. Frothingham will begin production next week on a new picture, the title of which is witheld.

King Vidor is making the last scenes of "Love Never Dies," in which Lloyd Hughes and Madge Bellamy are featured. The cast includes Claire McDowell, Winifred Greenwood, Lillian Leighton, Fred Gamble and others. The picture was made at the Ince studio.

FIRST NATIONAL

Raoul Walsh has selected Lionel Belmore, Ralph Graves, and W. J. Ferguson to support Miriam Cooper in "Kindred of the Dust." Production starts next week.

New West Coast Films

Los Angeles, Cal.

Elmer Floyd's Fantasies, 1950, 953 S. Broadway—PLAYS—Articles of Co-Partnership filed by I. Ruderman and Elmer C. Floyd.

Ethical Motion Picture Society of America, Inc. No Cap. Lincoln Hart, Edward M. Langley and John T. Thompson. K. Ellis, Atty.

C. L. Chester Productions, Inc. Deed from C. L. & C. D. Chester.

Rupert Julian Productions, Inc. Cap., $600,000. Rupert Julian, Eldie R. Walker and Elliott S. McCurdy. A. J. Cobb, Jr., attorney.

Midnite Frolics, 952 S. Broadway Theater, Articles of Co-Partnership filed by I. Ruderman, Elmer C. Floyd, Joe L. Cornbleth and Adolph N. Schembeck.

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PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

South Has Wonder Show House in Million Dollar Palace Theatre

Dallas, Texas Takes Place with Cities of Famous Houses

When the new Palace theatre opened its doors on the night of June 11th, the public of Dallas, Texas, was amazed at the magnificence of the theatre which Messrs. Hulsey and Lynch and associates of the Southern Enterprises Association had given the city. This superb playhouse seating 3,000 and costing a million dollars, places Dallas in the forefront with our famous motion picture theatres, such as the Capitol, Rialto, Circle, Newman and Grauman's. Situated in the most valuable block in Texas the house is ideally located. It fronts on Elm street, near Ervay and goes through to Pacific avenue.

The equipment of the Palace is most complete from the cigarette stands in the ladies' lounging room, to the efficiently equipped projection rooms. No detail has been overlooked in making the Palace a perfect example of modern moving picture construction.

Realizing that no one theatre in the world has as yet been constructed absolutely one hundred per cent perfect and that it is a decidedly difficult task to erect such a theatre, the architects of the Palace, felt that it would greatly assist them in producing a model theatre, if they might embody in their plans, ideas and features that are a part of the leading theatres of the day.

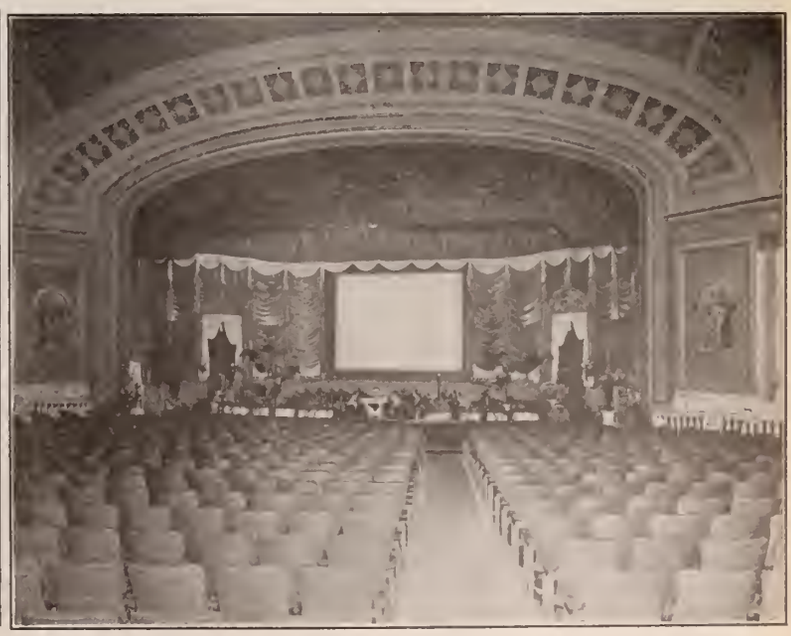
With this idea in mind, the architects of the Palace theatre made several very extensive trips throughout the country, picking up bits of valuable information from each of the cities visited. On their return to Dallas, they were in possession of a vast quantity of valuable data, which they set to work with and designed a composite theatre that embodied features found in the leading theatres of the country.

One of the colonnades—This colonnade adaptation is one of the most charming bits in the entire "ensemble." The columns are of beautiful scagliola topped by Roman gold capitals

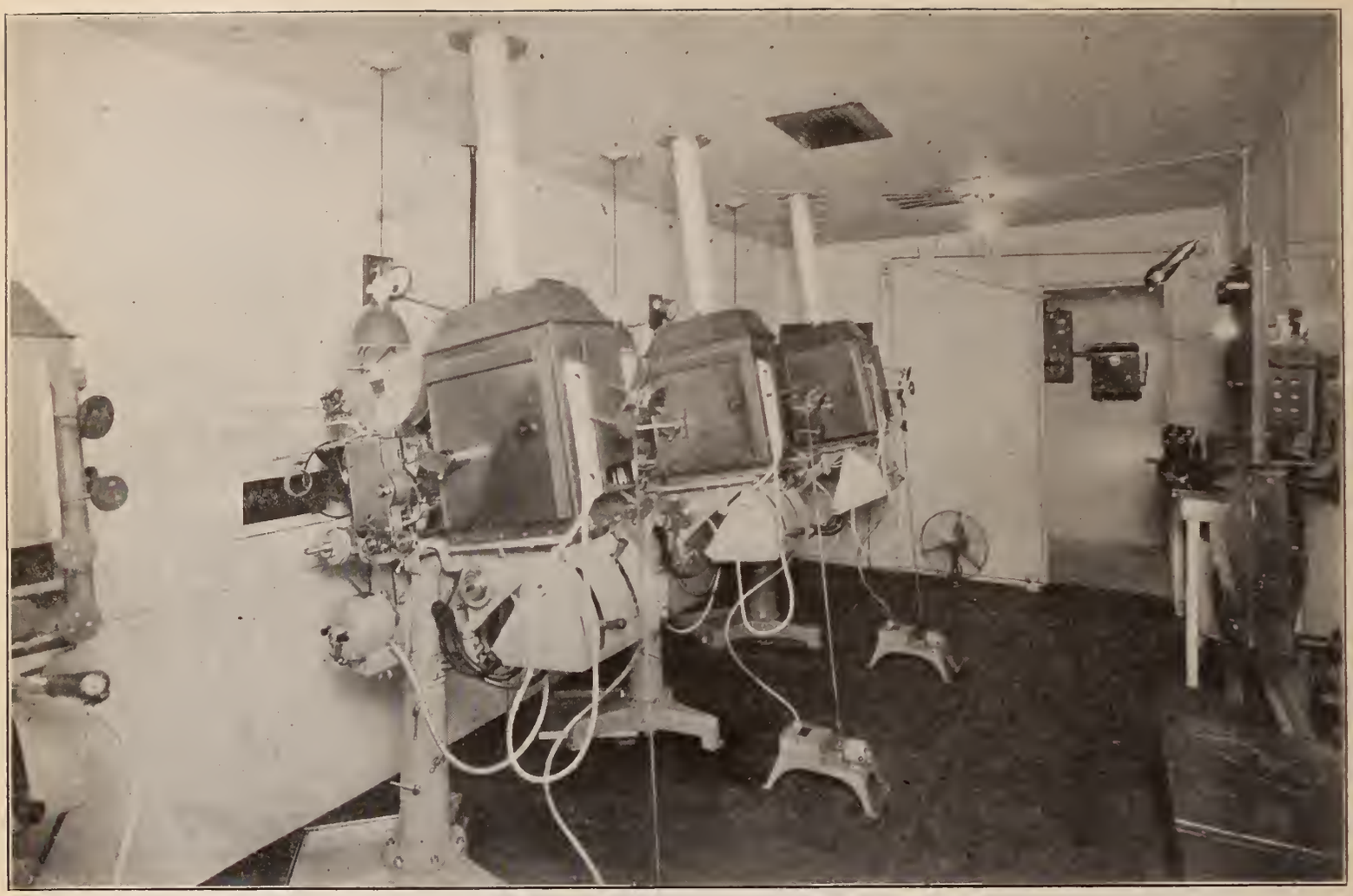
When the crowds had lined up at the entrance of the Palace on the opening night the curiosity of the spectators were aroused to a high pitch by the beautiful delicate design of the lobby. When the pretenious interior of the theatre was at last disclosed, Dallas marveled. Never before in the South had moving pictures been housed in a place of such magnificence. Dallas had made a wonderful step onto the heights of photodrama presentation.

The actual structure of the Palace is a notable one and one that is destined to be reckoned with wherever great theatres are discussed. Like its prototype, the Capitol, New York, it is a superb type of the Adam period of design. From the vestibule to the proscenium and the jewel-like dome this one style has been utilized in its highest sense. Its greatest asset or feature is its extreme beauty and richness of design and color without being gaudy or freakish, making for a restfulness that is all too rare in our native theatres. The motif is "Cafe au Lait"

Main auditorium, Palace theatre—Looking across the vast auditorium towards one of the classic colonnades leading to the boxes



View of stage, orchestra pit and screen, Palace theatre—The stage setting is a gem, created in two happy colors, gold and blue



Projection room of Palace theatre, showing three Special Type "S" Simplex Projectors

in three shades. Ingeniously introduced into the design there are cameo-like wedgewood plaques of classical subjects, such as "Priam At The Feet Of Achilles," Orpheus and Terpsichore. In the dome a frieze similar to the one in the Parthenon at Athens has been adopted, while from its center there hangs a massive chandelier of extraordinary beauty. But in all the design what, perhaps, receives the greatest attention is the use of scagliola Italian art marble. It is said that the Palace contains the finest example of the use of this marble in this country. It has been generously, yet judiciously, applied throughout the whole theatre, from the lobby to the mezzanine. It is in the main auditorium, however, that it is seen at its best. Here, on each side of the orchestra floor a series of six tall, graceful columns of scagliola form a colonnade of rare charm, silhouetted against the cobalt blue and old gold of the wall tapestries. This one touch of the classic Roman, so deftly adapted to the Adam, gives the auditorium a sense of dignity and refinement that balances gloriously with the soothing quietness and softness of the "Cafe au Lait" motif.

One of the most interesting sections of the Palace is its splendid equipped projection room. Three motor driven type "S" Simplex Projectors finished in battleship grey with nickel-plated

View of the grand foyer, Palace theatre—Looking west from one end of the foyer, it presents a harmonious interior treatment combining an artistic use of Persian rugs and Jacobean furniture

Ladies' writing and rest room, Palace—This is a most delightful and comfortable arrangement. The colors are soft, in harmony with the theatre proper, and nothing has been neglected for Milady's welfare

mechanisms, a special Simplex spotlight, two 110 ampere Westinghouse motor generators and three Robin speed indicators, make the main projection room one of the most important units in the operation of the Palace theatre.

Not only can the new Palace theatre boast of such an efficiently equipped main projection room, wherein all new pictures booked at the Palace theatre are set to music, cued, cut, if necessary, also measured and timed, in order to perfectly synchronize the picture with the music, by means of Robins speed indicators. In this reviewing room are two motor-driven Simplex Projectors, equipped with two Robin speed indicators.

The equipping of this theatre was handled by

Looking from vestibule into lobby and foyer, Palace theatre—The entrance to the theatre excites a great deal of comment because of its extreme artistry. Two shades of gray marble with terrazzo and scagliola are used, while the display panels are done in antique polychrome. The display cards are beautiful and dignified

the Lucas Theatre Supply Co., 1816 Main street, Dallas, Texas, who also recently equipped the New Majestic theatre, in Dallas. Thomas W. Lamb, of New York, was the architect, while C. D. Hill & Company acted as supervising and advising architects, and the theatre was constructed by Fred A. Jones, of Dallas, Texas. Brass railings and grilles were furnished by Dallas Brass Manufacturing Company. The

The great dome and chandelier of the Palace —The dome is a thing of veritable beauty and exquisite design. The frieze is similar to the one in the Pantheon at Athens. The chandelier is a gorgeous affair of hidden and visible lights

Opalume Sign system is used. Electrical equipment was installed by the Superior Electric Company, Inc., of Dallas. Manager Laurence. "Buddy" Stewart had fifty delegates who were attending the annual convention of the Sixth District of the I. A. T. S. E. and M. P. M. O. at Dallas inspect his projection equipment. The

View of auditorium from stage, Palace theatre—This will give an idea of the immensity of the huge auditorium and the mezzanine balcony. Every seat is an advantageous one. No space has been wasted. The aisles are spacious and the seats themselves are not too crowded

Simplex machines are equipped with McCauley Arc Controls.

The Palace theatre has a seating capacity of 3,000 and the seats are of the air cushion type, that provide the utmost comfort to patrons.

The $30,000 Hope-Jones organ is one of the interesting features of the Palace theatre with its movable organ console. The console is placed on a small elevator that raises it to specified positions, necessitated by the varying conditions, under which the organist may be placed.

For solo work the organist and console are raised high into full view of the audience. For orchestra work, the console is lowered to a level with the orchestra. When the organ is not in use, the console is lowered into a small separate pit, which can be covered over, thus providing more room forthe assembled orchestra.

Rendezvous in Allens' College theatre, Toronto, Ont.

Have Optimistic Outlook for Raw Negative and Positive Stock

New York Firm Claims Depression Talk Unjust

While the sale of raw negative and positive film stock in large quantities is by no means the only barometer of trade activity in the field of motion picture production and distribution, it nevertheless is a factor whose all-importance is not to be lightly treated in taking an inventory of present film conditions. The fact that the months of June and July have been red-letter months in the history of the Bay State Film Company—manufacturers of raw positive and negative film stock, as far as shattering sales records are concerned, confirms in a large measure the widely-circulated report that the period of activity both in motion picture production and distribution is at hand.

The Bay State Film Company, with New York offices in the Candler Building, in a statement issued to the trade press the early part of the week, seeks to prove by a comparison of figures that the talk of business depression is not alone unfounded but unjust. In a statement which clearly shows that there is brisk buying of negative raw stock for motion picture production and large quantities of positive stock for developing and printing purposes, the company nails all rumors with respect to the curtailment of production.

The company's statement follows:

"Contact with numerous film folk during the past three months has convinced us that there is a vast army of 'knockers' prowling about our industry, whose chief occupation is to talk and think in terms of depression. Unfortunately their talk, like the measles, is contagious. But unlike the measles, their continued talk may lead to dangerous conclusions.

"If the people thus engaged in the dissemination of such propaganda were speaking the truth perhaps we would not rise on this occasion and give vent to our pent-up feelings. But their tongues are saying things without rhyme or reason. Conditions are not as bad as they are painted, and what is more, the regular summer slump was to be expected.

"The knockers are continually talking depression, and thereby discouraging any real attempt at production. The actual period of business depression, foreshadowed two years ago by an era of readjustment has passed away, and now we are riding on the crest of a summer slump which most people are prone to link up with this talk of depression.

"Our business is primarily the manufacture and distribution of negative and positive raw stock. We believe that when large quantities of this stock are sold to producers and laboratories that conditions are good. They cannot be otherwise. A producer buys negative stock only for the production of motion pictures. On the other hand a laboratory purchases positive stock only for printing purposes. Activity by both of these important branches in this industry indicate a healthy business sign.

"During the months of June and July we transacted a greater volume of business in the manufacture and sale of our product than at any other period in the history of our company Added importance attaches itself to these sales when one compares our volume of business to the statements credited some of our chief 'knockers.' Both stories conflict, but we feel certain that our story is correct.

"With the purchase of negative and positive raw stock in large quantities we cannot but help feel that conditions are on their way to normal. In this connection we pledge ourselves as ready at all times to cooperate with the industry in general and the producer and laboratory in particular towards a better business and a bigger business."

Projectionists Hold Annual Meeting

L. M. Andler, projectionist of the Liberty theatre at Houston, acted as chairman at the opening sessions of the annual convention of the Sixth District of the I. A. T. S. E. and the M. P. M. O., held at the Jefferson Hotel, Dallas, Tex., on July 4. The district comprises Texas, Oklahoma and Western Louisiana. C. N. Fox, of the Queen theatre, Forth Worth, was re-elected secretary. Future agreements to be entered into were discussed but no action was taken.

Charging 10 Per Head to See Picture

The Okla theatre at Bartlesville, Okla., has inaugurated a policy of showing pictures at 10 cents per head, whether old or young heads, and are said to be coining money as a result. The same class of pictures is being run as before, including Paramount, Select, Peacock, Universal, Selznick and other well known pictures.—Noble

New Theatre of Traco Amusement Company at Toms River, N. J., is Up to Date

Attractive Movie House Has All Modern Conveniences—Equipped with Huge Fan System

Among the attractive theatres that are expected to open this season is that of the Traco Amusement Co. in Toms River, N. J.

This house is handsomely laid out and will be an attraction to the town.

The building was designed by Gregory B. Webb, of the Sheridan Building, New York, who has produced some very handsome theatres during the past few months and is now working on several others for theatre owners in different parts of the country. While no elaborate period design was followed out in planning or construction of this theatre, at the same time a very handsome appearance was obtained and the final result is most pleasing.

This theatre is being equipped with everything new and modern in the equipment field and all of the various devices were selected after a very careful examination of what the market has to offer.

For cooling and ventilation the Typhoon Cooling System was decided upon and two huge 7-inch fans mounted one on each side of the screen and taking the air from the rear of the building, will provide cool and refreshing breezes throughout the summer months. Each individual fan is operated by a 5 h. p. motor and forces the air through grilles on each side of the screen. By this arrangement it is possible to secure an even distribution of the air and, at the same time, provide each and every seat with a cool, refreshing breeze.

During the winter months it is possible by reversing the direction of the fans to secure proper ventilation.

At an interview Mr. Webb stated that contrary to general opinion building activities in the theatre field are showing a decided improvement and he has had numerous requests for plans and other information pertaining to new construction within the last few weeks. It is further reported that some sections of the country already indicate an improvement by the resumption of building activities in the theatre field.

Exchanges Organize

All of the independent exchanges of Oklahoma City have combined in a crusade for business and for recognition of the independent distributor by the State theatre managers. A letter has been sent out from independent exchanges bearing the slogan, "Open time for the independents means independence for you," a stamp having been made out and all stationery so marked. In other ways the independents are giving notice that they do not propose to be left out in the broiling sun of neglect, and that they are here doing business right along and expecting to get their share.—Noble

M. A. Goosetree has purchased the movie theatre at Sentinel, Okla., from Wallace Dunbar, and will remodel same in the near future.

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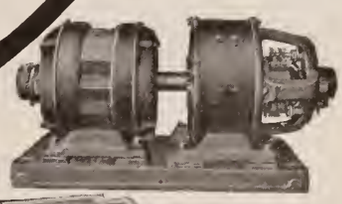


Some of the Essentials of First Class Projection

—A steady uninterrupted arc—obtained by a combination of constant voltage and constant current.

—Change-over without danger of interrupted, diminished or unsteady illumination of the picture.

—Current easily and quickly adjustable to meet conditions.

—Projection of picture—projection of slides, and use of spot light simultaneously.

—Simplicity—quietness and efficiency.

Westinghouse

Classic front of Rialto theatre, Louisville, Ky.

Million Dollar Rialto a Classic Temple of Silent Drama

Louisville Ky., Now Boasts of Largest House in South

With the recent opening of the Rialto million dollar theatre, Louisville, Ky., now boasts the largest and most beautiful theatre picture house in the south. Complete in every detail, it stands as a monument of the modern achievements of the motion picture industry. The Rialto is indeed a magnificent and wonderful temple of the silent drama. The house, seating 3,500, is owned by the Majestic Amusement Company. Louis J. Ditmar who is president of the association of Kentucky exhibitors is manager. J. E. Firnkoess, formerly with Paramount, is house manager. Joseph and Joseph were the architects and C. A. Koerner & Company, all of Louisville, were the contractors.

The first lobby is large and handsomely finished in Caen stone, with wainscoting of Parayazzo marble and Rookwood pottery, with large mirrors imported from Belgium, set in antique gold frames. The ceiling is done in cream with delicate shadings of rose. The grand lobby is impressive and beautiful with more big mirrors and marble panels, and graced with several immense but exquisite crystal chandeliers, imported from Czecho-Slovakia, each containing a thousand crystals and requiring twenty-four hours for one man to put together. The centerpiece of beauty here is the grand stairway, all of marble, the balustrade pure white, flanked with stately columns of the same material. It is doubtful if this lobby will soon be exceeded in America for classic beauty and magnificence.

The broad promenade opens to right of the grand stairway, and is one of luxury and quiet elegance, Italian renaissance in treatment. Candle chandeliers and brackets rule here. The walls are panelled in gum, with silk damask of gold and blue. Eight-foot torchieres ornament special niches. Velvet carpets are used, the furniture is upholstered in silk velour. The men's smoking room opens off one end of this promenade, and both a lounge and ladies' rest rooms at the other. The latter is exquisitely done in gray and gold with blue and gold upholstery.

A small corner, now used for checkroom, will be used in the winter to serve tea and sandwiches; artistic, collapsible chairs will be placed in the promenade

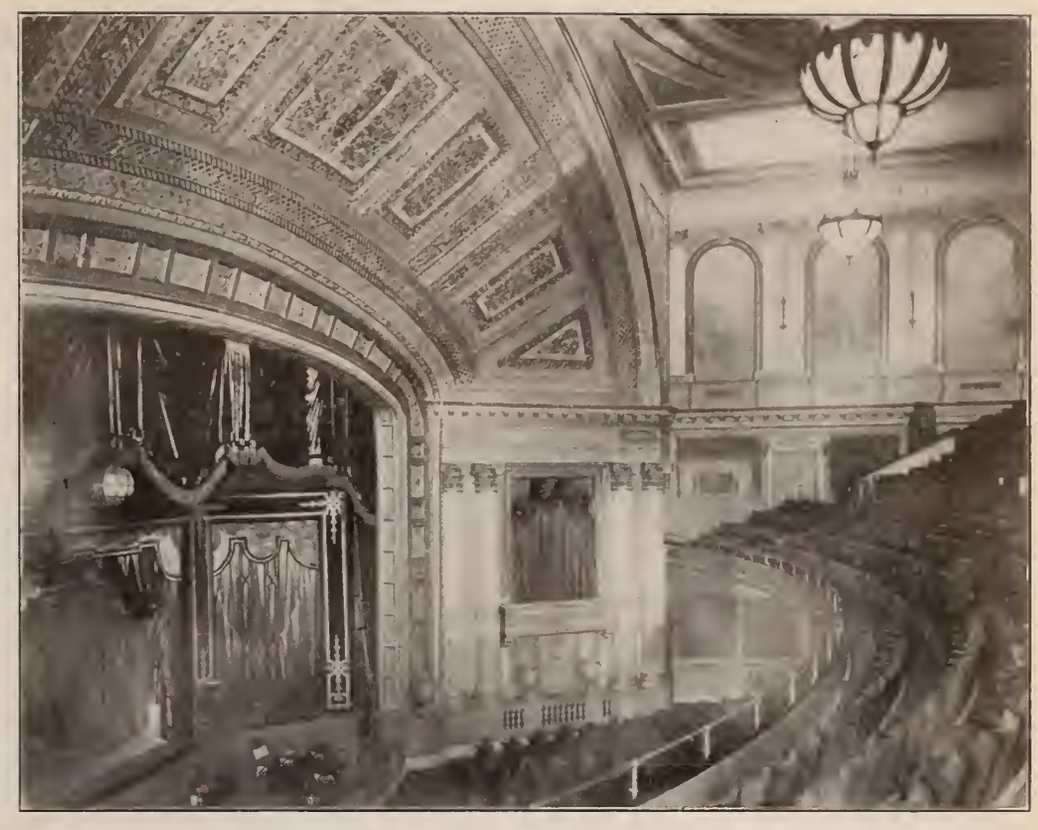
for patrons.

Having 3,500 seats, the auditorium is of great size. It is 160 feet from the projection room at back of balcony to the screen. This balcony extends 110 feet without support, said to be an engineering feat second only to the Capitol in New York. There are no boxes, but a luxurious loge occupying four rows. The proscenium arch is of artistic grill work, through which is forced 30,000,000 cubic feet of fresh air per hour, by the American Blower system, the two largest fans being 14 feet in diameter.

The stage draperies are of rich plush, blue and rose, appliquéd in gold, and with gold fringe. A gold fiber screen is used. Several large fixtures light the auditorium, the largest in the dome being 26 feet in circumference and weighing a ton. Probably no theatre has a more complete lighting system, modern to the last degree. From the big majorboard backstage, the theatre can be painted in any color, the X-ray Cublenz reflector accomplishing these wonders of tone poems. No expense was spared in this feature.

The Rialto has an orchestra of twenty-five pieces, led by R. Gratz Cox, formerly conductor of the Louisville Symphony

(Continued on page 794)



View showing beauty proscenium arch, Rialto, Louisville, Ky.

Lounge Room in the Rialto

Lobby of Louisville's New Rialto

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Demand for Beautiful Houses Can Be Easily Met

Movie Theatres Can Be Made Artistic at Nominal Cost

By F. W. JELLISON, Sales Manager, NATIONAL PLASTIC RELIEF CO., CINCINNATI, OHIO

Many theatre owners and exhibitors who have been considering alterations to the lobby and interior of their theatres, keep putting it off, awaiting prices of materials to come down, as they are under the impression that the change or alteration they have in mind will be too expensive to carry out. This is especially true with the owners and exhibitors who have theatres in the smaller towns and cities, and have in mind interior alterations and changes of an ornamental nature.

This impression is wrong, however, and the owners and exhibitors of such theatres are doing their patrons,—as well as themselves, an injustice to continue with the dismal and unornamented walls and ceilings, and shabby lobbies, when these same walls, ceilings and lobbies can be made beautiful by the use of plastic relief ornaments, mouldings, and decorative pieces; giving an artistic and inviting appearance to the lobby and interior and all at a very nominal cost.

The theatre, nowadays must be a place of beauty; the public has become educated to expect it, and the exhibitor who continues to keep putting off for tomorrow what can be done today to beautify his house at little expense, is driving away his trade, as this is the age of the theatre beautiful in movie houses; and, a nominal sum spent today to beautify the theatre and make it attractive and inviting means tenfold returns to the exhibitor.

Architects are today, more than ever before, specifying staff work and plastic relief ornamentations in the most modern houses in the large cities. Why? Because it gives a more beautiful ornamental effect than can be attained by other methods of treatment, and is less expensive.

Interior of a theatre showing beautiful effects that can be obtained with plastic relief work

What is more restful and inviting than the many different effects that can be had by the use of beautiful ornamental designs of mouldings, ornaments and decorative pieces for walls, ceilings, columns, etc., than plastic relief work The relief stands out in life-like beauty, and lends an atmosphere of grandeur to the house. The various unique designs of figures, musical instruments, caryatides and cartouches and the many curvatures and odd shapes made of this material in the theatre interior and lobby, which makes its magnificence a permanent invitation to the theatregoer.

Ornamental mouldings, cornices, architraves, friezes, panels and rosettes, all go to make the walls, ceilings, proscenium arch, box and balcony fronts things of beauty.

Ornamentations of this nature can be painted or colored the same as wood, and can always be changed for new designs or repaired at little expense.

Amusement Company to Erect Large Annex

To meet its rapidly growing requirements the Saenger Amusement Company, Inc., of New Orleans, is building a two-story structure which will cover two lots and make available 12,000 more square feet, which it will use as additional office space. Work already has begun on the space adjacent to the present big structure on Tulane avenue and it was stated that the work would be rushed with the hope of having the space available by September 15.

The structure will be built of brick and stucco. Space will be left for a driveway between the two buildings, but they will be connected above the first story. The mailing activities of the company will be carried on in the new annex, as also will all its mechanical appliances and supplies will be stowed away in it. Also, the Metro and First National Film Exchanges, which occupy space in the present Saenger office, will be accommodated in the annex. The Saenger Amusement Company, Inc., has its own construction superintendent, P. W. Nix, and its own architect, Charles E. Davis, and they are looking after this and all other building operations of the company.—GREEN.

New Theatre for Elizabeth

The contract for the moving picture theatre to be erected at Spring and Flora Streets, Elizabeth, N. J., by the Flora Realty Co., has been awarded to Morris Fishkin. William L. Finne, Jr. is the architect. The theatre will seat about 1,000 and will cost about $15,500.

Finds Many Join N.A.M.L in Texas District

Dear Sirs:—I am glad to notice the number of Projectionists in Texas, who have joined the N. A. M. L. lately and I only hope more will do so, as it certainly does help the other fellow out. I wrote in and got one of your handbooks on "Motion Picture Projection" from the Theatre Supply Company which I saw recommended in the NEWS some weeks ago, and I must say it has some very useful data in it.

Please send me a batch of N. A. M. L. labels as I am almost out.

Hoping to receive same at an early date, I remain,

Yours truly,

G. J. ROEMER.

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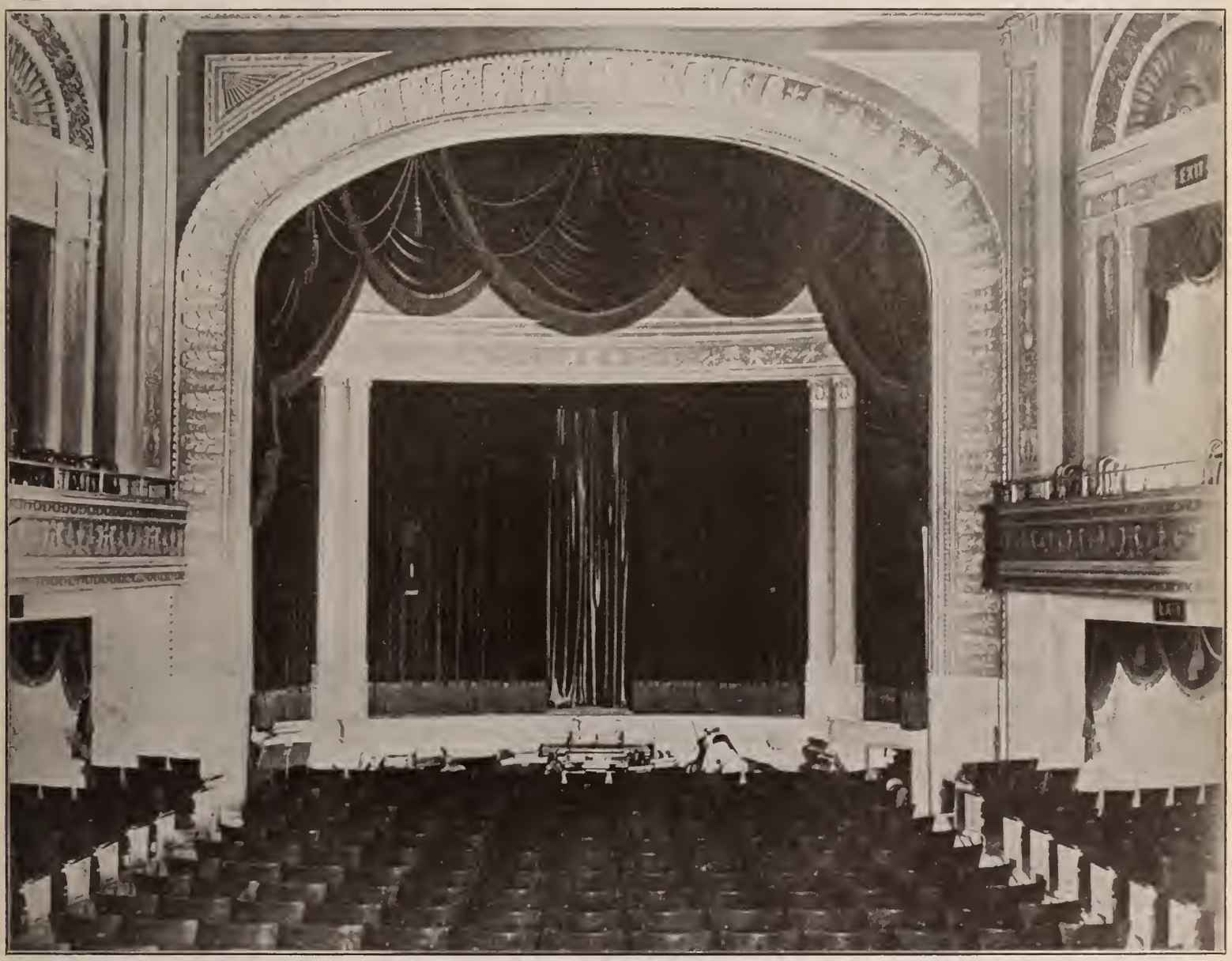
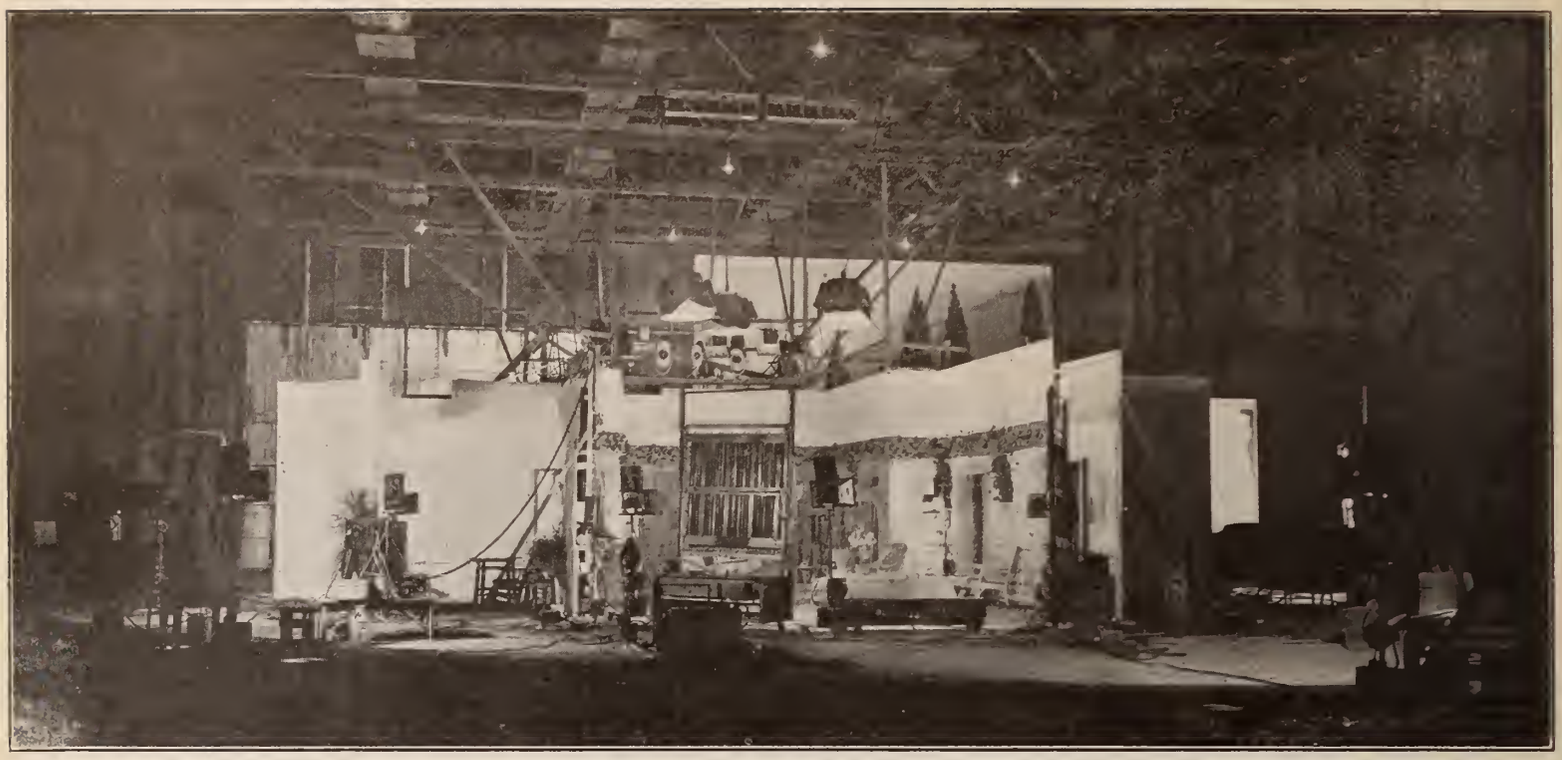
Progress DEPEND UPON POWER'S

Progress DEPEND UPON POWER'S



The Metropolitan, Atlanta, Ga.
Opened Independence Day, 1921
- W. C. Patterson Managing Director -
A beautiful and perfectly equipped theatre.

DEPENDS UPON POWER'S PROJECTORS



View of a set up, note Cooper-Hewitts on all sides

Install Giant Motor-Generator Set in Los Angeles Studio

Largest Ever Constructed for Motion Picture Use

The Louis B. Mayer Studios of Los Angeles, which houses the producing forces of the Anita Stewart and John M. Stahl companies, the Carter De Haven company and Oliver Morosco's new film contingent, recently became the home of what is said to be the largest motor-generator set ever constructed for motion picture use. It is a 400-kw., two-unit motor-generator set consisting of one 580-hp. three-phase, 2200-volt, 50-cycle synchronous motor direct connected to a 400-kw., 250-volt, 600-r.p.m., six-pole compound wound interpole generator, rated at 1500 amp. It has supplied 3000 amp.

Direct connected to the generator shaft on an overhanging bracket is a 125-volt, 7-kw. inter-poled exciter for the motor. The motor has drawn as high as 1105-hp. for one-half periods with very little strain.

The balancer set for the machine consists of two 25-kw. four pole, compound wound, 125-volt, 1800 r.p.m. generators direct connected. These machines take care of current per side of line when unbalanced.

There also is a three-unit set consisting of one 300-hp. three-phase, 2200-volt, 50-cycle G. E. induction motor direct connected to two 100-kw., 125-volt 720 r. p. m. four-pole compound wound generators, connected in a series for 110-220-volt, three-wire service, 1000 amp. output per generator.

At times for very short periods such as ten or fifteen minutes, the above described machinery is forced to an output as high as 1050 kw.—800 on the large set (100 per cent overload) and 250 on the small set, or at 115 volts, close to 8700 amp.

The A. C. stage lighting consists of three three-phase 100-kw. transformers connected closed delta for 110 volts. This is to care for the ever necessary Cooper

Set in Anita Stewart picture. Taken by light furnished by Cooper-Hewitt lamps

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July 12th, 1921

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United Theatre Equipment Corpn.,
25 West 45th St.,
New York City, N. Y.

Dear Sir:

I wish to take this opportunity to express my satisfaction with the new U. T. E. Moving Picture Projector that we are using on the Million Dollar Pier. In view of the fact that the picture is thrown upon a screen 217 feet from the machine, the longest throw we believe in the world, while 5,000 colored electric lights are burning, the resulting good picture produced is remarkable. The picture is steady, clear and bright, in fact we are obtaining better results with your machine than any other we have had.

Any time you are in Atlantic City, I would be glad to have you come to the Million Dollar Pier and see the results yourself.

Yours very truly,

C. A. Hill

CAH-wb Manager

The U. T. E.-Proctor Automatic Projector stands as a milestone along the path of progress of the motion picture industry.

This Projector represents advanced engineering ideas in mechanical, electrical and structural design and is the only projector originally designed with shaft driven motor and take-up transmission built-in as a unit and a part of its construction.

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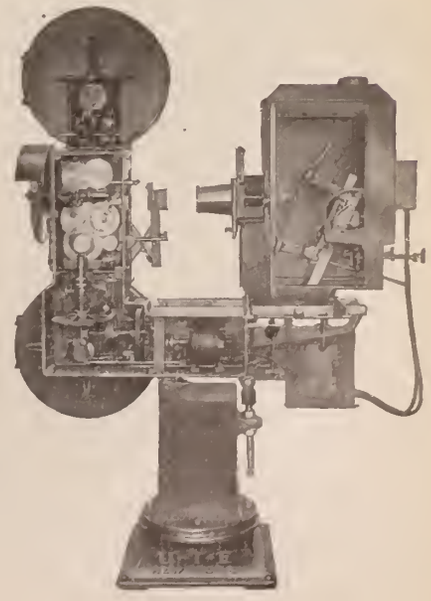


Hewitt equipment which furnishes the soft, though highly actinic, light so important in the production of artistic photoplays. In this particular case the equipment consists of sixteen eight-tube floor stands, each consisting of eight 400-watt tubes, or a total of 3.2 kw. only for each stand, supplying the major volume of Cooper Hewitt illumination, while sixteen special two-tube outfits are used for special effects and back lighting.

Some half dozen Cooper Hewitt title outfits have been made to do service as footlights and are supplied from the same transformers.

The power for the carpenter shop is supplied by two 220-volt, three-phase transformers, connected open delta. One 110-220-volt, single-phase transformer supplies the current for lighting (incandescent) the stages. The current for the production room is furnished by a 15-kw. four-pole compound wound 125-volt generator direct connected to a 25-hp., 220-volt, three-phase 50-cycle motor.

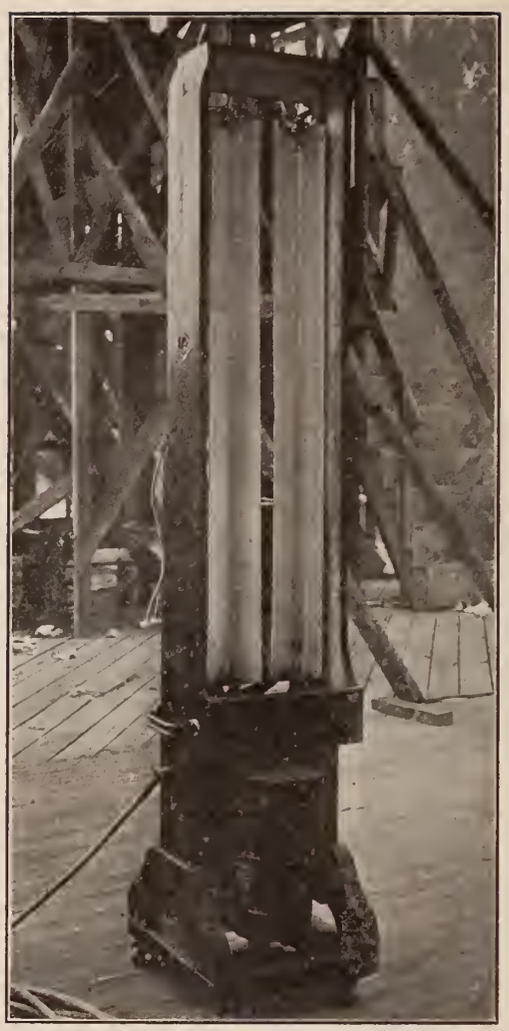
Outside electrical engineers would probably consider such loads as those mentioned above impractical. But necessity, the mother of invention, is a constant visitor in motion picture studios, and when electrical emergencies arise during the making of a picture there is nothing to do but meet them. Experience has taught R. E. Naumann, the chief engineer at the Mayer Studios, tricks of lighting and current control that are not written in books, and many times under emergency he has accomplished feats of stage illumination that he would have labeled impossible had not necessity made an insistent call.

The grand total of all current, both A. C. and D. C., in this studio, reaches 1450 kw. This is enough to light 24,167 60-watt lamps, which are just a little larger than the ordinary house lights. With everything up to maximum, this current would equal 2,030 hp., enough to illuminate a city of twelve or fifteen thousand inhabitants.

Richmond Preparing Fire Prevention Code

With a view to providing every possible safeguard against fire in theatres, the Building Code Commission of Richmond has practically completed its work of revising the building code, which is now ready to be presented to the subcommittee and subsequently offered for action in the Common Council.

Theatres will not be required to have fireproof roofs, but the ceilings are to be of fireproof material, and every precautionary measure is provided against possible fires at any point behind the stage. Exits are to be provided designed to clear the auditorium of crowds within two or three minutes. The aisles are to be of in clined rather than step style construction. All "prop" rooms, electrical, carpenter, and paint shops and other accessories to the make-up of the motion picture and legitimate theatres will be surrounded by every conceivable fire safeguard.



Cooper-Hewitts Lights

Some Changes

R. J. Clark, who has been operating the theatres at Wellston and Jones, Okla., has sold the Lyric at Wellston to Mrs. Weaver, who immediately after purchasing closed the house for the summer season.

The Palace, the Barbour Tab show house in Oklahoma City, closed for the summer Sunday, and will not reopen until September, when pictures and musical comedy will be resumed.

The Palace has enjoyed a prosperous season and held up remarkably in attendance until late in the season.

A new community theatre presenting second-run, big feature pictures will be built in Oklahoma City in the near future.

C. E. and A. B. Memand, owners of the Savoy and Odeen theatres at Shawnee, Okla., have just installed a $4500 Cremona theatre orchestral organ of the duplex type in the Odean theatre. The sale was made by Chestnut Brothers, State Distributors.

The new Alice theatre, seating 1300, will be opened at Hope, Ark, Sept 1. William F. Elkas of Natches, Miss., has assumed the management of the Saenger amusement theatre, the Jewell, at Helena, Ark. Popular prices will be charged.

J. C. Scott and M. M. Myers have taken charge of the Airdrome theatre at Alpine, Texas. Mr. Scott has the honor of being the first licensed operator in the State of Texas.—*NOBLE.*

Renovates House

H. H. Anderson, of Hamlett, N. C., owner of a chain of moving picture theatres, has acquired control of the Idle Hour theatre at Marion, N. C. This theatre has been closed for some time while extensive repairs were being made. A new system of ventilation has been installed, the theatre has been freshly painted inside and out, and a new piano purchased.—KEENEY

Latest Invention Will Designate Vacant Seats in Moving Picture Theatres

Electric Indicator Board Devised to Eliminate Confusion in Locating Seats

With a capitalization of $500,000, a new industry to be known as the Guerin Theatre Seating System, Incorporated, is being organized in New Orleans, La., for the manufacture of electric indicator boards to designate vacant seats in theatres and public meeting places.

Morinville J. Guerin of New Orleans heads the new company as president, and announced recently that the system, which is his own invention, has proved workable and that he intends to place it on the market nationally within a short time. A large theatre chair manufacturing concern and one of the large electric companies, he stated, are co-operating with him in the manufacture and marketing of his novel device for indicating vacant seats in theatres.

The system indicates the vacant seats in the theatres by means of an indicator board to be placed at the entrance of the theatre. The board shows with small lights the exact position of every seat. When a seat is vacant, its corresponding light on the board appears lit—when occupied, the light becomes extinguished. By this means, the patrons can, at a glance, ascertain just where the vacant seats are; whether single, or two or more together and in just what row and section. Motion picture exhibitors say that by means of this new device they should not only be in a position to facilitate their patrons, but that its use should result in a goodly saving to them in the form of ushers' bills.

The company has opened offices on Iberville street near Chartres where the device is on exhibit on a small scale. The new device, said the president, was effected as the result of a demand by theatre operators here and elsewhere for a method of keeping in close touch with the positions and numbers of vacant seats during the rush hours.—GREEN.

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The Lindell Theatre, St. Louis, which was recently renovated for the summer months. The Lindell is one of the Famous Players Missouri string of picture houses in this city

Photograph of the recently opened Grand-Florissant airdome, a late addition to the Famous Players Missouri string of local picture houses. The demand for open-air theatres in the Middle West has gained such proportions that very few theatres are not contemplating the addition of an airdome to their premises

The Grand Florissant Theatre, St. Louis, which is undergoing summer redecoration. This house is another of the Famous Players Missouri group

Remodel Cincinnatti House

The Lyric theatre, which has been operating since the close of the theatrical season as a picture house, will be closed in a few weeks for remodeling, according to an announcement by McMahan and Jackson, who have purchased the property. When the house reopens late in August or early in September it will feature Pantages vaudeville and first-run pictures. A new marquee will be erected across the front of the building, a contract having been let for the erection of a large and elaborate electric sign with the daylight lighting system, and artists have been engaged to redecorate the interior of the theater. New chairs, carpets and scenery will replace the old furnishings, and arrangements have been made to install a large organ. A new ventilating and heating system will be installed, and the lighting system of the theatre will be entirely gone over, so that the remodeling process will make of it practically a new house.—Adams.

Building Activities in Pittsburg

Mr. Jas. Provance will manage the new Liberty theatre just opened in Masontown, Pa. This theatre seats five hundred and is equipped with all modern fixtures. It is owned by a local business organization.

The new theatre at Bentleyville which is being built by Mr. Alfred De Aught will be opened on or about September the first. The name of the new theatre has as yet not been announced.

Two new picture palaces will be opened in September at Quinwood, W. Va. One is being erected by Mr. Wells and one by Mr. J. N. Legg.

Mark Browar now controls the following theatres in this section: Kenyon theatre, 1200 seats, on the North Side; The Center Square and the Victoria theatre on Center Avenue, and the Broadway theatre of McKees Rocks. Pete Alderman, who formerly managed the Rialto theatre on Fifth Avenue, will be assistant general manager of these theatres with headquarters on Center Avenue.

Nathan Kaufman will open a new theatre in Coalport, Pa. This house will have a seating capacity of 600 and will be called the New Dixie theatre. It will be opened up the latter part of August.

John Bazzano has bought the Empire theatre of Vandegrift and will change the name to the Liberty theatre. This theatre will close for remodeling, but will open within two or three weeks.

The Equitable Amusement Co., of Huntington, W. Va., will erect a half-million-dollar theatre-office building, with a roof garden at a choice down town location. The incorporators of this organization are J. P. Smith, O. J. and W. E. Deegans, L. N. Frantz and Conner Hall, all of Huntington. Mr. J. P. Smith, who came to Huntington from Richmond, will be the general manager.—Wheeler.

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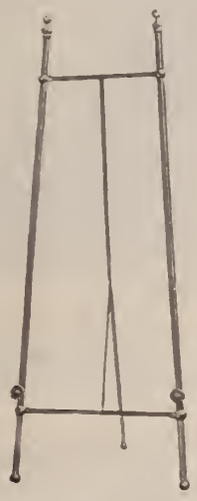

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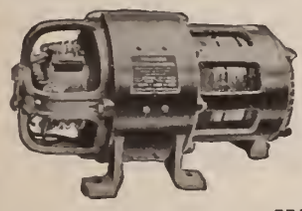

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Back view of the People's theatre interior showing the attractive seats which have just been purchased from the Western Theatre Equipment Company of Seattle, and which are upholstered in dark blue leather. An entirely new ventilation plant of the register and exhaust fan type is installed. The theatre was closed two weeks with the renovations which were under process for over two months and were completed at the cost of $20,000. The theatre seats 1000 persons. It has 100 loges. Prices range from 25 to 75 cents

Front view of the interior of the Peoples theatre, Portland, Ore., which has recently undergone extensive remodeling and many improvements following its purchase by Jensen and Von Herberg. Joe Bradt, a pioneer exhibitor of Portland, Ore., is its new manager, having taken over the theatre on June 15. The hangings of velvet in a blue which combines Chinese blue and royal blue. The orchestra pit where formerly only an organ was installed was enlarged for the eight-piece orchestra now being featured

Renovate House After Fire

The Grand theatre, recently damaged by fire at Miami, Okla., is being remodelled and will soon be as good as ever. The house is expected to be reopened in about 30 days.

All stores in Tyler, Texas, including drug stores and confectioneries, were closed all day Sunday as a result of a mass meeting held recently favoring the enforcement of the Sunday laws.

The Ideal theatre at Conway, Ark., has reduced its prices of admission to before the war prices.

The Capital theatre at Newport, Ark., which was recently burned, has been rebuilt and reopened.

Melvin Dodd has opened his new Rex theatre at Malakoff, Texas.—*NOBLE.*

News from Oklahoma

W. A. Jones has purchased the Lyric theatre at Idabel, Okla., from Frank Slaughter. He will add many improvements in the near future.

The Palace theatre at Cherokee, Okla., has been closed permanently, Manager Southwick having accepted a lucrative position with an electricity and gas corporation.

Sunday shows have been resumed at Duncan, Okla., as a result of the recent findings of the Criminal Court of Appeals favoring Sunday shows.

Jimmie Krilow of the Vitagraph Exchange, Oklahoma City, reports splendid business was had during the past two weeks.

J. S. White has opened up a new movie theatre at Marlow, Okla.

Frank Sturgis of Dallas, Texas, has been appointed Director of Mechanics, United States Army, Motion Picture Theatres, U. S. A., with headquarters at San Antonio, Texas, and will have in charge all of the motion picture machines belonging to the government, and will personally supervise their up-keep and repair. A big shop will be maintained in San Antonio, and machines from every army post in the United States will be shipped there for his inspection and care.

The Southern Theatre Equipment Company at Dallas, Texas, has sold two new Power's 6B machines and a Minusa Gold Fiber Screen to W. C. Wood, of Malakoff, Texas. Mrs. J. C. Wolverton of Banks, Texas, and F. A. Baca of West, Texas, were also purchasers of Power's machines. —*NOBLE.*

Okmulgee Has Novel Amusement House

One of the most novel picture theatres of the West is the Hippodrome, Okmulgee, Okla., which seats 1,200 picture fans, has a big dance hall on the third floor, and roof garden above that, with natatorium in the basement. There is no need to go out of the building for change of amusement, but none conflicts with the others. A double floor, with heavy sleepers and felt padding prevents any slight sound from reaching the quiet picture auditorium—not even a strain of the jazz band from the dance hall above. Here a soda fountain provides refreshments and it is planned to add a restaurant soon. The biggest pictures are played. Messrs. Feeney & Young, builders and managers, are to be congratulated on their first season of this venture.—HUTSON

Fuller House to be Rebuilt

The Fuller theatre of Madison, Wis., has been closed and the interior is being stripped preparatory to the work of rebuilding it. The present policy of presenting pictures and road shows will be continued when the theatre is reopened

Work Progressing on South Orange House

Work is well underway on the new $150,000 moving picture theatre that is being constructed by Louis V. Aronson, president of the Art Metal Works, on property on the southeast corner of South Orange avenue and Morris avenue, South Orange, N. J.—in accordance with plans drawn by Architect Frank Grad, of the firm of Hooper & Grad. It is expected to be ready for occupancy and operation in the early fall. It will provide for a seating capacity of 1,200 and its appurtenances will be the last word in moving picture theatre construction.

The building will have a frontage of sixty-five feet on South Orange avenue and a depth of 175 feet on the Morris avenue side. Negotiations have already been completed by Mr. Aronson for the leasing of the theatre to a large New York film producing corporation. The rental period is twenty years and the approximate rent for the term is $400,000. Immediately upon completion of the building it will be turned over to the lessees, who will install their own seats and who will also provide all other furnishings and equipment. These will be first-class in every particular and are expected to reach an outlay of between $40,000 and $50,000.

A Good Brand of Scotch Used in Portland

Eleven Scotch pipers heading an auto truck on which was carried in regal style a huge box labeled, "A high grade of "Scotch," announced to Portland, Ore., during the four daily times they paraded business streets, that "Sentimental Tommy" was in town and at the Columbia theatre.

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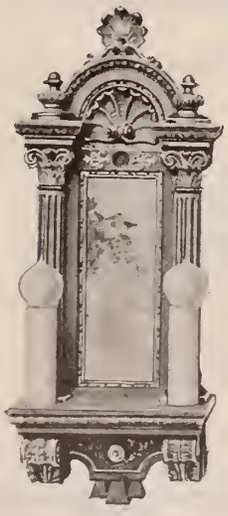

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Million Dollar Rialto

(*Continued on page 783*)

Orchestra. The organ was specially designed by Henry Pilcher & Sons, of Louisville, at a cost of $30,000, the largest in the south. It has 100 stops and accessories, 1,796 pipes and the latest improved electrical action. Special attention was given to the acoustics of the house. Carl Wiesman is organist.

The concrete projection room is modern and fireproof, with a battery of three machines, spotlight and stereopticon. Though having a throw of 160 feet, perfect projection is secured. The projection room is equipped with a battery of three type 6B Power projectors.

Louisville is to be complimented on this modern and complete picture theatre. While no expense was spared to make it perfect in beauty, it is in no sense gaudy, but of serene and classic magnificence, a fitting home for the great successes of the screen.

Strand Theatre to Lease Another House

The Strand theatre, at Anderson, N. C., is perfecting plans to lease a large building at Greenwood, S. C., in which many alterations will be made in order to convert it into a high-class motion piction theatre. The Chamber of Commerce at Greenwood is co-operating with the Strand management in the closing of the deal whereby Greenwood will acquire another first-class theatre.—KEENEY.

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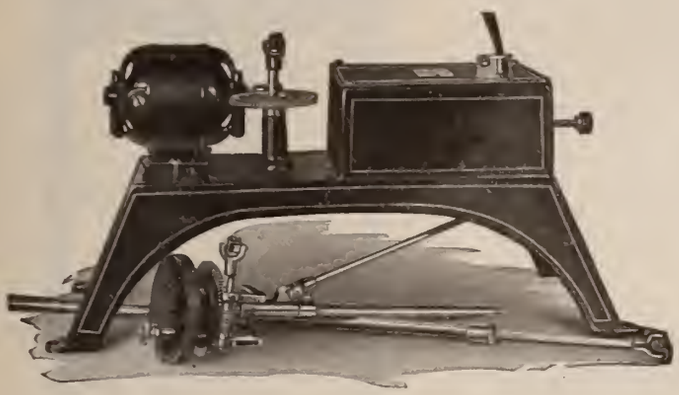

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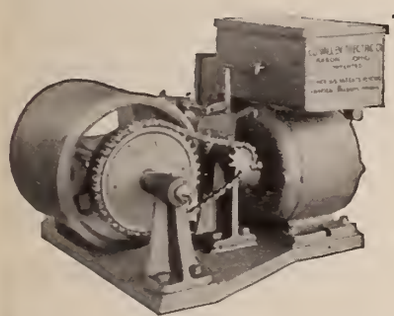

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—TECHNICAL EDITOR

Hendersonville, N. C., to Have Theatre

Erle G. Stillwell, architect of Asheville, N. C., has announced the completion of plans for a new motion picture theatre at Hendersonville, N. C. The new structure will be one of the most modern in the state and will cost more than $25,000. Construction will be started before September 1, it is understood, and every effort will be made to complete it within a very few weeks in order to have the opening early in the fall. The new theatre will be erected where the Globe theatre now stands.—KEENEY.

Fox Corporation to Erect $3,000,000 Movie House

Thomas W. Lamb, of New York, is drawing plans for a moving picture theatre to be built by the William Fox Entertainments Corp., at Market and Sixteenth Streets, Philadelphia. The structure will cost between $2,000,000 and $3,000,000.

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Feature Subjects of Short Length

"Sunless Sunday"
(Mermaid Comedy-Educational)

JIMMIE ADAMS sets a pretty fast pace in this two-reeler which abounds with action and at times bursts forth with good comedy situations. The story or whatever it may be called is not of the gentler sort, but resorts for interest to the bold, bad villains who try to steal the pretty young heroine, with the star doing the heavy honors as the rescuer and protector.

Throughout the run of the comedy, Adams does some difficult and dangerous work in the role of a dashing young police reporter. He is ably assisted by Lillian Biron, a pretty little ingenue.

It would be an impossibility to describe the various scenes in which the star participates, so rapid is he in action but sufficient unto the moment is one scene which may illustrate his ability as a juggler, acrobat and quick thinker.

When the villains have trapped and caged the pretty heroine in a dungeon-like celler, Adams in his wanderings enters and engages in a fight which is "spread" all over the place.

During the battle the star and his antagonists handle more props than Charlie Chaplin and his assistants ever attempted to manipulate in a like situation, and get away with flying colors. This is only one of the many well handled scenes which furnish a combination of well mixed comedy-thrills.—*FRANK LEONARD.*

"Spiking the Spooks"
(Vanity Comedy-Educational)

THIS comedy has a rather trite idea running through it but is worked up with plenty of novel situations, which are sure proof when it comes to amusement value.

"Spooking the Spooks" tells the old story of "spooks" in the house with the principal characters dodging about in a frantic effort to escape the evil one. Now they are near him for they have heard a sound which is above or below them as they enter a room, or they are far away, as they think, only on close observation to find that he has just closed the door at their backs.

Four characters participate in this "spooky" stuff, with the burglar (there is always a burglar introduced to give impetus) doing the heavy thinking in his desire to escape. When the characters get through chasing one another and doing the "shakes" the comedy comes to the usual happy ending.

"Spiking the Spoks" will amuse when it doesn't make them laugh.—*FRANK LEONARD.*

"Nothing Like It"—"In for Life"
(Two Two-Reel Christie Comedies)

THESE latest comedies from the Christie lots start off with a biff, bing, bang, sending forth an assortment of amusing high lights which are certain to please any audience, anywhere. Both are clever satires, the first mentioned burlesquing amateur theatricals as they are found in small town community life. Director Al Christie has injected a deal of pep and ginger into the action which starts on high and moves with ever-increasing speed. The entire floor of the studio is used to put over a travesty upon a Roman play. Dorothy Devore is the leader of the movement and naturally enacts the part of Cleopatra, while Earle Rodney and Gene Corey are Antony and Brutus, respectively. It is the latter's idea to seek revenge because Earle steals his girl away from him and he executes his villainy by knocking the play for a goal.

It is a ludicrous touch when a fire team is attached to Antony's chariot and the property man hammers the gong. The horses race out of the building. The audience out front is having an uproarious time. They have come to see REAL horses and REAL water for the river Nile. The curtain is down an extraordinarily long time before it rises upon the barge scene. Cleopatra sails forth but Brutus has tied one end to a rope and the property men are unable to pull it. It is good for continuous laughter, because the comedy is spontaneous and means something. Al. Christie has caught the spirit of the travesty perfectly.

"In For Life" is a favorite Christie pattern since it revolves around the young man intent upon matrimony with the prospective father-in-law attempting to keep his daughter safe by the fire-side. They have spent some money in this comedy, in sets and costumes and extras, a fact noticeable in the elaborate church ceremony which is disrupted because the groom cannot keep his dog tied outside. This is the last straw and father locks the door. The subsequent scenes offer the w. k. chase with Jay Belasco and Viora Daniels eluding papa by a hair's breadth as the pursuit takes place in and out of the house. The sweethearts finally succeed in eloping. This comedy is a variation of a familiar formula, but it has been dressed up with acceptable gags and incident.—*LAURENCE REID.*

"I Do"
(Harold Lloyd-Pathe)

HAROLD LLOYD is at it again—at it with a new line of comedy tricks which will make any animal or human laugh on the face of the earth. How he or whoever is responsible for this new masterpiece ever thought of the numerous comedy situations which are continually bursting forth is an unsolved mystery in the writer's mind.

From the opening scenes, which are introduced in a novel way, to the first big situation and then to the second and so on to the closing scenes the comedy is one round of spontaneous laughter.

To illustrate, as the comedy opens Lloyd is seen with his pretty young wife, pushing a baby carriage down the main street of a small town. His neighbors greet him with a smile as he passes along until he comes upon the minister, when a surprise is sprung. For this honest young gentleman and his young wife are not pushing a baby but a big demijohn of something that didn't look like milk—as the minister observed.

When the comedy gets into its swing the star introduces a novel piece of business. In attempting to cross the street with a baby carriage he becomes confused, the director having introduced about a thousand autos which continually pass and repass and just seem to miss that 'lil old carriage. In the middle of the street Lloyd gives the high sign, advances in front of an ambitious chauffeur, high signs again and crossing over in front of another auto, comes back and when he is ready hurries for the sidewalk. A very clever piece of business and one that will increase Lloyd's popularity with the patrons.

The principal scenes are played in the home of the young couple where the star gets more comedy out of the situations than he has in any of his late two-reelers—and this is saying something.

From the time he gets mixed up with baby's milk bottle and gets into a lot of amusing situations until the final scenes which would take Mark Twain to explain, they are so full of humor, the comedian has set a pace for himself that will be hard to beat—*FRANK LEONARD.*

"The Sailor"
(Clyde Cook Comedy-Fox—Two Reels)

CLYDE COOK, Fox's clever comedian, certainly believes in variety of characterization for his releases. He has been a jockey, guide, Alpine climber, huntsman and numerous other figures and now he comes forward as a sailor in as amusing an effort as has been thrown upon the screen in some time. A sailor's life may be said to be replete with adventure and incident. The rollicking son of the billowy sea is always adding to the gaycty of nations. And Clyde Cook makes him stand out unduly picturesque and funny.

The forepart of the comedy presents him having some fun on the dock, attempting to fish and work as a jack-of-all-trades. There is a longshoreman who acts as a foil. They succeed in putting over a rich assortment of intimate and amusing gags. The following scenes find Cook as an ordinary seaman on a regular, deepsea schooner. There is a lot of fun on deck and below. A squall come up and the melancholy comedian takes to his umbrella. A sailing vessel certainly carries enough properties to provide stunts. The boat dives beneath the waves, and the chief members of the crew are washed up on a cannibal isle. Cook comes into the scene carrying a huge anchor.

The succeeding action is highly humorous what with the hula dances, the spear-throwing, and the drill maneuvers put on by the native sons. The star might be a member of some prize Zouave team so intricate are the steps, the marches and counter-marches. He finally rescues himself and the captain and his daughter by winning all the paraphernalia of the cannibals with a pair of loaded dice. A snappy piece and no mistake. Cook is still batting 1,000 in the comedy league.—*LAURENCE REID.*

"In the Bonnie Brier Country"
(Bruce Scenic-Educational)

WHEN one views pictures of Scotland the romantic interest seems to be lost. This gap is well filled, however, by the comedy interest which is ever cropping out when the stolid Scot is introduced.

This one-reeler gives us a general view of the Scottish country with its broad heathers, its lakes and rivers and its mountains.

The highlands and lowlands far and near are brought to our close observation, making one feel that it would be a pleasant place to spend a summer vacation.

For contrast the natives, their homes and their methods of making a livelihood are all introduced with the lonely shepherd and his flock playing the principal role.—*FRANK LEONARD.*

"THE GREAT MOMENT"

(Paramount)

First Rate Entertainment in Gloria Swanson's Stellar Vehicle

GLORIA SWANSON'S dominant personality and peculiar fitness in interpreting the picturesque roles of the De Mille photoplays has earned for her a stellar position in the Paramount gallery of players. The new star has had her name featured before, a fact that those exhibitors who catered to Triangle releases a few years ago will remember. She has rapidly forged to the front since joining Cecil De Mille's productions, and "The Great Moment" is something she may well feel proud of in serving as her first Paramount offering.

Written by Elinor Glyn, the story may be said to contain dramatic conflict, effective and picturesque characterization, acceptable incident, and a fine flavor of romance. Indeed the latter element is particularly fascinating and provides most of the dramatic substance. The idea involves a rather unusual situation—that of a man and woman who separate even when desperately in love with each other, because each believes that the other wants freedom. While the pattern has seen some service on the screen it has never been overworked, consequently it appears almost refreshing, particularly in the attention given to the incident, situations and climaxes by Sam Wood, the director. The heroine belongs to English aristocracy and her father is desirous that she marry the man of his choice. When the latter makes his appearance the girl is disillusioned and holds herself aloof. She has seen her ideal, an American mining engineer at a distance, and when the English family travel to America, the father to look over his property, she encounters the hero and falls deeply in love. The action here precipitates a deal of novel incident at this point, one situation standing out conspicuously when the engineer rescues the girl from a rattlesnake. The reptile has bitten her, but the hero renders first aid with the old-fashioned remedy. He has carried her to his shack and her father places a wrong situation upon the scene when he follows to find out her absence. It may be that certain red-blooded spectators will fail to approve the hero's lack of initiative when he consents to being called a blackguard and refusing to fight for her. She is lugged off to Washington and soon carries on a flirtation with a gay bounder to spite her father. Eventually the latter sees the light and recognizes that the girl will marry her ideal—the engineer. The hero enters rather conveniently and the happy reunion brings the conclusion. The picture is interesting throughout—not only because of its wealth of incident, which is worked out quite logically, but because it is also well acted by the star, Milton Sills and Alec Francis. There is no doubt that it is going to please the majority of audiences everywhere.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Nada Pelham	Gloria Swanson
Sir Edward Pelham	Alec B. Francis
Bayard Deleval	Milton Sills
Eustace	F. R. Butler
Hopper	Arthur Hull
Lord Crombie	Raymond Brathwayt
Lady Crombie	Helen Dunbar
Bronson	Clarence Geldart
Sadi Bronson	Julia Faye
Blenkensop	Ann Grigg

By Elinor Glyn.
Scenario by Monte Katterjohn.
Directed by Sam Wood.

PRESS NOTICE—STORY

Gloria Swanson's first starring vehicle for Paramount is "The Great Moment," an original photoplay written by Elinor Glyn, author of the unusual novel, "Three Weeks," which created a literary furore some years ago. The picture will be presented at the ———— theatre next ————. Miss Swanson deserves stellar position on the screen through her admirable work in Cecil De Mille's special productions, and the role of the half-gypsy girl and daughter of an English aristocrat, is one that fits her personality to a dot.

The picture offers a love story—a story involving a most unusual situation—that of a man and woman who separate even when desperately in love with each other, because each believes that the other wants freedom. The heroine is an irrepressible girl who is strong-willed, and who demands the right to choose her own romances. It is her independence in these affairs which spell the conflict between father and daughter, and between the lovers and the girl. The picture is well acted by the star and a supporting cast that includes Alec Francis and Milton Sills, and is marked for its artistic production.

PROGRAM READER

Gloria Swanson, the beautiful Paramount star who won fame by her impersonations in "Male and Female," "Why Change Your Wife?" and other notable successes, will make her debut as a star at this theatre next ———— in "The Great Moment," a powerful photoplay of love and adventure specially written for her by Elinor Glyn, autbor of "Three Weeks." The story treats of a girl with a wild gypsy song in her heart. Her youth had been wasted in sheltered luxury. Then she met the MAN who was blazing civilization's path through the wilds—a MAN of the great outdoors—a MAN totally unlike the pampered sons of society who paid homage at her shrine. It is a tingling story which fascinates through its clever scenes and exceptional acting. Milton Sills is the leading man.

SUGGESTIONS

The star in this picture has reached stellar heights and it would be a good plan to concentrate upon her name. State that her work in the previous pictures, "Male and Female," "Why Change Your Wife?" and other successes was of such a superlative character that she was elevated to stardom. So present her name and run stills of her, telling that it is her first starring vehicle. The other angle is to play up the author. Tell that Elinor Glyn wrote this story specially for Miss Swanson. Play up her "Three Weeks," which had such a wide popularity a few years ago and is still in demand. You can bill the picture as a most fascinating romance which is rich in adventure and dramatic situations.

"SINGING RIVER"

(Fox)

Ordinary Western Makes Weak Offering for Russell

THE rugged Fox star, William Russell, must have photoplays which provide him with unusually vivid characterizations, and which also must be packed with highfalutin incident and crisp action. "Singing River" does not measure up to the star's requirements since it is unduly orthodox of theme and develops a conventional array of scenes. True there is an element of suspense, but it is introduced in an arbitrary fashion and destroys much of the logic. Also there is a conventional twist to provide a touch of surprise. The star has forsaken the "big business" roles which featured some previous releases and returns to his first love the western.

The offering carries a picturesque title—which may be said to furnish the only colorful note in the production. A few rugged backgrounds have been caught—yet these are expected when the photoplay is taken out under the vast canopy of the West. It is mostly a character study—this "Singing River" and fails to develop much incident. The plot revolves around the efforts of a young "homesteader" to keep from being captured by the minions of the law and a group of vicious outlaws because of a murder he is supposed to have committed. He has made his escape from the saloon in a mining camp and staked out a claim in a distant community. There are two sheriffs involved, one who pursues him in a flivver, the other, the father of the girl who provides the romance.

Vola Vale is the only feminine figure in the picture and the romantic element seems wholly unnecessary because of the convenient episodes in which she is placed. A character known as the Drifter comes to Russell's shack for the purpose of capturing him and winning the $5,000 reward. And when the story peters out a couple of outlaws are introduced to enliven the action. There is a brawl or two with the hero emerging successful. The logic falls down in the offered reward and the determination to capture him when there has been no murder at all. The sheriff of the first camp must realize that the outlaws deserved their punishment. The surprise comes when the Drifter returns after he has been suspected of going after the minion of the law, and the real criminals are caught. There is a faint effort to provide conflict with the figure of the Singing River sheriff who forbids his daughter to entertain the stranger. The scene of the silver strike is poor hokum and smacks of the story-book. "Singing River" is hopelessly conventional and rather tiresome, because of the lack of novelty and incident. And it fails to carry a very hefty punch.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lang Rush	William Russell
Alice Thornton	Vola Dale
John Thornton	Clark Comstock
Lew Branson	Jack Roseleigh
Sam Hemp	Arthur Morrison
Bert Gordon	Jack McDonald
Lorenz Freud	Jack Hull
Brimes	Chas. King

By Robert J. Horton.
Scenario by Jules Furthman.
Directed by Charles Giblyn.

PRESS NOTICE—STORY

William Russell, the vigorous and popular Fox star, has returned to the type of picture for which he is famous—namely the western. "Singing River," written by Robert J. Horton, scenarioized by Jules Furthman, and directed by Charles Giblyn, is a story which carries a deal of melodramatic substance, presents colorful and picturesque scenery and offers the spectator a charming romance. The characters are vivid enough to excite attention, and the figure of Lang Rush, played by Mr. Russell in his usual vivid manner, is certain in its appeal.

The opening scene presents him at odds with a money lender who is about to foreclose a mortgage. Sam Hemp, a vicious character, offers to help Lang burglarize the loan shark but the cowboy refuses. Hemp calls him a coward and there is a brawl. Thinking he has killed Hemp, Lang makes his escape to Singing River, a mining camp some miles away. His life is lived in fear that he may be ultimately captured, but the sheriff's daughter and a certain ne'er-do-well come to his rescue. The picture offers a deal of adventure and romance and is capitally played.

PROGRAM READER

The cowboy thought he had killed the vicious roustabout of the community. He made his escape and learned that a huge price was on his head for his capture. He settled in a distant camp and warned everyone to keep without the deadline. Then he met the ONLY GIRL who proved her loyalty toward him on several occasions. The cowboy was a picturesque figure and he led an adventurous life. Follow his active career in "Singing River," the enjoyable western which comes to the ———— theatre as a Fox attraction starring the vigorous William Russell. The star is eminently fitted to enact the part of the adventurous cowboy and the picture entertains throughout its five reels. Vola Dale is the leading woman.

SUGGESTIONS

You can tell them that William Russell returns to the western here—that he has given up, temporarily, at least, the society or frenzied finance stories to enact the part of an adventurous cowboy in a story which calls for a deal of melodramatic action. Tell them that the picture abounds in picturesque atmosphere. The title is colorful. You can put over a prologue featuring a male quartette attired in cowboy regalia. This would be a big hit and the selections can be songs of the plains. Bill it as a moving western with the vigorous Russell at his best. Tell them that Vola Dale is the leading woman. Many of your patrons will remember her as the leading woman for Bill Hart in many of his pictures.

CATCH LINES

He was a cowboy who led an adventurous life. There was a price on his head. See William Russell in "Singing River."

"DON'T NEGLECT YOUR WIFE"
(Goldwyn)

Historical Picture of Doubtful Entertainment Values

"DON'T CHANGE YOUR WIFE" violates most of the accepted principles for making good motion pictures. The story is told entirely by titles of which there are a multitude, although all of them are very well done. There is no plot complication, the whole story being episodic narrative. It is a costume bill of the period of crinoline and flowing ties, beaver hats and frock coats. There is no villain except a scandal mongering scrimp who appears in two or three scenes. The hero is an editor who falls in love with another man's wife. The wife (the heroine) falls out of love with her husband and in love with the editor because said husband treats her pretty much as husbands, taking them as an average have been treating their better halves some two thousand years. Both the editor and the wife start in to drink themselves to death because divorces weren't tolerated in 'Frisco in those days but finally after each has picked out a favorite dive in which to drown their respective sorrows the wife decides it is her moral duty to reform the editor. She leaves her 'Frisco "bucket of blood" and comes to New York where the hero is still holding out in his dive and fights with another dame for his hero-ship. Friend husband is announced as having secured a divorce in the meantime so it is assumed the pair will look up a J. P.

This last is revolutionary. This having a heroine a divorcee just isn't done in the best movie society.

As may be imagined it is a pleasant (?) little story. Gertrude Atherton, who wrote it (Goldwyn proudly proclaims, by the way, that it is her first original screen script) must have had a free hand to ever get it by the scenario department.

In looking for good things about the production, one finds a wonderful cast striving with commendable sincerity to make a favorable impression, fine sets correct in every detail, a certain historical value in the story told, very fine costuming, excellent lightings and photography and capable direction so far as the limitations of the story would permit.

Lew Stone does all that any actor could do with the role of the editor and Mabel Julienne Scott portrays her role most capably. It is hard, however, to work up any amount of sympathy for either character.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Madeline	Mabel Julienne Scott
Langdon Masters	Lewis S. Stone
Dr. Howard Talbot	Charles Clary
Mrs. Hunt McLane	Kate Lester
Mr. Hunt McLane	R. D. MacLean
Ben Travers	Arthur Hoyt
Mrs. Abbott	Josephine Crowell
Holt	Darrel Foss
Sybil Geary	Norma Gordon
George Geary	Richard Tucker

By Gertrude Atherton.
Directed by Wallace Worsley.

PRESS NOTICE—STORY

"Don't Neglect Your Wife," the Eminent Authors-Goldwyn picture, which comes to the ———— theatre next ———— is Gertrude Atherton's first original screen story. This popular and talented author has contributed a score of interesting novels to the fiction reading public, and turning her attention to the screen has demonstrated that she has lost none of her skill at situation, climax and characterization. The picture is a dramatic offering which involves a domestic theme and is said to contain several unique and novel twists.

A remarkable cast has been chosen to interpret "Don't Neglect Your Wife"—a cast that includes such competent and popular players as Mabel Julienne Scott, Lewis S. Stone, Charles Clary, Kate Lester, R. D. MacLean, Arthur Hoyt, Josephine Crowell, Darrel Foss and Richard Tucker. Many of these players have been stars. In fact the picture presents an all star company. The heroine is neglected by her husband and, seeking companionship, accepts the friendship of another man, who brings happiness. The offering is marked by appropriate atmosphere and settings and has been directed by Wallace Worsley.

PROGRAM READER

How many husbands do you know that neglect their wives? Perhaps their domestic problems are given the spotlight of publicity so that they become the property of their neighbors. Again there may be many neglected wives who never complain but accept their misfortune uncomplainingly. When you come to the ———— theatre next ———— you will see an interesting picture based upon a neglected wife who finds happiness in her own way. It is a picture especially written for the screen by Gertrude Atherton, the successful and popular novelist. A remarkable cast of clever players interpret the picture—a cast including Mabel Julienne Scott, Lewis S. Stone, Charles Clary, Kate Lester, R. D. MacLean and many others.

SUGGESTIONS

In this picture you have a title which should stimulate you into extra endeavor to put it over. It is a title which will arouse a deal of thought. In fact the title alone, on a big twenty-four sheet, will excite curiosity. You can exploit it far in advance. Then you have the author's name and what it means to literature, to put forth in special advertising. Tell them it is her initial contribution to the screen, and carries the same novel and interesting situations and characters as are found in her novels. Play up her name in big letters. Then tell something of the remarkable cast—the members of which are all well known and competent. Bill the picture as a dramatic offering based upon a domestic theme.

"NOBODY"
(Roland West-First National)

Good Murder Mystery Picture Evidently Based on Elwell Case

IN "Nobody" Roland West has most assuredly taken the Elwell murder mystery and solved it a la Sherlock Holmes. In plot construction Mr. West, he is the author as well as director, has done a very good job but in the production end his efforts are less praiseworthy. The picture drags in places, has many loose ends and altogether too much of Jewel Carmen, in private life Mrs. West, in close-ups and unnecessary scenes.

Miss Carmen's characterization is also rather faulty. For no apparent reason she chooses to effect a childlike manner in the early scenes that reacts on her work later when she is supposed to be a victim of aphasia, thereby destroying the effect of a contrast needed to carry out the idea of the role.

However, there is much merit in the plot and enough novelty in the way it is presented to carry the picture over with the average fan, especially since mystery stories are always favorites and nobody ought to kick at "Nobody" as entertainment. It holds interest most of the time which is more than a good many current features do.

It would seem as if a judicious cutting, especially in an entirely unnecessary gambling house scene, would improve the picture a lot. There are many titles of a "crucify the idle class" type that could be dispensed with also.

Mr. West's fictional murderer of Elwell was one of his woman victims whose mind had been disordered by his treatment of her while under the influence of unaccustomed liquor. Complications to the plot are built on a trial for murder of the wealthy clubman's ex-butler, with the husband of the wronged woman, telling the story as a member of the jury called upon to decide whether or not the butler is guilty.

From the standpoint of settings, lightings, photography, etc., "Nobody" is up to standard. The picture attempts to justify its unusual and rather unmeaning title through titles that refer to the "Smiths" of the story as social climbers, "nobodies" who went to Palm Beach on a shoe string just to be among the elect. It seems as if a good old-fashioned melodramatic name for the picture would have been a lot better. "Nobody" don't mean nothin' to nobody nohow.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Little Mrs. Smith	Jewel Carmen
John Rossmore	Wm. Davidson
Tom Smith	Kenneth Harlan
Mrs. Fallon	Florence Billings
Hedges	J. Herbert Frank
Mrs. Rossmore	Grace Studiford
Hiram Swanzey	George Fawcett
Norton Ailsworth	Lionel Pape
Rossmore's Secretary	Henry Sedley
Mrs. Van Cleek	Ida Darling
Clyde Durand	Charles Wellesley
Rossmore's Skipper	William DeGrasse
The "Grouch" Juror	Riley Hatch

Written, directed and produced by Roland West.

PRESS NOTICE—STORY

"Nobody" is the intriguing title of a new mystery melodrama directed by Roland West and distributed by First National which is scheduled to play the ———— theatre as the feature attraction ———— days beginning ————. The star of the production is Jewel Carmen playing the role of a young wife who is a victim of aphasia following a horrible experience on a yacht.

The story has a striking resemblance to the celebrated Elwell murder mystery in so far as the facts of the death of the New York clubman are known. A man is mysteriously killed and his ex-butler is indicted for the crime. A juror in the trial, however, proves that the man is innocent and explains how the murder was committed.

The picture has been elaborately produced and is enacted by a strong cast. Many pleasing scenic locations in the South have been shot as backgrounds. The offering screens in seven reels and has been voted an unusually pleasing bit of entertainment wherever shown. It is offered at the ———— as one of the best features of the year.

PROGRAM READER

The good mystery story is always welcome in motion pictures and as "Nobody" coming to the ———— for a ———— days engagement beginning ———— is one of the very best of this class of productions, it promises to be exceptionally popular.

Jewel Carmen is the star of "Nobody" and the production was written and directed by Roland West. It is presented to the public as a First National picture.

The story of "Nobody" begins with the trial of a man, formerly a butler, for the murder of his employer, a rich New York clubman. Evidently Mr. West has taken the Elwell murder mystery and solved it fictionally a la Sherlock Holmes. Anyway, the story told is an interesting and at times thrilling one and the climax is logical and well worked out.

In support of the star, Mr. West has secured a strong cast of well known players. The production is elaborate in every way. The exteriors were taken in Florida and show many beautiful tropical shots.

CATCH LINES

Do you remember the Elwell murder mystery? Confidentially this picture is alleged to be the unpublished solution of the incidents connected with this famous New York crime. Anyway, it is an absorbing and thrilling well-told photoplay that defies the wisest fan to guess its outcome.

"Nobody" is a murder mystery story presented in a new and novel way. It is alleged that the Elwell murder mystery is the basis for the feature. See how the New York clubman met his fate.

"A HEART TO LET"
(Realart)

Light and Sugary Entertainment Here

IT is an exceptionally mild and sugary photoplay which is offered in Justine Johnstone's latest release, "A Heart to Let." How it ever appealed to the sponsors as picture material is difficult to explain since it fails to carry any substance or incident. Compressed into two reels and given to the film public as a polite comedy it would probably prove far more entertaining. In the first place it takes a real comedienne to get away with the role of the poverty-stricken young aristocrat of the South who "doubles even triples in brass" as it were, because there is so much shading in it. The star is certainly attractive to look at, but she loses her naturalness in attempting to add Billie Burke or Mary Pickford touches.

The piece is not in the same class as a previous offering, "Sheltered Daughters." It is not Edward Dillon's fault that the entertainment values are missing. The story should not have been selected in the first place for it bears all the characteristics of the "weak sister" type of subject. There is evidence that those in charge realized its short-comings since much of the comedy relies upon subtitles. It is as if some expert was called in to doctor it up a trifle. The plot involves the above-mentioned heroine who takes in boarders to keep the wolf away. Comes to the old manse a young man who had visited there when a little child, and he is desirous of improving his health in general and his eyesight in particular under the gentle ministration of the kindly aunt of his memory.

This is the occasion to introduce the heroine in disguise. She puts on the old-fashioned clothes and passes herself off as the aunt to please the youth, though there is no logical reason to go to so much trouble in view of the fact that he is blind. He has brought a pal along and to fool the latter she masquerades as a maid. This is the sum and substance of the frail plot. As it happens in the movies, the youth's eyesight is restored without the usual operation and the subsequent darkroom treatment. It is then that the picture offers its one highlight. He does not let the girl know that he has recovered his sight and has a lot of fun in watching her attempt to fool him. It is a picture devoid of interest—sustaining moments, although Mr. Dillon has done the best he could under the circumstances. The picture should be played during exceptional hot weather because of its light character. It will probably please the sentimentalists.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Agatha Kent ..... Justine Johnstone
Burton Forbes ..... Harrison Ford
Zaida Kent ..... Marcia Harris
Howard Kent ..... Thomas Carr
Mrs. Studley ..... Elizabeth Garrison
Julia Studley ..... Winifred Bryson
Doolittle ..... Claude Cooper
Warren ..... James Harrison

By Harriet Loomis Smith.
Scenario by Clara Beranger.
Directed by Edward Dillon.
Photographed by George Folsey.

PRESS NOTICE—STORY

Justine Johnstone, the Realart beauty and star, who will be remembered for her clever picture, "Shattered Daughters," is coming to the ———— theatre next ———— in "A Heart To Let," a picture which is considered a worthy companion piece to the above-mentioned attraction. Like "Sheltered Daughters" it has been directed by Edward Dillon, a director who is exceptionally talented in heart interest and romantic-comedy stories.

The star portrays the role of a young, southern aristocrat who owns a large and decaying mansion, but has no money. She therefore decides to take "paying guests," and she masquerades first as an elderly woman, the supposed hostess, and also as the house-maid who waits upon the guests. The action calls for rapid changes from one role to the other, and whether as herself, the shabby young aristocrat, or the lady and the Irish maid whom she chooses to impersonate, Miss Johnstone does very effective acting. Harrison Ford is the leading man. The picture is thoroughly appealing and affords clever entertainment.

PROGRAM READER

"A Heart To Let," which comes to the ———— theatre next ———— with Justine Johnstone, the noted beauty and Realart star, is a wholesome comedy-romance of a girl who pretended to be an old lady and an Irish maid and fooled her boarders successfully—for a while. There was a reason for her masquerade. In the first place she did not want her guests to discover that she was poor, having come from an old aristocratic family. The story progresses and furnishes happy surprises. "A Heart To Let" is of the same high calibre as "Sheltered Daughters," and affords the beautiful star with a part which sets off her remarkable personality. Edward Dillon directed.

SUGGESTIONS

If you played "Sheltered Daughters" you discovered that Justine Johnstone had a picture for which she was ideally suited. You can tell them that the present vehicle is of the same high calibre, that it was directed by Edward Dillon, the man in charge of the first-mentioned offering. Bill it as a comedy-romance and which gives to Miss Johnstone a part which calls for real impersonation. You can tell them that the beautiful star sacrifices her youth—gives up her desire to be herself and plays the art of an elderly woman and also an Irish maid. Your prologue can be conventional, featuring some vocal number—or a duet—a boy and girl number, with a garden wall figuring as the background. A Benda mask dance would be appropriate.

CATCH LINES

See the famous beauty Justine Johnstone in "A Heart To Let," a picture of a girl who disguised herself as an old lady. There was a reason.

Lots of girls pretend to be younger than they are, but Agatha, a young and beautiful girl, pretended to be old and decrepit. See "A Heart To Let." There's a reason.

"THE MYSTERY ROAD"
(Paramount)

Dull and Uninteresting Society Drama

THE latest British-made Paramount picture featuring David Powell is below par from an entertainment angle. Judging from the product manufactured in the English studios, the fault must rest with the stories, since capable and experienced directors have journeyed over to the British Isles to make photoplays which would stand comparison with the American market. E. Phillips Oppenhiem, who wrote "Behind Masks" as well as "The Mystery Road," has either become a "pot-boiler" or else the subject matter of his recent stories is not adaptable to the screen. This society drama presents a deal of useless complications concerning a gay philanderer who seeks adventure and finds it by falling in and out of love.

There is an endless array of scenes which show the characters standing about, making entrances and exits, sitting down at gambling tables, indulging in teas and cabarets and what not. One sits back waiting for something to happen and nothing occurs to indicate any semblance of action or incident. The dull introduction and planting of characters proceeds to a considerable amount of posturing on the part of the players. There is no outstanding situation or climax. In fact "The Mystery Road" is much ado about nothing. The director has apparently followed the text faithfully judging from the amount of extraneous detail which is incorporated. Every little point is stressed to the limit. The players move around principally in evening dress, although there is some variation to afternoon styles. In fact the picture is more of a Dame Fashion-Beau Brummel show than it is a play.

However, unlike "Appearances" the picture does present some captivating backgrounds. English country life is reflected in scenes of charming appeal. There has been no expense spared to make the subject worth while. Which, of course, reflects upon the weak and uninspired story. The name of a popular author does not mean much in this example and "The Mystery Road" will not add to the Oppenheim reputation. There are some shots of Nice which are apparently real and these serve as a background for the latter reels. The picture lacks vigor and vitality and fails to develop one sustaining point of interest. The characters become confusing because one is never certain what the plot is all about. There does not appear to be any motive for the mysterious conduct of the three feminine figures. The players have failed to inject any color or warmth into their impersonations. Which emphasizes the tedium of the drama. But the atmosphere, settings and backgrounds—these are exceptionally fine.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Gerald Dombey ..... David Powell
Myrtle Sargot ..... Nadja Ostrovska
Christopher Went ..... Pardoe Woodman
Lady Susan Farrington ..... Mary Glynne
Vera Lypasht ..... Ruby Miller
Luigi ..... Percy Standing
Jean Sargot ..... Lewis Gilbert
Widow Dumesnel ..... Irene Tripod
Pierre Naval ..... Lionel D'Aragon
Earl of Farrington ..... Arthur Cullin
The Vagabond ..... R. Judd Green
The Priest ..... Ralph Forster

By E. Phillips Oppenheim.
Scenario by Margaret Turnbull.
Directed by Paul Powell.

PRESS NOTICE—STORY

What is considered one of the most dramatic and thrilling pictures issued by Paramount in many months, is "The Mystery Road," a British-made production featuring David Powell, a well known American screen player, which comes to the ———— theatre next ————. The story written by E. Phillips Oppenheim, the novelist, specially for Paramount, deals with a young Englishman who travels the mystery road of life without giving a thought to the end thereof until too late to retrieve his error and to discover that he who fails to cherish the love of a trusting woman, is bound to be the loser in the end.

The theme is one of uplift and throws unexpected sidelights upon the problem of present day human existence that probably will serve as a guide to many as they travel the mystery road of life. The picture develops a series of tensely dramatic scenes which are capably enacted by Mr. Powell and a clever company. Paul Powell directed.

PROGRAM READER

David Powell, the American actor, who contributed such a memorable performance in "Idols of Clay," is coming to the ———— theatre next ———— in a British-made Paramount production entitled "The Mystery Road," adapted by Margaret Turnbull from E. Phillips Oppenheim's popular story of the same name. The picture has been directed by Paul Powell and furnishes the clever star and his fine supporting company with a play which enables them to reveal their histrionic gifts at their best. The offering may be described as a tensely dramatic slice of life—a drama which carries a great uplift and teaches a lesson without once sacrificing its vital action. Remember next ————.

SUGGESTIONS

Here is a British-made Paramount production. If you have no fear of the source—that it has been made in England (a good many pictures made in Europe do not get over in some communities) then feature it in big lights. Play up Powell's name and tell that he created a memorable performance in "Idols of Clay." You can feature E. Phillips Oppenheim, too. His stories are widely read. Bill the picture as a tensely dramatic offering on a most vital subject—and play up Mary Glynne, the beautiful leading woman. For a prologue, you can feature music. Treat your copy with plenty of mystery and use all the mats and two-column cuts furnished by your nearest exchange.

He traveled through tingling adventures to find life's meaning. And found in the end ————. See David Powell in "The Mystery Road."

"MOONLIGHT AND HONEYSUCKLE"
(Realart)

Frail and Conventional and Carries No Sparkle

THE very title of this picture suggests frailness of plot and it hardly suffices to extend through five reels of polite comedy. In fact its slight thread of story would look a great deal better compressed into two or three reels. Having no substance the director has a pretty hard task keeping it moving without adding a series of repetitious details. The picture is an adaptation of George Scarborough's play of the same name in which Ruth Chatterton starred. Upon the stage the piece had a fair run though there was nothing to indicate that it provided good film material —either from a box-office angle or from the plot itself.

"Moonlight and Honeysuckle" may be classified as a pretty picture—one that caters to a sort of summer sentiment and romance. Joseph Henebery, the director, has succeeded in making it as entertaining as possible under the circumstances. However, five reels is too much to keep the spectator constantly interested. There is not enough incident, although some high lights are furnished through a few polite comedy scenes. The backgrounds compensate a good deal for the slight material since most of them are decorative and charming. In fact they are ideal for the expression of romance. The plot itself concerns a senator's daughter who puts over a love test in deciding her final choice for a husband. There are three entries for the love-stakes. To see that everything is O. K. the heroine selects her nurse as chaperon and her aunt's cabin is chosen as the background for the test.

It may be said that the obvious conclusion is anticipated—that the girl chooses the "diamond in the rough" played by Monte Blue. This role is not very conspicuous and is dominated by the figures played by William Boyd and Guy Oliver. There is one scene connected with the latter which might arouse some comment in the "why do they do it" columns in the fan magazines—a scene which shows Oliver falling into a pond and emerging with his clothes perfectly dry. In other respects the picture does not offer any errors of omission or commission aside from the big error of making screen material from an exceedingly frail idea. "Moonlight and Honeysuckle" is a sort of first cousin to "The Cinderalla Man," with none of the spontaneity of the latter. Mary Miles Minter is attractive as the heroine and plays the part in an easy, natural manner. The other members of the east play their parts in an acceptable manner.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Judith Baldwin ..... Mary Miles Minter
Tod Musgrove ..... Monte Blue
Senator Baldwin ..... Willard Louis
Hallie Baldwin ..... Grace Goodall
Congressman Hamill ..... Guy Oliver
Robert W. Courtney ..... William Boyd
Mrs. Langley ..... Mabel Van Buren

By George Scarborough.
Scenario by Barbara Kent.
Directed by Joseph Henebery.
Photographed by Faxon Dean.

PRESS NOTICE—STORY

The latest Realart picture to reach the screen at the ———— theatre next ———— is "Moonlight and Honeysuckle," adapted from George Scarborough's successful play of the same name and which stars pretty and talented Mary Miles Minter. In the original production Ruth Chatterton made a decided hit. The picture is said to be even better than the play and Miss Minter duplicates the success of her stage contemporary. The clever and popular Monte Blue appears opposite the star and other well known players are Willard Louis, Mabel Van Buren, Grace Goodall, William Boyd and Guy Oliver.

The star appears as a hoydenish miss whose "test for husbands" proves to be a boomerang. It is one of those vivaciously youthful roles in which the Realart actress is always at her best. "Moonlight and Honeysuckle" is a sure-fire comedy-drama which is chock-full of funny situations not the least of which is the heroine's attempt to manipulate two trial engagements at the same time. Joseph Henebery directed the picture, a sure enough guarantee of itos excellence.

PROGRAM READER

A rollicking comedy is coming to the ———— theatre next ———— in "Moonlight and Honeysuckle," adapted from George Scarborough's successful play in which Ruth Chatterton created a decided hit upon the stage, and which presents Mary Miles Minter, the pretty and talented Realart star. The Realart favorite is said to duplicate Miss Chatterton's fine performance in the role of the irrepressible hoyden who acts upon the wildest impulses. It is a role which might have been conceived with Miss Minter in mind so well does she fit the buoyant role. Monte Blue plays opposite the star. The picture is a breezy comedy which crackles with humor from start to finish.

SUGGESTIONS

You have a Broadway reputation to bank on here in the exploitation of this picture. It had a decided success upon the stage and Miss Ruth Chatterton scored a big hit in the role which is equally well filled by Mary Miles Minter. Play up the history of the picture and tell that George Scarborough is one of the most gifted playwrights of the stage. Tell that the picture is a rollicking comedy which crackles with funny situations and affords the pretty star a role for which she is ideally suited. Play up the title and treat your copy in a light, humorous fashion. You can put over a pretty prologue using flowers and a garden set for a background with a musical number being featured. Tell that Monte Blue appears opposite the star.

CATCH LINES

See Mary Miles Minter in "Moonlight and Honeysuckle," a picture adapted from a popular stage success.

"DANGER AHEAD"
(Universal)

Average Program Picture on a Heart Interest Theme

THIS latest Universal featuring Mary Philbin, a newcomer to the screen, and who gives promise of going far, so certain is her appeal and so engaging her style of expression, is a lively melodrama on a heart interest theme which can be played by any exhibitor as an average program offering. "Danger Ahead" presents nothing new. The characters are varied, though familiar. There are the old settlers, the wistful-eyed heroine who lives with them in a fishing village, and the summer boarders, mostly rich people. For contrast a flash is given of some wicked spot in the artistic quarter of a metropolis where a he-vamp plays the old game of attracting the innocent.

The introductory scenes are given over to planting the sympathetic interest for the heroine. The players are good types. Comes a wealthy member of society with his son, the latter responding to the unaffected charm of the little drudge who is employed in the kitchen. This romance is appealing because James Morrison in the opposite role can still put over the juvenile interest in first rate fashion. Comes to the boarding house a scheming mother and her marriageable daughter—two characters not entirely convincing. It is their plan to capture the young man for the matrimonial stakes. Meanwhile the touch of pathos is beginning to be felt because of the heroine's disillusionment over the turn of events—the ensnaring of her ideal by the mercenary visitor. There is some humor in the scene which shows the flirtatious mother endeavoring to capture the father. Her tactics are those of the silly school girl.

The picture builds quite consistently up to this point after which a touch of melodrama is added to give it substance—a touch which is more fiction than the truth. However, it serves in giving balance to the story. The lounge lizard comes to the village and plays his patient game and is rewarded when he makes the girl believe that he saved her life in a railroad accident. This scene carries a mild thrill, though the train was far enough away for the engineer to slacken speed before hitting the buggy. The adventurer takes the girl on a cruise and a fog develops which causes their boat to be capsized when a freighter strikes it. This scene is well tinted and may be called the big punch. They are rescued and taken to the city. Here a note of wild melodrama creeps in when the villain attempts to dishonor the girl. It is rather crudely developed. The heroine picks up the telephone receiver at the exact time that her frantic lover is trying to get the studio. So he comes to the rescue. There is a humorous twist when a jealous admirer of the adventurer gives him a Dempsey punishment for betraying his love. The picture is adequately staged and directed—*Laurence Reid.*

THE CAST

Tressie Harlow ..... Mary Philbin
Norman Minot ..... James Morrison
Robert Kitteridge ..... Jack Mower
Deborah Harlow ..... Minna Ferry Redman
Nate Harlow ..... George Bunny
Mr. Minot ..... George B. Williams
Dolly Demere ..... Jane Starr
Mrs. Della Mayhew ..... Emily Rait
Dora Mayhew ..... Helene Caverly

PROGRAM READER

The picture you have been waiting for has at last arrived. It's a Universal by the name of "Danger Ahead" and tells one of those simple, homey tales that always interest and bring back to our memories the things that are strongest and foremost.

Tessie Harlow, a girl of seventeen, lives with her aunt Deborah and her uncle Nate in a little fishing village. The family has met with reverses and they are obliged to take boarders. Mrs. Minot and her son, the first of the boarders, arrive and Norman Minot brings into Tessie's life the first happiness she has ever known. She falls quite in love with the boy, and he finds her quite amusing in her childish way.

Mrs. Mayhew and her daughter, Dora, also take rooms at the Harlow home. Mrs. Mayhew is a woman of the "newly rich" type and is constantly scheming to get herself and her daughter into society. She has come to the boarding house with the express purpose of making a match between her daughter and Norman Minot.

Bob Kitteridge, an artist and acquaintance of Minot's, rents a cottage in the village. He looks with desirous eyes upon Tessie and manages to meet her frequently. Quite a little friendship develops between the two.

As the story develops it grips the heart strings as the spectator sees these two young men struggle for the hand of the young girl.

PRESS NOTICE—STORY

Universal's latest feature, "Danger Ahead," will be the attraction at the ———— theatre on ———— of next week.

It is a picture that will attract those who love the simple tale with its thrills ever cropping out to arouse the heart throb or its dramatic moments serving as a balance for its ever interesting love tale.

Tessie Harlow, a girl of seventeen, lives with her aunt Deborah and her uncle Nate in a little fishing village. The aunt is a sour, crabbed woman and nothing either Nate or Tessie can do pleases her. The family has met with reverses and they are obliged to take boarders. Mrs. Minot and her son, the first of the boarders, arrive; and Norman Minot brings into Tessie's life the first happiness she has ever known. She falls quite in love with the boy, and he finds her quite amusing in her childish way.

Mrs. Mayhew and her daughter Dora also take rooms at the Barlow home. Mrs. Mayhew is a woman of the newly rich type and is constantly scheming to get herself and her daughter into society. She has come to the boarding house with the express purnose of making a match if possible between her daughter and Norman Minot. By Mrs. Mayhew's contrivance, Norman Minot and Dora are thrown much together. Believing that Norman has fallen in love with the other girl, Tessie avoids him and grieves her little heart out.

"LIFE'S DARN FUNNY"
(Metro)

Fairly Good Entertainment Here

VIOLA DANA as star and Gareth Hughes in the opposite role, keep this picture entertaining most of the way because they have such a sure grasp upon the art of correct impersonation. These players will be remembered for their fine performances in "A Chorus Girl's Romance," a picture which still stands out as one of the brightest in a season or three. In "Life's Darn Funny" they have a story which, while obvious and quite movieish, carries enough substance, high lights and incident to satisfy seven out of ten patrons. True it develops an arbitrary conclusion as if the director hastened the scenes to release it on schedule.

There is much which is left out. For instance, the two leading characters have been living under false pretenses. They have taken a studio vacated by a rich friend of the heroine and being without funds have opened charge accounts in her name. A collection agency has been put on the track to recover the goods, which violates logic since the woman of the studio would certainly have her accounts investigated by the store because of being a good customer. A telegram informs them that she is expected back, but nothing comes of it. So the spectator must jump at conclusions and accept the fact that she straightened out the difficulties and recovered her own goods. The two sweethearts have been liable to arrest with their daring escapade.

The plot revolves around finding one's destiny. The hero is a gifted artist who has a knack for designing milady's wardrobe. When the talented violinist, played by Miss Dana, realizes that her costume has made a bigger hit than her concert work, she enters partnership with the youth and they open a tailoring and dressmaking establishment. Both have been living in a cheap tenement. The early scenes present the usual incidental conflict between the landlady and the poor tenants—with some fair touches emphasized in bringing forth the heroine's volatile nature. The expensive Strad is pawned to pay some of the debts, and the young lovers are up against it for fair until a typical movie rescue is established—a rescue which features a bewhiskered Russian nobleman who buys the youth's paintings, orders a dress for his daughter and puts them on their feet financially. The picture is really single-track in character and revolves around the two lovers for most of its action. Some of the incident is far-fetched and quite removed from realities, yet it carries enough sparkle, charm and sentiment to please the majority of patrons. While the star does well in her role, her forte is really zippy comedy romances in which she can display her pep and personality.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Zoe Roberts ..... Viola Dana
Clay Warwick ..... Gareth Hughes
Miss Dellaroc ..... Eva Gordon
Gwendolyn Miles ..... Kathleen O'Connor
Prince Karamazov ..... Mark Fenton

By Christine Jope Slade.
Scenario by Molly Parro and Arthur D. Ripley.
Directed by Dallas M. Fitzgerald.
Photographed by John Arnold.

PRESS NOTICE—STORY

One more evidence of Viola Dana's versatility is found in her newest picture which comes to the ———— theatre next ———— and ————. It is entitled "Life's Darn Funny," and is adapted from a popular magazine story. The petite Viola is seen for the first time as a violinist who, falling in love with an artist, finds a unique method of furthering his interests. Incidentally, Miss Dana offers her admirers another evidence of her rare taste in wearing apparel in her new production.

As the story develops the world refuses to participate in the young violinist's kindly interest. Then, by chance, his feminine sponsor discovers that he possesses a genius for the designing of gowns. How this gift is used by little Zoe, the part enacted by Miss Dana, to bring success to the pair, is a story that permits the gifted Viola to use all of her unquestioned ability as a delineator of girlish roles. Gareth Hughes, who has furnished the screen with some exceptional interpretations plays opposite the star. Dallas M. Fitzgerald directed.

PROGRAM READER

"Life's Darn Funny" is the expressive title of the comedy-drama in which petite Viola Dana is starring and which comes to the ———— theatre next ———— and ————. The screen production is an adaptation of a popular magazine story and affords the versatile star with a role in which she demonstrates her histrionic gifts at their best. Playing opposite is the talented Gareth Hughes, who has created several fine characters on the screen. The star enacts the part of a young violinist who after many trials and tribulations, sacrifices her ambitions to attain success in order to find happiness in another way. It is a bright and fascinating picture and is certain to interest every type of patron.

SUGGESTIONS

You can tell them that Viola Dana has a picture which shows her wonderful versatility. Tell that she has had several unique roles in the past and the role impersonated here is unduly colorful and picturesque. Tell them that the picture is of the same high calibre as "The Chorus Girl's Romance," and shows that the star is talented in other ways besides expressing her gift at toe-dancing. Emphasize the title in all your copy and feature the star and her leading man, Gareth Hughes, who will be remembered for his many fine performances. Play up the picture as a most interesting little comedy-drama. Use a musical prologue, featuring a girl violinist.

CATCH LINES

She sacrificed a career upon the musical stage to find happiness in another way. What was it? See Viola Dana, the petite and versatile Metro star, in "Life's Darn Funny."

"Falling for Fanny"—"Oh, Buddy"
(Two Two-Reel Christie Comedies)

THERE is no question that Christie is batting a high average with its output of late. Certainly there will be few who fail to testify to the merits of "Falling for Fanny," which in the writer's opinion is the cleverest Christie ever released. There is a real farcical idea here which is mighty close to the truth, and it scintillates with exceptionally amusing satire and humor. There is not a weak spot visible. The acting, direction and technical details being in perfect order. The idea concerns a timid young man who, despairing of ever having a romance, seeks advice from his best friend. The latter tells him to follow the same plan as he used to—flirt with the first pretty girl, follow her home and work fast. The clever twist arrives when the begoggled hero (Eddie Barry plays the figure, giving his best performance without once stepping out of character and resembles Ed Wynn in his disguise) follows the wife of his friend without knowing her identity. She has him arrested for his mad attempt to flirt. In fact he is arrested three different times.

Helen Darling is the wife in question and she calls a "cop" on the street, sends for one at the entrance to her home, and finally she encounters her determined Nemesis in her husband's office. Eddie is quite resigned after the third arrest and plays solitaire in the cell as if unwilling to have his freedom. The friend bails him out after each arrest. Eventually the complications are scattered and the forlorn Romeo is invited to court the sister. This comedy is unusually rich in humor, moves with splendid tempo, and carries real, live electric sparks.

William Beaudine directed the piece as well as "Oh, Buddy!" which is a "take-off" on the efforts of a war hero to get a job so as to be near a pretty girl who vamped him selling doughouts back of the line. She presides over an employment bureau, although she is a society girl. The ex-dough-boy gets a job as butler in her home and has a lot of fun with some former officers before he is recognized by his father, one of the guests. This is an original idea, and worked out with plenty of comedy situation and incident. There is no repetition of scenes, the action speeding from one amusing gag to another. The titles in both comedies are zippy and to the point. Neal Burns and Vera Steadman are the featured players.—*LAURENCE REID.*

"What a Whopper"
("Snub" Pollard-Pathe)

"SNUB" POLLARD hasn't quite as much to do in this one reeler as he has in his former releases but it doesn't matter for the story is one that will interest once it gets started.

It has many amusing moments and develops gradually until it explodes with a bang, which means that the plot is carefully concealed until the opportune time, when a surprise is sprung.

In "What a Whopper," Pollard is a fisherman and his friend a hunter. Neither seems to have any luck and they hie themselves to a game market where "Snub" buys a good sized fish and his friend a duck. A rather funny piece of business is introduced here when "Snub" refuses to take the fish from the salesman's hands but stands at a distance and asks him to throw it. "Snub" catches the fish and then announces "now you can't say I didn't catch it."

When the two "sportsmen" arrive at their homes and tell the wonderful tales of their prowesses to their wives, a flashback being brought into play, they are confounded by the fact that their stories do not run true.

Thus when "Snub" finishes his tale about the wonderful fish he has caught and then finishes up by producing a duck, the result may be imagined. His friend finds himself in the same predicament. An amusing comedy with a few good laughs.—*FRANK LEONARD.*

"Love's Outcast"
(Two-Reel Mack Sennett Comedy Starring Ben Turpin—Released by Associated Producers)

"LOVE'S OUTCAST" presents the handsome Ben Turpin as the defendant in a suit for divorce and the testimony of the various witnesses is illustrated by fade outs showing what they relate on the stand.

The picture is an undeniably funny two reels of nonsense in which the action and titles about split even. All the Sennett fun-makers are present or accounted for. While the production is slap-stick there is nothing vulgar about it and taken as a whole it ranks with the best of the day. —*J. S. DICKERSON.*

"The Spirit Wrestlers"
(Kineto Review)

THIS picture introduced the reviewer to a group of people known as Russian Doukhobars. It seems that these Doukhobars were a kind of Russian Pilgrim Fathers who have not as yet become quite as famous. They are religious fugitives who live in British Columbia. Their religion prohibits them from killing anyone or anything—even an animal. As a result, they live by their farming. The reel shows scenes of their village, and some of the most unusual characters. It can hardly be said to be of universal interest.—*LAURENCE REID.*

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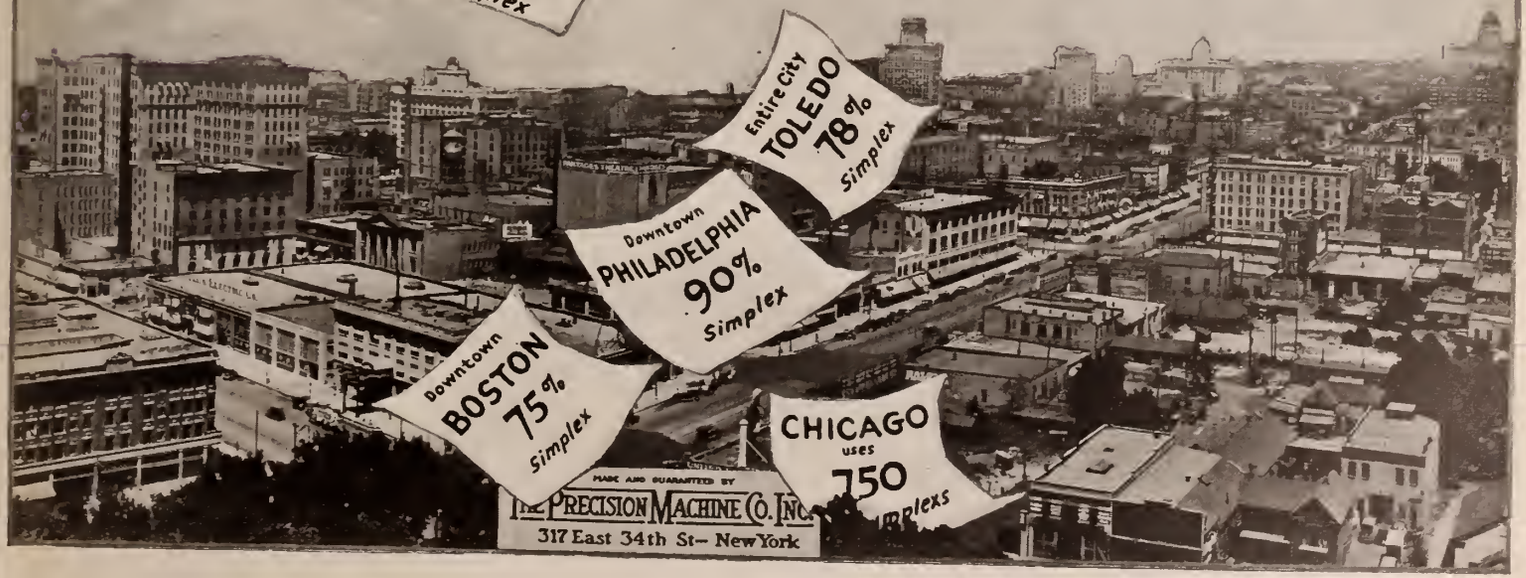

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TOLEDO
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PHILADELPHIA
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The careful and discriminating business man safeguards his investments; he ascertains facts establishing the standing and character of the company or individual whose proposition he entertains.

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The reputation of ***Rothacker Prints*** is founded upon our known ability and intention to consistently uphold our standard of superior quality, properly priced and satisfactorily served.

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Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons— Come and see them.

Founded 1910
by
Watterson R. Rothacker

AUGUST 13, 1921

Motion Picture News

Reg. U. S. Patent Office

Business Is Picking Up

¶ The tide has turned—closed houses are opening up—very shortly the Fall amusement season, backed by better business conditions, will be in full swing.

¶ *Now—right now*—advertising is the best, truest bet. Does any business man need to be told that? Motion Picture News has so superior a circulation (by actual figures) and so much greater force (by common knowledge) that—

The News Alone Covers The Field

VOL. XXIV No. 8

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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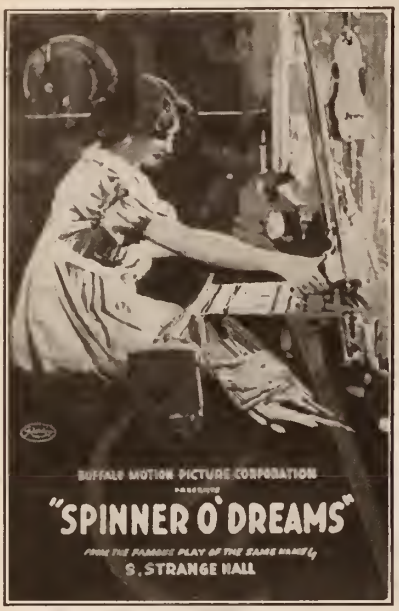


AS a spoken play "The Spinner of Dreams" was a great success. As a photo-play it is destined to have an even greater success, for not only is all of the charm of the original play retained,—for good measure RITCHEY posters have been added! The one, three and six sheet from the set are reproduced above.

It is the first of a series of eight features to be released by the BUFFALO MOTION PICTURE CORP. and every one of them will carry RITCHEY posters.

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey

4TH
ANNUAL
Paramount
WEEK
SEPTEMBER 1921
SUN MON TUE WED THU FRI SAT
1 2 3
4 5 6 7 8 9 10
Time's Getting Short
LAST year lots of exhibitors waited till the last moment —and got left. There weren't enough prints to take care of all the bookings.
Every preparation has been made this time to take care of all comers, but at the rate bookings are going it looks as though the exchanges would be cleaned out again.
No need to tell you what Paramount Week means to your theatre. You know it will swat the slump.
Here's What We Do For You:
FREE ADVERTISING
Newspaper advertising, naming your theatre, in 1100 towns. One double spread and one single page in The Saturday Evening Post.
FREE BANNER
FREE ONE-SHEET
FREE HERALDS
FREE CUTS
FREE SLIDE
FREE MONEY-SHEET
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
THEATRE
PARAMOUNT WEEK

Jesse L. Lasky presents

CECIL B.

DeMILLE'S

PRODUCTION

"The Affairs of Anatol"

BY JEANIE MACPHERSON

Suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker

With an all star cast including—

Wallace Reid
Gloria Swanson
Elliott Dexter
Bebe Daniels
Monte Blue
Wanda Hawley
Theodore Roberts
Agnes Ayres
Theodore Kosloff
Polly Moran
Raymond Hatton
Julia Faye

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky presents

CECIL B.
DeMILLE'S
PRODUCTION

"The Affairs of Anatol"

By Jeanie Macpherson

ALL your life you've *heard* of all star casts.

In "The Affairs of Anatol" you'll *see* one.

This picture marks a new era in motion picture history. It is a step forward as significant as was the making of the first five-reeler.

It will mark a new era of prosperity for your theatre, too.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

The verdict

Distinctive and Worth While —

"'Mother O'Mine' is distinctive and worth while for several pleasant reasons. It is a melodrama, produced with fine dramatic insight. It runs a direct tale, happily minus the usual meanderings of films. It has a splendid cast of players in roles always human. It has been produced and photographed with rare charm. There is wide variety in the story's background."

NEW YORK AMERICAN.

Sure to Please You Anyway —

"Here's a picture that's bound to prove popular because of the sheer lovableness of everybody in the cast. If you like tears and dramatics 'Mother O'Mine' will please. Chances are it will whether you do or not."

CHICAGO TRIBUNE.

One of the Season's Best —

"'Mother O'Mine' is fully entitled to be called one of the season's best photoplays. There seems to be nothing in this production that would prevent one from calling it a good picture, for it offers an interesting story, it has been skillfully directed, the photography is excellent and the all star cast gives a remarkably fine performance. The picture contains suspense, excitement, love, action and pathos."

ST. LOUIS GLOBE-DEMOCRAT.

Adds to Ince's Reputation —

"'Mother O'Mine' is the second important work Ince has done for Associated Producers, whose stock goes up with each picture that comes from his studio. 'Lying Lips' put the seal of fineness on his work and 'Mother O'Mine' carries it further in popular and artistic appeal."

SAN FRANCISCO NEWS.

Made for Critical Audiences —

"With maternal devotion as the theme and a cleverly involved melodramatic plot as its moving factor, Thomas H. Ince has woven with characteristic skill in his latest production, 'Mother O'Mine,' a motion picture fabric that should stand the wear and tear of the most exacting and critical screen audiences. Adding materially to its excellence and strength, are five strikingly contrasted characterizations, intelligently interpreted."

SAN FRANCISCO BULLETIN.

Brief Film Masterpiece —

"On the principle that the simplest things in life are the most intrinsically dramatic and the most powerful, Thomas Ince has produced a brief film masterpiece in 'Mother O'Mine.' He has used a theme that is not new to the screen; but he and his uncommonly capable cast have given it a convincing realism and a sincerity that few similar efforts have touched."

SAN FRANCISCO CHRONICLE.

Thomas H. Ince's

MOTHER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

of the press

Thrills and Plenty of Them —

"The plot is full of compelling action, thrilling suspense and dramatic situations. Worked out to a fine detail are the scenes and the character work on the part of the Ince cast is exceptionally good. The climax of the picture, which depicts a race with death, is one of the most exciting ever shown on the screen. It keeps the audience on the edge of the seats with suspense. The producer believes in the theory that the public wants action, and he has supplied an abundant amount of it in his latest photodrama."

ATLANTA JOURNAL.

Quickens Blood Pressure —

"There is a tremendous thrill and tug to the latter episodes of the story and a sweeping on of interest and action that is really amazing. It is the type of film that should have a gallery. If you like quickening of your blood pressure to a near bursting state, you will admit the last two reels of the picture to be quite remarkable examples of dramatic suspense and climax."

NEW YORK JOURNAL.

Picture to be Proud of —

"Thomas H. Ince has woven his materials for 'Mother O'Mine' into a powerful drama of strikingly contrasted characterizations intelligently interpreted. It is a picture the Associated Producers may well be proud to exhibit."

SAN FRANCISCO CALL.

Fairly Has Audience Standing —

"Thomas H. Ince has turned out a picture called 'Mother O'Mine' that for sheer play on the human emotions does more in an hour's time than probably has ever before been accomplished since the invention of the cinema. Dramatic situation follows dramatic situation until a climax is reached with as desperate a race with death in as sublime a thunder storm as the camera ever ground upon. The race fairly has the audience standing. Its story is as grippingly told by the pictures as Dickens told of the pursuit of 'Lady Dedlock,' which is about the final word in graphic description."

ATLANTA CONSTITUTION.

Great Even for Ince —

"The picture unfolds as a thrilling, rapidly moving tale with enough action to keep your eyes wide open every minute and enough heart-tugs to send tears to the same eyes. Seldom has an audience been held as thoroughly wrapped up in a story. The picture is shown for the rest of the week; unfortunately a longer engagement is not available. More intensely dramatic situations have been provided than one would expect even from Tom Ince—two stirring fights, a race with death, the suspense of the death cell and the horror of the death chamber. The picture is worth a visit."

ATLANTA GEORGIAN.

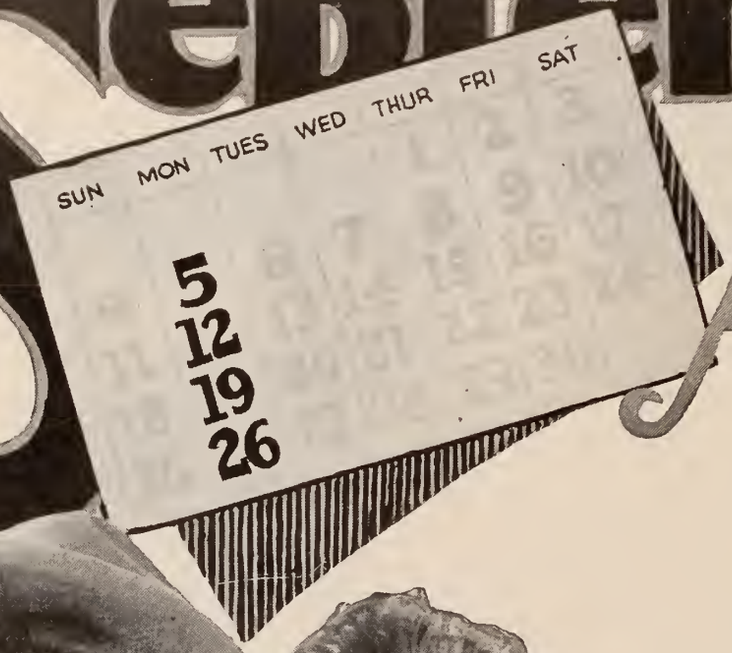
Smashing Drama

O' MINE"

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

September Special Attractions



FRANK MAYO
IN
"The Shark Master"
DIRECTED BY FRED GRANVILLE

MARIE PREVOST
IN
"Moonlight Follies"
DIRECTED BY KING BAGGOT

HOOT GIBSON
IN
"Action"
DIRECTED BY JACK FORD

GLADYS WALTON
IN
"The Rowdy"
DIRECTED BY DAVID KIRKLAND

UNIVERSAL

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

LEWIS J. SELZNICK

Presents

ELAINE HAMMERSTEIN

IN

"REMORSELESS LOVE"

A RALPH INCE PRODUCTION

Story by Mary Lanier Magruder

A Splendidly Produced Photoplay
Rich in "Satisfying" Qualities

Fighting-
against tremendous odds
for business success
Fighting-
for the happiness of
those he loved

SELZNICK
REG U.S. PAT. OFF.
PICTURES

LEWIS J. SELZNICK
presents

CONWAY TEARLE

IN

ALBERT PAYSON TERHUNE'S

"The Fighter"

DIRECTED BY HENRY KOLKER

FOUR OF A KIND

A Winning Hand for Independent Exhibitors

September Releases

In view of September being Independence Month we are releasing these four splendid pictures

R-C PICTURES

SESSUE HAYAKAWA

"Where Lights Are Low"

A gripping drama of love in a palace garden and in Chinatown's mysterious caverns—Love that gave a prince power to fight for peace and happiness.

Directed by Colin Campbell.

Released Sept. 4

PAULINE FREDERICK

"The Sting of the Lash"

The hissing lash fell over his quivering shoulders and it made a man of him! The strangest love-story ever told on the screen, by the queen of drama.

Directed by Henry King.

Released Sept. 11

WALSH-FIELDING PRODUCTION

"Shams of Society"

Behind Society's glitter is the sordid poverty of wives of rich husbands. A strange drama of life with tragedy lurking near—and an amazing climax.

Directed by Thomas B. Walsh.

Released Sept. 18

A GASNIER PRODUCTION

"A Wife's Awakening"

He would have made his wife a cat's-paw for his shady deals—but her eyes were opened in time to see his crooked soul in all its petty cowardice.

Directed by Gasnier

Released September 25

R-C Pictures Corporation

723 Seventh Avenue

New York City

GET OFF TO A FLYING START

for

A SEASON'S BIG PROFITS

FOX WEEK

is the impetus that will drive your bank balance skyward from the "jump-off". Stalk prosperity on its own stamping ground by booking Fox Pictures solid for the week of

SEPTEMBER 11th to 17th

Seven days of perfect entertainment will get your patrons, and a good many of the other fellow's patrons, into *your* theatre-going habit. As a showman you know what habit means. Book now for Fox Week and get the people of your community into the *good habit* of coming to *your* theatre. Fox Week is opportunity knocking at your door. Open it up and let him in.

Second Series A New Series

MERMAID COMEDIES

LLOYD "HAM" HAMILTON *in* "Robinson Crusoe Ltd."

ROBINSON CRUSOE Ltd. is an auspicious beginning for the second series of MERMAID COMEDIES to be produced by Hamilton-White, featuring LLOYD "HAM" HAMILTON.

It presents something new in comedy. It gets away from the old, worn comedy tricks. Under the able direction of JACK WHITE, ROBINSON CRUSOE Ltd. presents to lovers of film comedy original and clever comedy mechanics. Critics who have seen this first comedy of the NEW MERMAID SERIES have pronounced it "something new."

MOVING PICTURE WORLD says "In this Mermaid Comedy Hamilton does some of the best work of his career. It is a ***screaming burlesque*** on the story of Robinson Crusoe, and is ***filled with laughable situations.***"

BOOK THE ENTIRE NEW SERIES NOW!

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

GOLDWYN
presents

The

Also
Reserve
Oct. 2nd
for
"Dangerous
Curve
Ahead"

27 Million Goldwyn Readers

Nation-wide showing

A REGINALD BARKER PRODUCTION

Old Nest

RUPERT HUGHES'

Heart-gripping Story of Home

With the greatest star cast ever assembled

Directed by

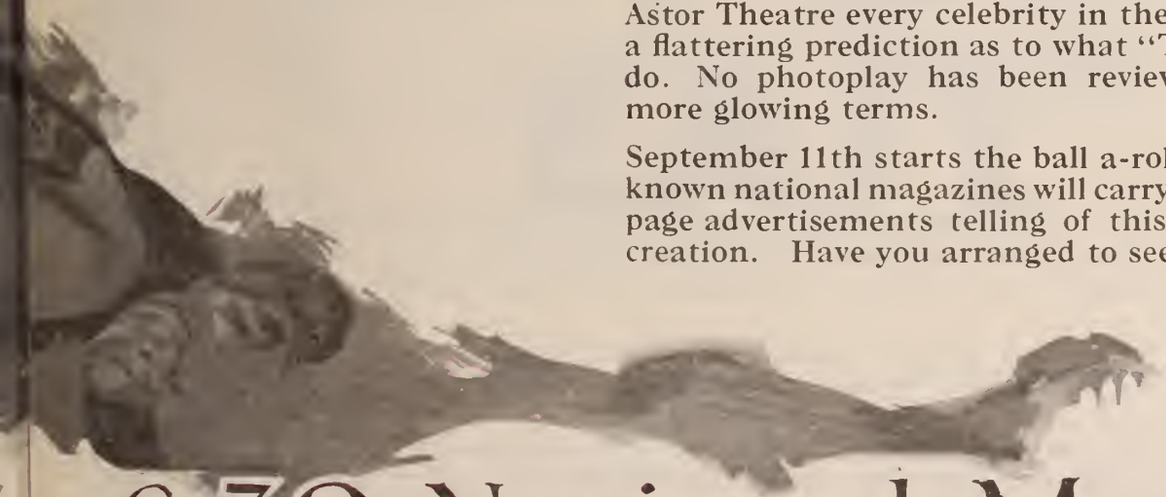
REGINALD BARKER

A GOLDWYN PICTURE

NEVER before has the screen touched with such beauty and such dramatic force a subject which finds an echo in the lives of every one of us. It is a masterpiece of a new type—a presentation of life as it really is, with its moments of great joy and flashes of exquisite pain.

One of the most heart-gripping dramatic tales ever presented. During its successful top-price run at the Astor Theatre every celebrity in the film world made a flattering prediction as to what "The Old Nest" will do. No photoplay has been reviewed by critics in more glowing terms.

September 11th starts the ball a-rolling. Thirty well-known national magazines will carry single and double page advertisements telling of this wonderful screen creation. Have you arranged to see the picture?



of 30 National Magazines

starting Sept. 11th

This Announcement is Telegraphed from California

A Bigger, More Human Heart-Story Than "HUMORESQUE"

LOS ANGELES, August 1.—D. S. Perrin, General Manager:—Please tell the Exhibitors of the country through our Managers and Salesmen and through the national and regional trade journals that the

Lois Weber Production

THE BLOT

is, in our belief, the most appealing and human story of America's plain people ever made by any director. It makes you swallow your Adam's apple. It is close to the ground; close to the hearts of the masses. It is romance. It is a story of pride and love; a story of loyalty and sacrifice; a story enacted in the homes of sixty millions of the 105 millions of American people. It tells a bigger, more human heart-story than "Humoresque."

Please tell the Exhibitors it will be in all of our branches August 10, available for pre-releases August 21 and released nationally as the first great production with which we open our career as the industry's one genuinely independent distributing company.

There isn't today a director who has the command over pathos that "The Blot" reveals. It is the finest thing Lois Weber has ever done. Only once before in six years have I said the equivalent of this about a picture. The other one grossed over $500,000. "The Blot" will exceed that record, based on its worth and its power. F. B. WARREN.

F. B. WARREN CORPORATION
1540 Broadway New York City

UNITED ARTISTS CORPORATION

announces the immediate release of

D.W. GRIFFITH'S

masterpiece

"WAY DOWN EAST"

Booking now at all

UNITED ARTISTS CORPORATION

offices

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Tex Rickard's Official Fight Pictures

DEMPSEY

VS.

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Battle of the Century

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URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

"AS ENTERTAINING AS THE FEATURE"

URBAN POPULAR CLASSICS

Time and again one reads comments about them like this:

> "Fully as entertaining as the feature itself."

The quotation is from the Cleveland, O. "Plain Dealer" of July 25; the reference is to a CHARLES URBAN MOVIE CHAT; the theatre is Loew's Park and Mall.

MOVIE CHATS AND KINETO REVIEWS have quality and substance, intelligently edited. That is why theatre patrons like to see them regularly.

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — C. Urban PRESIDENT. — New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

The Greatest American Motion Picture Epic

"THE SPIRIT OF '76"

ANNOUNCEMENT

This Attraction will be booked exclusively as Road Show. Playing only the Best Theatres at Advanced Prices.

Booking Arrangements Now Being Made

Communicate

ALL AMERICAN PRODUCTIONS, Inc.
20 West 45th Street - - New York City

"THE SON OF WALLINGFORD"
WITH AN ALL STAR CAST
Written and Directed by
Mr. and Mrs. George Randolph Chester
Authors of "Get Rich Quick Wallingford"
VITAGRAPH
ALBERT E. SMITH President

First Vitagraph 24-sheet poster on "The Son of Wallingford"

Set of three 30x40 oil paintings on "The Son of Wallingford" for lobby display

ALBERT E. SMITH PRESENTS
"THE SON OF WALLINGFORD"
WITH AN ALL STAR CAST
WRITTEN AND DIRECTED BY MR. AND MRS. GEORGE RANDOLPH CHESTER
AUTHORS OF "GET RICH QUICK WALLINGFORD"
VITAGRAPH

Second Vitagraph 24-sheet poster on "The Son of Wallingford"

"I Take the Occasion of Independence Month to Announce the Establishment of the

HODKINSON BACKBONE SERVICE CONTRACT"

Wm. W. Hodkinson.

A Statement by Mr. Hodkinson

"I would be failing in what I conceive to be my duty to the Exhibitors of America, if I permitted Independence Month to pass without sending some message to the motion picture theatre owners of the country — a message not only urging their observance of the *spirit* of Independence, but a helpful message, in that it opens the way to a ready acceptance of the *principle* of self-selection.

"To Independence Month, I owe the inspiration for one of the most important announcements I have ever made affecting the distribution of independent pictures. I refer to the establishment of a new service plan which I have perfected, to be known as the

Hodkinson Backbone Service Contract

Merit-Tested Productions

"This BACKBONE SERVICE CONTRACT has been developed to meet the urgent needs of the Exhibitor for a steady, dependable supply of merit-tested features. He needs these features more today than ever before in the history of the industry. Only by giving his audiences *better* pictures and doing it *consistently,* can the Exhibitor stem the tide *now flowing away from his theatre!*

Two Big Features Every Month

"Beginning in September (Independence Month) the Hodkinson Corporation will release an average of two pictures a month. Exhibitors who sign a BACKBONE SERVICE CONTRACT will thus be assured, whatever the source of their ordinary supply, of a big feature, measuring up to the highest Hodkinson standard of quality, every fortnight.

Exhibitors' Business Insurance

"I offer the BACKBONE SERVICE as the Exhibitors' *business insurance*, and I will include in it only such features as my fourteen years' experience as Exhibitor and Distributor justifies me in accepting as box-office winners from every standpoint of public appeal."

Wm. W. Hodkinson.

"I Believe These Fifteen Productions Represent the Highest Type of Motion Picture Features Now Available for the Exhibitors of America"

Wm. W. Hodkinson.

Available for early release, as units of the

Hodkinson Backbone Service

are the fifteen features listed on this page. Every one of these pictures is a Hodkinson-tested feature, independently produced and sold on a merit basis.

They are the very type of productions which even the Producer-Controlled Theatre has been glad to go out and buy in the open market, because of the rapidly failing supply of worthwhile features made under the present factory system.

With a steady supply of first-grade pictures of this scope and pulling-power, the Exhibitor may enter upon his new season's bookings with full confidence that his feature requirements are assured on the only equitable basis possible, the basis of merit-selection.

Ask the nearest Hodkinson Representative to explain the BACKBONE SERVICE CONTRACT in detail.

Hodkinson Pictures

Benjamin B. Hampton Productions

A CERTAIN RICH MAN—From William Allen White's powerful story of American life, featuring Robert McKim, Claire Adams and Carl Gantvoort.

MAN OF THE FOREST—A Zane Grey Picture with all star cast including Robert McKim, Claire Adams and Carl Gantvoort.

HEART'S HAVEN—Robert McKim, Claire Adams and Carl Gantvoort are the featured players. From Clara Louise Burnham's human interest story.

MYSTERIOUS RIDER—A Zane Grey Picture with Robert McKim, Claire Adams and Carl Gantvoort.

THE GREY DAWN—From Stewart Edward White's Saturday Evening Post story of California in the early days. Robert McKim, Claire Adams and Carl Gantvoort are featured.

Irvin V. Willat Productions

FACE OF THE WORLD—From the story by Johan Bojer, the greatest of modern European writers, featuring Barbara Bedford and Edward Hearn.

FIFTY CANDLES—Taken from the Saturday Evening Post story of love and mystery by Earl Derr Biggers, featuring Miss Majorie Daw.

Rockett Brothers Productions

KEEPING UP WITH LIZZIE—From Irving Bacheller's story of small town American life. Enid Bennett is featured.

Hugo Ballin Productions

THE JOURNEY'S END—The first serious drama to be made without a single sub-title. Mabel Ballin and Wyndham Standing are the featured players.

JANE EYRE—From the world famous story by Charlotte Bronte, featuring Norman Trevor and Mabel Ballin.

Ward Lascelle Productions

RIP VAN WINKLE—From the Joseph Jefferson version of this famous story, featuring his son, Thomas Jefferson.

Dial Film Productions

THE LIGHT IN THE CLEARING—Irving Bacheller's story pictured by T. Hays Hunter, of "Earthbound" and "Desert Gold" fame.

Renco Film Productions

LAVENDER AND OLD LACE—From Myrtle Reed's famous story, featuring Marguerite Snow, Seena Owen and Louis Bennison.

Hol-Tre Productions

FRENCH HEELS—Featuring Irene Castle, Charles Gerard and Ward Crane.

Winnipeg Productions

GOD'S CRUCIBLE—Presented by Ernest Shipman from Ralph Connor's story, "The Foreigner," featuring Wilton Lackaye and Gaston Glass.

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE, NEW YORK

Released thru PATHE Exchange, Inc.

Foreign Distributor
William M. Vogel
130 West 46th Street, New York

Canadian Distributors
Famous Players Film Service, Ltd.
Head Office, Toronto, Ont.

Next to the Bible—what is the best known book in the world?

That's the book her story is from.

FIRST NATIONAL PICTURES

Within 3 months she will be the most talked of figure of the screen.

She's coming in a *masterpiece!* Sure!

Motion Picture News

VOL. XXIV AUGUST 13, 1921 No. VIII

Where's the Slump?

WE print, in this issue, the complete internal revenue receipts—November 1917 to June 1921—(1) from "admissions to theatres and other places of Amusement" and (2) from motion picture films, negative and positive" under provision of the revenue acts of 1917 and 1918.

These are the government war taxes.

The admission Tax is 10%. The film tax is 5% on rental moneys *collected* — by the distributor.

The figures which we give by months and the totals by years, will merit the close study of exhibitors, producers and distributors. They furnish, in fact, the only barometer we have of trade conditions past and present.

In particular they throw some light upon our so called business slump which was supposed to have set in last winter and just recently passed its low mark.

The Admission Tax figures, DO NOT, as frequently indicated in the trade press, refer only to picture theatres.

Picture Theatres furnish the bulk of this revenue (probably upwards of 75%) but this is a general amusement tax applying also to legitimate and vaudeville theatres, baseball, racing and sports in general, roof gardens, cabarets, carnivals, etc.

The figures are therefore indefinite so far as judging picture theatre receipts are concerned. For instance, baseball cuts a considerable figure during the summer months. This present season, we are told, is an exceptionally good one. Again, during the war, baseball was off, especially with the minor leagues.

And, in a general way, those who go over these figures thoughtfully will find other influences from other quarters.

But at least, when the gross figures are compared, year by year, they must indicate volume of business done and as such they are significant.

The five per cent film tax IS definite, however. It relates only to the film business. It is collected ONLY on rental moneys PAID by the exhibitor to the distributor, and consequently, it is a definite marked index.

Now, let us see, what the figures say.

The admission revenues, by the year are as follows:

1918	$47,150,652.48
1919	85,686,170.66
1920	86,889,075.58
1921 (first five months)	37,355,411.88

Note that the receipts for the first five months of this year, January 1st to June 1st—average nearly seven and a half million dollars which, if business were to keep up at this rate, would make the total for 1921 nearly ninety million dollars, or ever ten millions more than the banner years of 1919 and 1920.

Of course business hasn't kept up. The early hot weather ushered in a slump in June and today nearly 30% of the picture theatres of the country are closed. The new government tax reports will tell the situation.

But on the other hand, where is the widely heralded slump of last winter and spring, when production all but ceased, and there were alarming reports of declining theatre patronage here and there.

The figures don't indicate it. On the contrary the first five months of the year are ahead of those of 1920, and away ahead of those of 1919. Certainly no other amusement field, other than pictures, could have made this situation.

Now, let us compare the 5% film rental receipts.

Totals are as follows:

1918	$3,167,051.42
1919	4,614,749.53
1920	5,372,612.61
1921	2,543,527.21

Here again, is shown about the same trend of business, a steady and heavy increase, RIGHT UP TO JUNE 1ST this year. The first five months average business, if the average could be kept up, would give 1921 over six millions, or more than 1920 and 1919.

Note also that the trend in rentals corresponds pretty well with the trend in admission receipts, which would indicate that picture theatre receipts was the determining factor right along in the Amusement Tax receipts—BECAUSE THE 5% RENTAL FIGURES RELATE WHOLLY TO THE FILM BUSINESS.

To sum up, the distributing business and the exhibiting business have had no slump whatever up to June 1, 1921, *but on the contrary and unlike any other business in this country have maintained their war prosperity and long after other businesses had all but gone under in the after war depression.*

It is high time to brighten up!

It has been said that the picture business has more quitters and pessimists and less excuse for them than any other present field of activity.

Whether the accusation is right or wrong the time has certainly come to right about face—and march forward!

And lest anyone think that this is merely an editor's academic optimism may we remind each and every one in this trade that, first, this editorial is based only on hard figures and secondly that the trade press today is taking a loss as heavy, pro rata as anyone's, and without closing down altogether, growling its head off, or even cutting off any essential expense.

Sensing the Censor

IT is rare, in this or any other trade field that one company does an enterprising act that meets with spontaneous approval from everyone.

That seems to be the case with the decision of the Universal Film Company to take the official censors of this country and Canada to Los Angeles to see and know production by actual contact with it.

The general idea seems to be that the enterprise is not only a happy one for Universal but for the production industry in general—in fact for the entire industry.

It should be productive of great good.

The saying is old and true that strangers naturally distrust and dislike each other.

Much, if not all, of the antagonism of the official censor toward the picture producer has been due to utter lack of knowledge of picture aims and practices—and probably the reverse of the situation is just as true.

We have often advocated that exhibitors could go far with local boards as well as Women's Clubs and like organizations by explaining the commercial fabric and problems of the business—public taste, theatre costs and rentals, the high cost of production and distribution, etc., etc.

We believe that the Universal Company will do well, also, to bring these commercial facts before the visiting censors.

They will not merely want to know how pictures are made but also why they are made and how and why they are handled from the studio on to the theatre. A good dissertation by a practical man of the difficulties and expense attendant upon the whole commercial life of a picture—of the strenuous effort made to the end of even balancing up the ledger will, we believe, be an eye-opener to the official censor.

Give Them the Facts

THE Convention of the American Bankers' Association, in which 20,000 of the 30,000 banks of the country hold membership, will be held in Los Angeles in October of this year. A large representation of the money power of the nation will be gathered there.

The film colony of Los Angeles has a good organization of its own and we have no doubt that the visiting bankers will be made well acquainted with the scope and activities of this producing center of the industry.

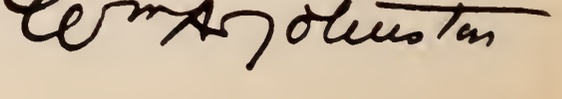
We suggest, however, that the event is important enough to enlist the interest of New York and the National Association.

Also we suggest that the opportunity be made more than a sightseeing trip through the studios and a gala reception affair.

Banking finance is of the utmost importance to this industry today. We need it, and we are, in fact, on the threshold of such a financial era.

On the other hand bankers will ask questions and want facts and figures. They will want to know about the motion picture business, not merely see its stars and studios.

Why not have a booklet prepared for distribution at this time which will answer definitely the questions that will be asked, and which many banks are now asking, and why not have this booklet prepared by a committee of executives able to give facts and give them authoritatively for the entire industry?



Proposed Film Tariff Raises Lively Arguments

George Eastman Denies Company Seeks Protection in Order to Raise Prices

NO question seems to be agitating the industry at present as is the proposed tariff on foreign-made film raw stock. No sooner had the Fordney bill, proposing a 20 or 30 per cent ad valorem duty on raw stock been made known in Congress than the pros and cons began to make their arguments known in vigorous, emphatic manner. The press of the country, notably the Hearst papers, have expressed their disapproval of the tariff; the Motion Picture Theatre Owners of America, at their recent convention, after condemning "the attempt to exclude foreign films," have been active in circularizing Congress, pointing out their opposition to the raw stock tax; while the Eastman Kodak Co. and the Bay State Film Co., manufacturers of raw stock, have answered pro-tariff editorials with lively arguments as to why a 20 or 30 per cent tax on importations was essential to their well-being and existence.

Editorials in the New York American and The New York Evening Journal of July 22nd started the argumentative ball a-rolling. The Journal stated bluntly that the proposed tax was "for the sole benefit of the Eastman Kodak monopoly." Continuing the paper states: "The word monopoly, with respect to the Eastman Kodak Co., is advisedly used. It is a monopoly and has been denounced by the courts. Not only have its profits been enormous under the duty-free importation of this raw material, but it has been able practically to maintain its monopoly in the United States and to sell in the rest of the world against European competition millions of its products."

The paper states that the Eastman Co. desires tariff protection in order to increase the price of this raw material, and secondly that it wants to destroy the independent makers of these raw films.

George Eastman, president of the Eastman Kodak Co., answers this editorial personally in a letter to the MOTION PICTURE NEWS. "I desire to say as emphatically as possible," writes Mr. Eastman, "that this company has no intention, if a duty is placed on films, of advancing its price of motion picture film and no desire to do so. There can be no better evidence of our policy in this respect than our action during the Great War. From Fall of 1914 to the Fall of 1918, or even later, practically all foreign-made motion picture film was kept out of the American market. No possible tariff could equal the embargo of the war conditions. Yet during that period this company not only did not advance the price of motion picture film to American consumers but actually reduced it five per cent.

"Neither is it true that foreign producers of motion picture film could not compete with this company at its present prices under the tariff imposed by the so-called Fordney bill. The latest figures at hand show that the largest manufacturer of motion picture film in Germany, which is a part of the German Chemical & Dye Trust, can pay the duty imposed by the Fordney bill, and easily compete with this company at its present prices. And this they will undoubtedly do, but, if film were left upon the free list, they would very largely take the manufacture of motion picture film to Germany.

"The object of the tariff imposed, therefore, is strictly in line with the protection of an important American industry, and at the same time the rate imposed is not prohibitive and therefore will be a very important revenue producer."

The Bay State Film Co., in favor of the raw stock tariff, argues that while the Eastman Kodak Co. has manufactured the greater amount of film to date, there are three other American manufacturers of raw stock. "There are two ways of breaking down this 'monopoly,'" states this company. "Either permit foreign

(Continued on page 833)

THE Treasury Department has supplied Motion Picture News with complete figures of war tax receipts both from theatres and other places of amusement, and in addition from motion picture films, negative and positive. The figures are presented herewith by months and years:

Statement of monthly internal revenue receipts from admission to theaters or other places of amusement, under provisions of the Revenue Acts of 1917 and 1918.

1917	
November	$ 18,813.44
December	1,435,225.27
1918	
January	4,261,224.41
February	3,708,303.05
March	4,392,201.91
April	3,994,210.99
May	4,524,996.41
June	4,022,363.32
July	3,789,831.18
August	3,595,282.13
September	3,511,738.15
October	4,452,272.12
November	1,986,443.16
December	3,453,747.94
	$47,150,652.48
1919	
January	$4,294,573.08
February	4,756,184.90
March	5,186,875.33
April	4,970,815.88
May	4,455,379.83
June	6,466,464.72
July	4,699,239.22
August	4,692,681.98
September	5,463,592.25
October	6,500,013.99
November	5,877,251.58
December	7,533,985.22
	$85,686,170.66
1920	
January	6,707,768.87
February	6,166,685.79
March	7,085,123.74
April	7,033,006.97
May	6,623,188.64
June	8,338,017.18
July	6,463,422.49
August	6,824,386.16
September	7,369,476.73
October	7,932,042.40
November	7,982,248.61
December	8,363,708.00
	$86,889,075.58
1921	
(First 5 months.)	
January	7,120,905.18
February	7,802,776.65
March	7,863,785.52
April	7,415,568.82
May	7,152,375.71
	$37,355,411.88

Statement of monthly internal revenue receipts from moving picture films, negative and positive, under provisions of the Revenue Act of 1917.

1917	
November	$27,325.82
December	290,990.59
1918	
January	178,910.20
February	197,867.16
March	148,601.28
April	233,154.82
May	233,154.82
June	359,324.73
July	248,591.12
August	256,188.03
September	215,800.11
October	254,709.33
November	245,986.33
December	235,899.48
	$3,167,051.42
1919	
January	273,076.79
February	237,901.08
March	265,946.27
April	272,358.35
May	141,801.45
June	110,349.36
July	385,201.26
August	299,990.14
September	188,901.76
October	184,087.25
Novem	362,506.66
December	435,454.86
	$4,614,749.53
1920	
January	$412,979.11
February	295,923.07
March	565,854.47
April	296,800.40
May	389,295.04
June	564,282.29
July	359,077.85
August	654,464.55
September	465,446.03
October	533,472.17
November	383,542.52
December	451,375.11
	$5,372,612.61
1921	
January	$593,137.22
February	470,909.21
March	614,286.92
April	419,177.55
May	442,016.31
	$2,543,527.21

"Way Down East" Ready for Release to Exhibitors

D. W. GRIFFITH has decided to distribute "'Way Down East" to the motion picture theatres through the United Artists Corporation. This action was taken, Mr. Griffith explains, because he felt that present conditions persuade any producer to tax a troubled public as lightly as possible for his product. "We feel," states Mr. Griffith, "that by charging one dollar for the best seats we are making a major reduction. We shall insist that the same standard of exhibition be maintained.

Last year the gross takings of "'Way Down East" amounted to $4,225,726.20.

Allen Houses, in Toronto, Are Consolidated

Messrs. Jule and J. J. Allen, Toronto, have carried out a merger of Allen theatre interests in Toronto by means of which the nine local Allen theatres have been consolidated, according to announcement made by J. J. Allen, vice-president of the consolidation which will be known as Allen's Toronto Theatres, Ltd. The new company has been incorporated with an Ontario Provincial charter with a capitalization of $4,000,000. One quarter of this capital is in preferred shares with a par value of $100. The common stock also has a par value of $100.

The purpose of the merger is to reduce administration expenses for the nine local theatres and it will also have the effect of improving the market position of local Allen securities, it is stated.

Wm. Fox Protests Tariff on Foreign Pictures

The Fox Film Corporation, announces William Fox in a statement recently issued, in its efforts to allow the free importation of foreign made pictures, has presented, through Saul E. Rogers, its general counsel, a petition and brief to the Ways and Means Committee of the House of Representatives, requesting that no additional tariff be placed on foreign film productions. Mr. Fox believes that the American market should be thrown open to the art of the world, and that the American public should have the best motion picture production from all countries.

Universal Sales Manager Addresses A.M.P.A.

Harry Berman, general sales manager for Universal, was the speaker at a luncheon of the Motion Picture Advertisers' Association in New York on July 28. Mr. Berman stated that the business had reached its lowest ebb, and that in August there would be more theatres opening and operating than the most optimistic reports have led to believe. Speaking of "Foolish Wives," the Eric Von Stroheim production, Mr. Berman said that the picture had already cost Universal $1,200,000.

Connecticut Exhibitors Elect Their Officers

William A. True, of Hartford, is the new head of the Motion Picture Theatre Owners of Connecticut. He was chosen president at the convention held at New Haven on July 27. J. A. Walsh, of Bridgeport, Jacob Alpert, of Putman, and J. J. Gentile, of New Haven are the first, second and third vice-presidents, respectively. J. P. Roth, of Bridgeport, is treasurer and Joseph Saperstein, of Bridgeport, secretary. The executive committee consists of M. A. Heanue, chairman; J. J. Martin, S. Cantor, Peter Dawe, L. P. Murphy, I. J. Hoffman, Lou Segal, and Martin Pouzner.

President Sydney Cohen and Senator Walker addressed the convention, Mr. Cohen expressing disapproval of Motion Picture Day.

Northwe t Exhibitors to Convene This Month

The United Theatrical Protective League, which is composed of Northwest exhibitors will hold its annual convention in Minneapolis on August 9 and 10 instead of in September as originally planned, according to President W. A. Steffee.

Election of officers will be one of the chief features of the congregations. Rumor has it that Mr. Steffee will refuse the office of president for another term.

Late News from the Coast

THE strike of the studio craftsmen continues with little effect on the producing companies. Other mechanics are taking the place of the strikers. The local union officers threaten to carry the strike to theatres employing union operators where pictures from non-union studios are shown.

John P. MacCarthy has started filming a Western five-reeler, under the working title of "Jim Logan." It will be released by Russell and Russell. Russell Simpson is featured and the principals are Landers Stevens and Barbara Tennant. The scenario is by Francis Powers.

The Assistant Directors' Association held their third annual barn dance at the national studios on July 30. Eight hundred attended.

The Pacific Film Company has engaged Milton Fahrney to direct George Ovey in a series of independent comedies.

The Melbourne Morante Productions Company is working at Long Beach studio filming "The Recoil," a Northwestern Mounted Police story. The principals are George Chesebro, Evelyn Nelson and Virginia Morante.

Tom Santchi is now playing in "The Spirit of the Lake," under the direction of Bob Bradbury. In the cast are Ruth Stonehouse, Bessie Love and Eddit Hearn, and Tom Lingham.

Sacred Films announce the first four releases of "The Bible in Motion Pictures." They are titled "Creation," "Cain and Abel," "Noah's Ark" and "The Deluge." The release date has been set for September 1. Twelve will be released during the year. Raymond Wells is directing.

Universal to Have No Part in Motion Picture Day

UNIVERSAL FILM MANUFACTURING CO. will have no part in the proposed Motion Picture Day, according to an announcement from R. H. Cochrane, vice president of the company, and executive head in the absence of Carl Laemmle. Mr. Cochrane states that neither the exhibitor or distributor are sufficiently prosperous at present to give up one day's receipts for the Motion Picture Day Fund. He also believes that the large sum collected would result in adverse legislation being introduced in many states by crooked politicians who would expect to be "bought off" by money from the national fund.

West Coast Theatres, Inc., Announce New Theatres

Within the past week officials of the West Coast Theatres, Inc., have announced a trio of important theatrical expansions in their Southern California territory.

A 2,000-seat house will be erected at San Pedro, Los Angeles' harbor city, at Seventh and Beacon streets. The building involves an expenditure of $500,000. In Ocean Park, the concrete dance hall known as the "Dome" has been acquired by this company and will be transformed into a 1,400-seat cinema palace. A new neighborhood theatre will also be erected at 60th street and Moneta avenue in Los Angeles. It will seat 1,100.

Hoxie Tendered Dinner

W. E. Shallenberger, president of Arrow Film, was host at a dinner tendered Jack Hoxie at Browne's Chop House, New York, the evening of August 3.

Hoxie is at present on a personal appearance tour, accompanied by his manager, Bell Hutchinson.

Among those present were representatives of the trade press, officials of Arrow Film, and a number of independent producers and distributors.

Zukor Meets Committee

The committee of five members representing the Motion Picture Theatre Owners will meet and confer with Adolph Zukor on Tuesday, August 16.

Kansas City Orchestras Refuse Wage Cut

Kansas City downtown houses were without orchestras this week, as the result of the rejection of the exhibitors' terms by the musicians. The musicians' contracts expired on August 1, and a 20 percent reduction in the wage scale, a six-hour day instead of five and a half, and a nine months' contract instead of twelve, were rejected by them.

Australasian Film Issues Folder

The Australasian Films, Ltd., distributors of the Simplex Products in Australia, the headquarters of which are located in Sydney, have recently compiled for distribution throughout Australia, a neat twenty-four page two-colored folder which contains a number of suggestions that could be used to advantage by the American distributors of projection equipment, when compiling advertising matter, which appeals to the inexperienced prospect.

The cover contains a reprint of a recent Simplex ad of an architect in an idealistic way, meditating upon his work while visualizing a new theatre which he is planning, and which he intends should be the "last word" in modern theatres.

The second page is devoted to questions about the conditions under which the prospect desires to show motion pictures and are answered on the same page so that the prospect can place his order for just the equipment he will need without a lot of useless correspondence. For a complete description of the equipment recommended, the prospect is told in the answers to refer to certain pages in the folder which describe the equipment in detail.

On the inside of the back cover page will be found a plan showing the proper place for installing a projection room either in the rear of the balcony or on the main floor.

Sunday - Closing Ordinance Ruled Unconstitutional

After months of bitter court wrangles stretching over a period of weeks, including the municipal election in Pomona, Cal., when the Blue Law advocates by a majority of 49 votes closed the theatres of the Gore Bros.-Ramish & Sol Lesser combine, the attorneys of the West Coast Theatres, Inc., Schweitzer and Hutton, put the finishing touches to the ordinance when granted an injunction by Judge Burnell, of Los Angeles, who declared the ordinance was unconstitutional on the ground that it was discriminatory.

N. J. Convention Hopes to Hear Conference Result

ATTENDANCE records are expected to be shattered at the second annual convention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, which will be held on August 21, 22, 23 and 24 at Atlantic City, N. J. Ninety-four committee men are actively engaged in making preparations.

It is expected that the conference between the M. P. T. O. of A. and Adolph Zukor will have been concluded by that time and that the result will be announced at this convention by President Sydney Cohen. Steps against the Daylight Saving measure will also be discussed. An elaborate social program has also been prepared.

Allied Laboratories Ass'n Stand by Its Guns

THE ALLIED LABORATORIES ASSOCIATION, INC., of New York, have issued a statement in which they deny that false rumors have been circulated by its members concerning Jules Brulatour, of Eastman Kodak Company.

"Several months ago," reads the statement, "Mr. Brulatour stated before members of the Laboratory Division of the N. A. M. P. I. that he had nothing to do with the control or management of the G. M., San Jac and Paragon Laboratories. Mr. Eastman advised us that he was not interested in these laboratories and that Brulatour had advised him many times that he had nothing to do with their control or management.

"Later we had the situation thoroughly investigated with the result that we were convinced beyond reasonable doubt that Brulatour controlled and managed the G. M., San Jac and Paragon Laboratories and we so charged in our brief to the M. P. T. O. A., at their Minneapolis convention and that we were ready to furnish proof."

Fewer Entering Picture Business in New York

The closing week of July brought the incorporation of eleven companies in the motion picture business in New York state.

Kinokraft, Inc., $25,000, Helen Fein, Minnie Jacobson, Hyman Oppenheim, New York; Cedarhurst Construction Co., $30,000, Moses J. Moss, Far Rockaway; L. N. Moss, Lloyd M. Craft, Cedarhurst; Polart Corporation, $60,000, Benjami Brozonozicz, John Stokowski, Brooklyn; Anna Eichel, New York; Sixty-third Street Theatres, Ltd., $50,000, Nathan April, A. B. Stupel, Charles L. Fleece, New York; Scenario Supply Corporation, $5,000, dealing in scenarios, John C. Du Bois, Walter Hahn, L. Y. Cohen, New York; S. and V. Theatre Co., Inc., $20,000, S. J. Saphier, J. H. Steinman, New York; Nathan Vinegard, Long Branch, N. J.; Film Negative Holding Corporation, $10,000, C. A. Dunham, Dorothy W. Martin, Ferdinand Wolf, New York; Raven Screen Corporation, $10,000, Frank A. Raven, Watervliet; Albert L. Raven, Mount Vernon; Ellis O. Friedman, New York; Callaghan Publicity Film Service, $5,000, George H. Callaghan, New York; W. A. Clay, Pelham Manor; Agnes P. R. Boyd, New York; Nyack Amusement Corporation, $10,000, Albert Strauss, J. E. Ungerfeld, New York; Isaac Abramson, Jersey City; Bray Productions, $1,000, J. R. Bray, J. R. Rubin, Norbert Ruttenberg, New York.

The Film Tariff

(*Continued from page* 831)

manufacturers with cheap labor, cheap raw materials and excessively low rates of exchanges to flood the country with their product and stifle domestic production, or to place such a tariff on raw film as will permit American labor and American enterprise to build up domestic competition at prices fair to American industry."

Film Company with Arctic Expedition

Rare views of the frozen North as well as a photoplay of dramatic interest with the ice-bound Arctic serving as a background are promised as a result of a film enterprise already launched by a Danish corporation, known as the Aktieselskabet Fotorama, with headquarters in Copenhagen. Schnedler-Sorenson, of the Copenhagen film corporation, is accompanying the expeditionary forces of the famous Danish explorer, Knud Rasmussen. The Danish actor, Carl Hillebrandt, is also a member of the filming company with the Arctic explorers.

The itinerary of the expedition includes the exploration of Greenland, Davisland, and the Arctic regions of North Canada. It is expected that the Danish party will reach New York about November 1st before returning to Copenhagen.

N. Y. Censors Explain Method of Labeling Film

Pending the delay in promulgating rules and regulations governing the New York State Motion Picture Commission, the attention of the industry in New York is called to the fact that after being given a serial number, such number must be made a permanent part of the principal title portion of the corresponding film and every copy thereof for which a permit or license is applied, in such style and substance as the Commission shall prescribe.

Following the main title the producer must insert the word "License" to be followed by the serial number, or, in the case of a permit, the word "Permit," followed by the number.

J. F. Godsol in Europe

F. J. Godsol, Chairman of the Board of Directors of the Goldwyn Pictures Corporation, sails on the Adriatic Wednesday, August 3. During the first part of his stay, Mr. Godsol will make his headquarters in London.

Coast Producers Planning Reception for Censors

IRVING THALBERG, Universal's West Coast manager, is making arrangements for the entertainment of the censors who are due to arrive in Los Angeles on August 15, as guests of Universal Film Manufacturing Company, in order to learn how motion pictures are made. According to wires from the Coast co-operation will be extended by all of the West Coast producers. The party will be entertained at the Beverley Hills Hotel.

The censors will leave Chicago by special train on August 10, accompanied by Harry Berman, Universal's general sales manager. Delegates from Maryland, Pennsylvania, Toronto, Vancouver, Kansas City and Kansas, numbering fifteen, have already accepted the invitation of Universal.

Universal Announces Release Plan for "Foolish Wives"

To Go Direct to Exhibitors Following Big City Runs

IN deference to a flood of inquiries from exhibitors from all sections of the United States asking how "Foolish Wives" is to be released, and when and how they will get it, Universal, through R. H. Cochrane, vice-president, has made the following important statement. Although the picture itself is not entirely ready and the date of its release not definitely set, Mr. Cochrane feels that it is high time to let the exhibitors know just how Universal is going to release the greatest production it has ever made.

"Hundreds of people," said Mr. Cochrane, "have asked me how we ever expect to make a profit, or even to get our money back, on a production in which we will sink a million and three quarters of dollars before we get back a nickel. Some of these people thought that Universal was crazy to put more money into a production than anyone ever did before in the history of the business: some of them could not see and cannot yet see how we got the money to put into it at a time when many other companies were cutting down or temporarily discontinuing production altogether. But we had the money. We did not have to go out and get it. And every bit of it will show in the film when 'Foolish Wives' is released.

"How are we going to get $1,750,000 out of 'Foolish Wives'? There is no doubt in the world that it could easily be done by playing it in the legitimate houses of the country for long runs. With the high cost of routing traveling companies the big theatres out of New York are hungry for big attractions like "Foolish Wives." But there are several good and sufficient reasons why Universal is not going to get its money out of the production in this way, though several very tempting offers have been made to us looking to such a form of release.

"In the first place, we are not in the theatrical business. We have no desire to get into it. It would be inevitable under this plan. We are in the moving picture business and we are going to stay in it.

"In the second place, this plan would place 'Foolish Wives' entirely out of the reach of exhibitors of moving pictures, possibly for years. This is the furthest thing from our intention. We would not feel that we had kept the faith if we ever consented to do such a thing. 'Foolish Wives' was made for moving pictures and we feel that it will prove the best picture ever made for moving picture audiences.

"In the third place, this plan would virtually make us exhibitors ourselves and place us in competition with the very people to whom we wish to sell our product. We have steadfastly refused to become exhibitors except for exploitation purposes, even in the face of severe provocation from competitors and the lack of support in quarters where it would have been most natural to expect it.

"Universal's success in this business has been due to its recognition of several basic principles. One of them is that if exhibitors are not making money, we are not making money. And conversely, if we give exhibitors the productions and the exploitation material with which they can make money, we make money, too. We can't for the life of us figure any way to make money on 'Foolish Wives' or any other picture unless the exhibitors make money also. We have always followed out that principle and we are still going to follow it or bust.

"We have a wonderful exploitation proposition in 'Foolish Wives,' better than we have ever had before in any of our memorable successes. And there is scarcely a person in the business or out of it who does not know that there is a tremendous production coming by that name. The sincere flattery of imitation has been accorded to the 'Foolish Wives' title in a measure never approached before. But even with a full year of advertising, unprecedented expenditure, marvelous cast and story, audacious reconstruction of Monte Carlo, the magic of the von Stroheim name and reputation for success, exhibitors tell us that such a production requires the prestige of big-city runs.

"We have decided, therefore, to exploit 'Foolish Wives' in several of the larger cities of the United States, and in them only. Then we will turn it over immediately to exhibitors. We feel and have been assured that this will be the most acceptable method of delivering one thousand per cent of money-making picture to exhibitors.

"I cannot put it too strongly that we are not interested in this exploitation for the money we may make out of it. We are not concerned about that in the least. Even if it were necessary to lose money in some instances for the necessary exploitation we will be ready to make the sacrifice. If we can exploit the picture widely enough and cleverly enough to make it of the utmost interest to exhibitors and thereby make it possible for them to make money, a whole lot of money, we will be perfectly satisfied.

"In order to do this, we are now making plans to play it in the finest legitimate or moving pictures theatres of such cities as New York, Chicago, Boston, Washington, Philadelphia, Pittsburgh, Cleveland, Atlanta, Cincinnati, Detroit, Kansas City, St. Louis, San Francisco, Los Angeles, Portland and Seattle. But our arrangements are being made in such a way that in case any exhibitor in one of these cities makes us a proposition attractive enough to fulfill our object and give sufficient number of weeks' exploitation to the picture in the territory, we will be only too happy to cancel our arrangements and meet him half way.

"Erich von Stroheim has been working twenty hours a day with a corps of assistants to cut the negative to the required length and it will be ready to show to the combined censor boards of the country on August 13. Any suggestion they have to make will be embodied in the picture before it leaves the studio. At the same time the exploitation department is working just diligently on exploitation material, and Universal exploitation is one of the by-words of the trade. Nothing is being spared to give the most costly and elaborate picture ever produced the most appropriate and effective advertising accompaniment which can be devised. It is our sincere belief that exhibitors will be able to retrieve some of the losses they may have sustained this summer with the money they will make on 'Foolish Wives'."

Rialto, Boise to Open

The Motion Picture Theatre Company of Salt Lake has now invaded the Boise, Idaho, section, and will open the Rialto in that city on September 1. R. W. Cort, who has been with the Majestic Amusement Company, will be the manager. After taking a five-year lease on the old Isis theatre building the Salt Lake company planned the remodeling at a cost of $18,000. A $10,000 Wurlitzer organ will be installed. The seating capacity is 500.

BOX OFFICE REPORTS
WILL APPEAR
IN THIS ISSUE OF
THE NEWS

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Censors from all parts of the United States and Canada where official censorship exists will gather in Chicago August 8th, 9th and 10th preparatory to making a trip to Universal City, California, as guests of Universal Film Co. The Chicago headquarters of the censors and the Universal officials, headed by Harry Berman, who will accompany them to the coast will be the Blackstone Hotel and while in Chicago the visitors will be given an opportunity to see some of the leading picture theatres and the city's principal points of interest. It is the hope of Mr. Laemmle and Universal officials that the trip will bring about a better understanding between the censors and all producers and that the personal contact will convince the men who pass on the pictures that people connected with the motion picture industry do not all have horns or cloven hoofs.

Charles Goetz has arrived from New York and taken charge of Associated Producers local exchange, the position of manager having been made vacant by the recent resignation of Ben Beadell, Mr. Beadell is expected to announce his new connection within a few days.

"Headin' Home," the Babe Ruth feature released in this territory by Greiver Productions has been booked into Barbee's Loop theatre, opening August 14, and is the first of thirty feature pictures which the Greiver organization will release during the fall and winter, according to Si Greiver, who in common with many of the film row colony looks for the return of good business at a very early date.

Manager Henry W. Peters of Pioneer has made a rapid recovery following the operation which he recently underwent and was scheduled to be back at his desk this week.

Director Emmett Flynn stopped off for a few hours enroute to the west coast after a visit at the Fox headquarters in New York. He stated that he would get work started on a new production immediately on his arrival in California and that while he could not reveal details that it would be even a bigger production than A Connecticut Yankee which has been one one of the sensations of the year.

Robert Lucas, now associated with the Harry Grampp interests, has opened offices at 1503 Mallers Building, which will be Grampp's local headquarters. Harry Grampp operates sixteen theatres and it is understood that plans have been made to add several important houses to his string at an early date. One of Mr. Lucas' duties will be to book pictures for all the houses and also take care of the purchasing department.

Manager Clyde Eckhart called in all his salesman for a convention at Fox Chicago headquarters this week at which the fall sales campaign was outlined. Mr. Eckhart is enthusiastic over the outlook for fall business and states that practically all the Chicago and Milwaukee first runs already have been set. He states that he is much gratified over the interest shown by exhibitors in Fox week, September 11 to 17, and that numerous pledges to use only Fox releases during that period have been made by exhibitors. After studying conditions carefully Mr. Eckhart is convinced that all that is needed to get the public in the "Movie" habit again is some moderate weather and big pictures and is assured that the exhibitors and producers both will have a prosperous fall and winter season.

Rothacker produced practical pictures are playing an important part on the film program of Chicago's pageant of progress. A number of educational pictures made for the Bureau of mines are being shown daily and industrial subjects made as long as two years ago are being screened by Illinois manufacturers. Five films were produced specially for the pageant, they were directed by E. O. Blackburn, Jawn Freese, Harry Brown, Tiry Miller, William Abbe and Verne Blakely.

Arthur Schoenstadt and Carl Newhouse are vacationing in the west and expect to be joined at Billings, Montana, by J. D. Silberman. The trio expect to view the Grand Canyon and the Yellow Stone Park, as well as several other points of interest before returning to Chicago.

Charles Rogers, general manager of Robertson Cole was a Chicago visitor this week and before he returns to New York it is expected that he will appoint a manager for the Chicago branch of Robertson Cole to fill the position made vacant by the resignation of Robert Lucas.

The big Fox feature "Over the Hill" will open at the Woods theatre on September 3d for an indefinite run and will be followed by other Fox specials, the theatre having been leased by the Fox interests for a period of thirty-two weeks. George K. Robinson will have charge of the house and Lloyd Lewis well known Chicago publicity man will have charge of the publicity and exploitation work. The schedule of admission prices will be from fifty cents to two dollars.

Harry Berman of Universal has returned to New York after a brief visit at Universal's Chicago headquarters. He is scheduled to return here on August 9 on his way to Universal City, California.

D. M. Vandawalker, who recently sold his interest in the Doll-Van Film Co. to Jack Graumont has been appointed special representative of the Fox Film Corporation with headquarters in Chicago and will sell the Fox "big specials" in the large cities of the central west. Mr. Vandawalker has a wide acquaintance and many friends in this territory, having been connected with the industry for several years through the Doll-Van Film Co. of Indianapolis and other concerns.

Publicity Director Walter L. Hill of Universal brings back encouraging reports from Indiana where he made a trip last week in company with District Manager Stern. Mr. Hill states that where the exhibitors are live wires and are offering the public good entertainment business is good and that the outlook for fall bookings is excellent.

Morris Hellman is remodeling his Erie theatre and installing a fine new canopy, new seats, battleship linoleum as a floor covering and numerous other improvements. The work is being done by a large crew of men which gets on the job at eleven o'clock at night and works right through until noon next day, laying off just in time to open the house for its first regular performance. The night work while more costly enables Mr. Hellman to keep his house in operation, which he was determined to do, business this summer showing to date a 25 per cent. increase over that of one year ago. Asked how he increased his business when many exhibitors were complaining of poor attendance Mr. Hellman stated that he did not lay down when general conditions showed signs of a slump but started to fight for patronage, booked in big pictures, largely increased his advertising among other things sending out 20,000 pluggers instead of from three to four thousand as formerly, and using every available means of exploiting the pictures and the Erie.

Charles Donald Fox, widely known publicity, advertising and exploitation expert, has removed his headquarters from New York to Chicago and is located at 64 East Jackson Boulevard in the offices of the Synchronized Scenario Music Co., of which he is director of publicity. Mr. Fox has been closely associated with the motion picture industry for years and in addition to the Synchronized Scenario Music Company's work will continue to look after the publicity and advertising for certain of his old New York and California clients.

S. S. Cassard, vice-president of the Nicholas Power Company, arrived in Chicago Tuesday for a conference with Sam Schaffer of the S. E. Schaffer Co., distributors of Power's projectors in the central west.

Fitzpatrick & McElroy have added two more houses to their big string of moving picture theatres. They are the Lincoln-Dixie theatre in South Chicago and the Leida, located on 120th street.

"The Golem" has been booked to open at Orchestra Hall on August 14th and will be given an elaborate presentation and musical accompaniment by a symphony orchestr

Chicago as Distributing Center Urged

CHICAGO'S advantages as a film distributing center are emphasized in publicity material of the Chicago Boosters Club. Watterson R. Rothacker is the motion picture representative on the club's advisory council.

This publicity contains a reminder that 50,000,000 people live within one night's ride of the Windy City. This means that a photoplay printed in a Chicago laboratory by quitting time of one day could be viewed at the next day's matinee by nearly one-half of the American fans.

The publicity goes on to point out that the selection of a Chicago laboratory is delivery insurance. The producer who sends a negative to a Chicago plant is providing an exhibitor with insurance on the arrival of his program during abnormal times.

Should there be a railroad strike, the releases could be shipped by truck from Chicago to the exchange cities, and from those points distributed by auto.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Idol of the North—

Satisfied good houses for full week. (West.)

Good average picture. It drew fairly good business, considering very warm season when so many of this section find it convenient to be out of the city on the Gulf beaches. Dorothy Dalton has unusually good reputation with our fans, anyhow. (South.)

Life—

Fine business to satisfied audiences. (West.)

Not such an exceptionally strong picture, but it has a "snappy" title which attracted the public. A good week's run. (Middle West.)

Drew good business in hot weather. (Middle West.)

The Woman God Changed—

Did very well at the box office and satisfied. (West.)

We are having too many productions on this same subject—why not a change. An average week's attendance. (Middle West.)

The Love Special—

With Wallace Reid showing up to good advantage, "The Love Special" left good impression. Good drawing card and attendance was quite up to the summer standard, despite the heat. (South.)

City of Silent Men—

Nothing extraordinary. Business was somewhat below normal, but in justice to Thomas Meighan, should be borne in mind that weather has been extremely inclement. (South.)

The Traveling Salesman—

Excellent comedy. Arbuckle and the salesman role fit each other nicely. Drew big. (Middle West.)

Wealth—

Audiences liked this picture. Did fair business. (East.)

Behind Masks—

Dorothy Dalton fans sadly disappointed with this last production of hers. Attracted average business due to the popularity of the star. (East.)

Sham—

Just a fair picture that drew average business. (West.)

White and Unmarried—

Not as good as other Meighan pictures. Business was fair. (West.)

Crazy to Marry—

Best picture Arbuckle has ever made. One long laugh from start to finish. House in an uproar all the time. Excellent business.

FIRST NATIONAL

Wedding Bells—

Average feature to usual business. (Middle West.)

Playthings of Destiny—

A good production which proved to be a good drawing card, doing a brisk week's business. (Middle West.)

Splendid picture. Big houses at every performance.

The Girl in a Taxi—

Extra big in every way for us. (Middle West.)

Fine picture. Fair houses during a warm spell. (Middle West.)

The Golden Snare—

Not up to usual Curwood standard. Business not as good as it should have been for people like Curwood productions here. (Middle West.)

Book for week, played three days. Business terrible. Picture not so bad. (South.)

The Sky Pilot—

Very satisfactory. Comment all good. Very enthusiastic in cases. (Middle West.)

Not Guilty—

"Just fair. The atmosphere was well maintained, and this pleased. Business, fair." (South.)

Trust Your Wife—

A splendid picture and a good business getter. Our patrons enjoyed "Trust Your Wife" very much and it was a good business getter. Katherine MacDonald scored another decided hit. (South.)

Love's Penalty—

Poor picture and did very mediocre business. (East.)

The Great Adventure—

Good picture and went over big. (East.)

ASSOCIATED PRODUCERS

The Ten Dollar Raise—

Good business and pleased audiences for two week's run. (West.)

"Tiresome, long-drawn out, with many discrepancies. Just cleared expenses." (South.)

Foolish Matrons—

"Business good on this, and picture held up well." (South.)

Better than the average feature. Did very well considering general state of local picture conditions.

I Am Guilty—

Our audiences called this picture and the attendance was satisfactory. (West.)

UNIVERSAL

The Fighting Lover—

Only a fair picture. Business the same. (West.)

Went over fairly well with business so so. (West.)

Luring Lips—

Fairly good story, but why the title? There is no connection between the two. (Middle West.)

Man Trackers—

Fine—fine business. Everybody liked it.

GOLDWYN

An Unwilling Hero—

Fair picture. Played to full houses.

Song of the Soul—

First class in every respect, and a good box office attraction. Fritz Leiber is excellent as the male lead, and Vivian Martin does well. (Middle West.)

Just Out of College—

Fairly amusing in spots, but nothing to get excited over. (Middle West.)

Bunty Pulls the Strings—

One of the most delightful comedies seen here in a long while. Leatrice Joy is excellent as Bunty, and the remainder of the cast is very capable. (Middle West.)

METRO

Life's Darn Funny—

"Viola Dana would draw anywhere, in anything—but this picture is far and away below her standard. Her name drew and business was good—but many expressed disappointment." (South.)

Uncharted Seas—

Very good picture. Had the biggest Sunday of the summer and holding up exceptionally well. (East.)

The Misleading Lady—

A fair picture, nothing out of the ordinary, yet it proved as good as the average and did a fair business. (Middle West.)

PATHE

Among Those Present—

Not the best comedy Lloyd has put out, but it stands head and shoulders over the average run of comedies. Fine summer box office attraction.

What Women Will Do—

Patrons did not like objectionable features, picture somewhat entertaining, attendance fair. (Middle West.)

UNITED ARTISTS

Carnival—

Rather disappointing but did fairly good business. (East.)

VITAGRAPH

The Scarab Ring—

Ordinary mystery story. Played to fair houses.

EDUCATIONAL

The Trail of the North—

Reminiscent of the old days of melodrama. Acting is good, but the story is awful. Stringing this out another reel might have helped some; as it is, there is too much compression. (Middle West.)

REALART

Such a Little Queen—

"Terrible. Sugary, impossible stuff, done to death. Business was very bad." (South.)

The March Hare—

Usual type of Daniels picture, entertaining but nothing unusual. Attendance good. (Middle West.)

Don't Call Me Little Girl—

A production which was popular with patrons and did a good business all week. (Middle West.)

SELZNICK

Divorce of Convenience—

Not up to the mark. Did what is known as "summer business,"—meaning many empty seats during the week. (East.)

Is Life Worth Living—

A picture O'Brien fans like. (Middle West.)

ROBERTSON-COLE

Salvage—

A poor melodrama which is saved by Pauline Frederick's acting. The old double role shows up once more. Picture holds interest, but is not much for the summer months. (Middle West.)

Black Roses—

Very good. (Middle West.)

STATE RIGHTS

Kazan—

"Business was just fair on this, though the picture is a good one." (South.)

PROGRAMS FOR THE WEEK OF AUG. 6TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Overture—Orpheus.
Scenic — Quaint Holland — Educational.
Vocal—Deep River.
Sung by the Capitol Mixed Quartette.
Current Events—Capitol News.
Vocal—The Morning of the Year.
Duet by Maria Samson and Sudworth Frasier.
Educational—The Land of Chu Chin Chow—Kineto Review.
Feature—Where Lights Are Low—Robertson-Cole.
Presented with a monologue number under the title of "Chinese Fantasy" in which the Capitol orchestra, Capitol Quartette and ballet corps take part.
Next Week—A Connecticut Yankee in King Arthur's Court.

Mark Strand Theatre—
Overture—Peer Gynt Suite.
Current Events — Strand Topical Review.
Novelty—When Good Fellows Get Together—Sport Pictorial.
Feature—Mother O' Mine—Associated Producers.
Presented with a prologue in which the Mark Strand male quartette render vocal presentations with an atmospheric stage setting.
Instrumental—Russian Airs.
Violin solo by Madeleine MacGuigan.
Comedy—Toonerville's Fire Brigade—First National.
Organ—Narcissus.
Next Week—The Midnight Bell.

Rialto Theatre—
Overture—Beautiful Galatea.
Educational — Swat That Fly—Kineto Review.
Ballet—Dance Algerienne.
Presented by Lillian Powell in costume.
Current Events—Rialto Magazine.
Vocal—Mattinata.
Baritone solo by Edoardo Albano.
Novelty—Tricked.
Two reel dramatic production with Irving Cummings.
Instrumental — Selections from "Gypsy Love."
Rialto orchestra.
Feature—Crazy to Marry—Roscoe Arbuckle.
Organ—Valse Arabesque.

Criterion Theatre—
Eight week of "The Golem."

Rivoli Theatre—
Second week of "The Great Moment."

Lyric Theatre—
"Shame" a William Fox special for indefinite run.

Century Theatre—
"The Thunderclap" a Fox special for indefinite run.

Which of her two husbands will she take?
The first she married in a Canadian wilderness and never divorced
The second found her in a Blizzard, married her and took her to the tropics. And now all three have met—and—
THE COOLED STRAND
Air blown through our Special Cooling System purifies and cools the atmosphere
She Must Choose for Her Baby's Sake
Strange! Yet there are stranger moments still in
"PLAYTHINGS OF DESTINY"
—STARRING—
ANITA STEWART
Supported by Herbert Rawlinson, Walter McGrail and Little Dick Headrick who will be remembered as the mischievous baby who made such a hit in "The Woman in His House."
Our Surprise Novelty
"DAISY DAYS"
A Beautiful Fantastic Presentation
The Homeliest, Funniest Man on Earth
HERE NEXT WEEK
BEN TURPIN (In Person)
The mere thought of him brings a laugh—the sight of him face to face will cause a riot.
Five column, five inch display for "Playthings of Destiny" playing this week at the Strand Theatre, Milwaukee

LOS ANGELES

Grauman's Theatre—
Overture—Orpheus.
Current Events—Pathe News.
Novelty—Topics of the Day. Pathe.
Cartoon—Fable City and Country Mouse — Aesop's Fables — Pathe.
Special—Musical Act, "Twenty Minutes, Old London Rendezvous," with male quartette. Hans Hanke, pianist; Norma Greeg, soprano and fourteen other artists. Bull Montana gives monologue, plays piano and sings "Chilli Chilli Beans."
Feature—Crazy to Marry—Roscoe Arbuckle.

Symphony Theatre—
Current Events—Selznick News.
Cartoon—Gump release.
Overture—Meditation from Thais.
Feature—Miracles of the Jungle—Book One.
Given with prologue in which Fred Peters, the giant appearing in the picture makes personal appearance.

Clune's Broadway Theatre—
Educational—Movie Chats.
Current Events—Selznick and Kinograms.
Vocal—Wyoming.
Soprano solo.
Feature—Keeping Up With Lizzie—Hodkinson.
Next Week—The Scarab Ring.

Superba Theatre—
Instrumental—Violin solo.
Current Events — International News.
Comedy—Third Class Mail—Century.
Ballet—Spanish dance act.
Feature—Thunder Island— Universal.
Next Week—The Man Trackers.

California Theatre—
Overture—Raymond.
Current Events—From Kinograms and Fox News.
Organ—"Till We Meet Again" played as it might have been written by six different composers.
Special—Film showing Francisco Villa's home.
Ballet—Dance act with three girls, one boy and Fay Parish, local newspaper contest beauty.
Feature—A Wise Fool — Paramount.
Next Week—The Sting of the Lash.

Tally's Theatre—
Overture—Bright Eyes.
Current Events—Fox News.
Comedy—Sweet Daddy.
Feature—Lavender and Old Lace—Hodkinson.

Mission Theatre—
Third week of "The Four Horsemen of the Apocalypse."

Rialto Theatre—
Third week of "The Whistle."

Miller's Theatre—
"Shoulder Arms" and "Haunted Spooks" in second week.

Auditorium—
Thirteenth week of "Way Down East."

SEATTLE

Clemmer Theatre—
Special—Mahanntan Trio singing "Why Dear."
Current Events—International News.
Educational—Universal Screen Magazine.
Comedy—Society Dogs—Universal.
Feature—The Kiss—Universal.
Next week—The Last Card.

Liberty Theatre—
Scenic—African Lion Killers.
Cartoon—The Rooster and the Eagle—Aesop's Fables—Pathe.
Current Events—Selznick News.
Feature—The Whistle—William S. Hart.
Next week — The Conquest of Canaan.

Blue Mouse Theatre—
Second week of "The Ten Dollar Raise" and bill as given last week.
Next week—I Am Guilty.

Winter Garden Theatre—
Overture—Moonlight.
Current Events—International.
Novelty — Topics of the Day—Pathe.
Scenic—Dawning—Prizma.
Comedy—Friday, the Thirteenth.
Feature—Dangerous Toys.
Next week—The Road Demon.

Coliseum Theatre—
Vocal—Ricardo Clark singing "O Jos Tatatios."
Overture—Evolution of Dixie.
Current Events—Pathe News and Kinograms.
Scenic—New Wine in Old Bottles—Educational.
Comedy—Sunless Sunday.
Feature—Trust Your Wife.
Next week—Salvation Nell.

CLEVELAND

State—
Overture—"Scene de la Czardas".—H. L. Spitalny conductor.
Current Events — Pathe News—Pathe Review—Screen Snap Shots.
Western—Patsy Jim—Irving Cummings.
Prologue—"A Southern Plantation" with original southern settings, and plantation melodies.
Feature—Crazy to Marry—Roscoe Arbuckle.
Next week—First revival of "The Miracle Man" by request of Thomas Meighan, who will be here in person.

Allen—
Musical Program—"Scotland."
Overture — Fantasie of Scottish melodies and folk songs, arranged and conducted by Philipp Spitalny.
Prologue—Scotch setting, with ensemble of thirty voices singing Scotch songs. Also band of Highland pipers and drummers, with costumes designed by Zimmerer. Prologue produced by S. Barrett McCormick.
Cello Solo—"Tarantella," by Popper and "A Dream," by Bartlett, rendered by Oscar Eiler, soloist with the Cleveland Symphony Orchestra.
Current Events—Selections of Selznick and Pathe News.
Aesop's Fables
Comedy—The Adventures of Bob and Bill.
Feature—The Foolish Matrons.
Next Week—Do not know yet.

Park—
Overture — Hungarian Lust Spiel, Xylophone Solo by Mr. Haber, with orchestra accompaniment, under direction Homer Walters.
Theme—"I Want You," from "The Golden Girl."
Current Events—Pathe News—Topics of the Day.
Comedy—Hard Knocks and Love Taps—Mack Sennett comedy.
Feature — Alice Lake in "Uncharted Seas."
Next Week—"Little Italy," with Alice Brady.

Kinema
NOW PLAYING
JAMES OLIVER CURWOOD'S
The GOLDEN SNARE
A Weird Story of a Great and Mysterious Love That Came Out of the Wilderness
"TOONERVILLE FOLLIES"
"AN INTIMATE GLIMPSE INTO A MOTION PICTURE STUDIO"
A KINEMA SYMPHONIC ORCHESTRA

Quarter page on "The Golden Snare" by the Kinema Theatre, Los Angeles

Standard—
Current Events—International News.
Comedy—"The Whizzbang"—Century comedy.
Feature—"Man Trackers," with Geo. Larkin and Josephine Hill.
Next Week—"Luring Lips," with Edith Roberts.

WASHINGTON

Crandall's Metropolitan—
Overture—Norma.
Current Events—Pathe News—Topics of the Day.
Comedy—The Bakery—Vitagraph.
Feature—Over the Wire—Metro.
Next Week—The Midnight Bell—First National.

Loew's Columbia—
Overture—If I Were King.
Current Events—International News.
Educational—Screen Shots—Federated.
Feature—The Lost Romance—Paramount.
Next Week—The Bronze Bell—Paramount.

Loew's Palace—
Overture—The Only Girl.
Current Events—Pathe News—Topics of the Day.
Feature—Foolish Matrons—Associated Producers.
Next Week—I Am Guilty—Associated Producers.

ATLANTA

Metropolitan Theatre—
Overture—Selections from "The Red Mill."
Kinograms.
Cornet Solo—"The Rosary," by Tim Merrill.
Kineto Review.
Feature Picture—Rudyard Kipling's "Without Benefit of Clergy."
Organ Solo—George Lee Hamrick.

Howard Theatre—
Overture—"The Glow Worm."
Howard News and Views.
Violin Solo—"Chanson Indue," by Rene Hemery.
Comedy—"Aesop's Fables," Pathe comedy.
Prologue—A Tableau of "The Great Moment," posed by Betty Burr and Lew Barrows.
Feature—Gloria Swanson in "The Great Moment."
Organ Solo—Mendelssohn's "March of the Priests" from "Athalia."

Criterion Theatre—
Overture—Selections from "Pinafore."
Kinograms.
Feature—Anita Stewart in "Playthings of Destiny."

MINNEAPOLIS

State Theatre—
Overture—"Il Guarany" by Gomez.
Weekly—State Digest composed of Kinograms and International News.
Comedy—"The Love Punch" a Pat Sullivan cartoon.
Scenic—"The Little Match Girl," Prizma.
Novelty—(a) "Na-Jo," novelty Fox Trot. Paul S. Davin, tenor soloist.
(b) "Bacarole" from "Tales of Hoffman" by Offenbach.
Feature—Charles Ray in "The Midnight Bell."
Organ Solo—"Voices of the Angels" by Heinrich, played by Arthur Depew.
Noon Day Organ Recital—(a) Allegretto and Andante from "Ballet Egyptian" by Luigini (b) "Meditation" by Drum (c) Popular Selections, played by T. J. Desmonde.
Next Week—Katherine MacDonald in "Stranger than Fiction."

New Lyric—
Feature—Anita Stewart in "Sowing the Wind."
Scenic—"Over Yonder," Adventure.
Comedy—Cartoon.
Next Week—Gloria Swanson in Elinor Glyn's "The Great Moment."

MILWAUKEE

Strand Theatre—
Current Events—Kinogram—Literary Digest.
Feature—Poli Negri in "Gypsy Blood."

Alhambra Theatre—
Overture—"Manzinella."
Current Events—Pathe—Literary Digest.
Comedy—Harold Lloyd in "All Aboard."
Musical—Solo from "Martha."
Feature—Ethel Clayton in "Sham."

Butterfly Theatre—
Overture—"Hungarian Lustspiel."
Weekly—Fox News.
Musical—Laughing Saxophone—Ray Reynolds.
Feature—Enid Bennett in "Keeping Up With Lizzie."

NOW AND ALL WEEK
MARK
BROOKLYN
FULTON ST AND ROCKWELL PL.
Direction EDWARD L. HYMAN
FIRST SHOWING ANYWHERE
CHARLES RAY
IN
A MIDNIGHT BELL
From the Famous Charles Hoyt Play
With Specially Staged Novelty Prologue
The Spirit of Italy
Overture "CAVALLERIA RUSTICANA" Mascagni
Famed Mark Strand Orchestra—Alois Reiser, Conductor
Neapolitan Songs and Dances
Santa Lucia — Judson Houire, tenor
Lolita — Edgar Kiefer, baritone
Addio a Napoli — Lillian Poli, soprano
Dance, Spirit of Italy — Grace Eastman, dancer
Barcarolle from "The Tales of Hoffman"
Duet—Soprano and Baritone
Evening in Venice—Venice Night Life Revealed in Music by "The Tales of Hoffman"

One of Edward L. Hyman's hand drawn displays for "The Midnight Bell" playing this week at the Brooklyn Mark Strand.

One of F. F. Fruedenfeld's hand-drawn displays advertising "Moonlight and Honeysuckle" playing recently at the Sun theatre, Omaha

NEW ORLEANS

Strand Theatre—
Sacred and Profane Love—Elsie Ferguson.
The Game Lady—Lehrman Comedy.
Pathe News.
Golf—Educational—Specialty.
Next Week—The Furnace.

Liberty Theatre—
Scrambled Wives—Marguerite Clark.
Ready to Serve—Educational Comedy.
Pathe Review.
Next Week—The Woman God Changed.

Trianon Theatre—
Don't Neglect Your Wife—All Star.
Pathe Review.
Next Week—The Great Adventure.

Globe Theatre—
Extravagance—May Allison.
Pathe News.
Next Week—Out of the Chorus.

Pearce's Tudor Theatre—
Drama—Dangerous Toys, featuring William Desmond and Margaret Clayton.
Comedy—Jazz and Jealosy.

CINCINNATI

Walnut—
Overture—Songs of Scotland.
Current Events—Pathe 61.
Topics of the Day—Literary Digest.
Feature—Sentimental Tommy.
Next Week—Weddin' Bells.

Grand—
Current Events—Kinograms.
Comedy—Dabbling In Art—Sennet.
Novelty—Aesop's Fables—Pathe.
Feature—The Man of the Forest.
Next Week—Deception.

Gifts—
Current Events—Fox 46.
Sunshine Comedy.
Feature—The North Wind's Malice.
Next Week—Hearts of Maryland.

Capitol—
Overture — Rosamonde — Capitol Symphony Orchestra, Buel B. Risinger, conductor.
Feature—Snowblind.
Song Presentation—Soprano—Pale Moon Can It Be Love At Last.
Added Feature — An Unwilling Hero.
Finale — Ballet Egyptian — Capitol Symphony Orchestra.

PITTSBURGH

Olympic Theatre—
Current Events—Kinograms.
Novelty—Aesop's Fables.
Specialty—Pictorial Review.
Feature—The Whistle.
Comedy—Chic-chic.
Next Week—The Great Moment.

Grand Theatre—
Current Events — Grand News Weekly.
Specialty—Topics of the Day.
Feature—Stranger than Fiction.
Comedy—The Fireman's Bride.
Next Week—In the Heart of a Fool.

Liberty Theatre—
Current Events — International News.
Feature—Stranger than Fiction.
Comedy—The Fireman's Bride.
Next Week—The Heart of a Fool.

Regent Theatre—
Current Events—Kinograms.
Feature—I Am Guilty.
Comedy—Bang.
Next Week—One A Minute.

Savoy Theatre—
Current Events—Fox News.
Feature—The Big Town Roundup.
Comedy—Bang.
Next Week—The Rainbow Trail.

Alhambra Theatre—
Current Events—Pathe News.
Novelty—Pictorial Review.
Feature—A Wise Fool.
Comedy—Hashers & Mashers.
Next Week—Lost Romance.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Such A Little Queen.
Next Week—Gilded Lies and Bucking the Tiger.

Blackstone Theatre—
Current Events—Pathe News.
Scenic—Bruce.
Feature—Salvage.
Next Week—Not Announced.

BALTIMORE

Rivoli—
Overture—Classic.
Current Events—Rivoli News of the World.
Special — Prelude, arranged by Felice Iula.
Feature — Playthings of Destiny — Anita Stewart.
Comedy—Henry Lehrman, featuring Virginia Rappe and Al Ray.
Rivoli Grand Opera—John Eltermann and Paul C. Bailey, players.

Century—
Overture — Gems from "Sweetheart," by Victor Herbert.
Current Events — Kinograms and Pathe as Century News.
Special—Prizma.

Attractive display for "Little Italy," by Olive's Broadway theatre, Los Angeles.

Feature—Salvage—Pauline Frederick.
Vocal—"O Sole Mio" and "On The Road To Mandalay"—Singer, Cesare Nesi.
Comedy.

Parkway—
Overture—Classic.
Current Events—Parkway News and Special Review.
Feature—Unchartered Seas—Alice Lake.
Comedy.

Wizard—
Overture—Popular and Operatic Airs.
Current Events—Topics of the Day and Pathe News.
Feature—The House That Jazz Built—Wanda Hawley.
Comedy—Among Those Present—Harold Lloyd.

PHILADELPHIA

Stanley Theatre—
Current Events—Stanley News (comprising all weeklies of the world).
Scenic—Feathers—Prizma.
Comedy—The Sailor—Fox.
Musical Prologue—"William Tell" (Rossini). Vocal Duet—N. Coster and Florence Cement.
Feature—Lessons in Love—Constance Talmadge.
Next week—The Conquest of Canaan—Thomas Meighan.

Areadia Theatre—
Current Events—Pathe Weekly.
Scenic—Burton Holmes—Paramount.
Feature—The Bronze Bell—Ince Prod.
Next week—Moonlight and Honeysuckle.

Victoria Theatre—
Overture—"Recollections from Famous Operas" (Tobani).
Comedy—High Sign—Metro.
Current Events—Pathe News.
Feature—The Ten Dollar Raise—Frothingham-Associated Producers.
Next week—Worlds Apart.

Palace Theatre—
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—Hard Knocks and Love Taps—Associated Producers.
Feature—The Whistle—William S. Hart.
Next week—Journey's End—Pathe.

Regent Theatre—
Comedy—Kids Is Kids—Paramount.
Feature—Such a Little Queen—Constance Binney.
Next Week—The Last Card.

Capitol Theatre—
Current Events—Kinogram-Electro.
Snapshots—Screen Snapshots No. 5.
Comedy—We'll Get You Yet—Mast.
Feature—The Mystery Road.
Next week—The Moth.

BUFFALO

Shea's Hippodrome—
Overture—"The Night Boat."
Vocal—Selections by Edith Helena.
Feature—The Man Who—Bert Lytell.
Comedy—The Goat—Buster Keaton.
Current Events—Hippodrome Review.
Next week—The Cabinet of Dr. Caligari.

BUTTERFLY PICTORIAL TOPICS EDITED FOR THIS THEATRE
Boy, you should have seen Lizzie,—beg pardon,—Elizabeth!—when she came back home! Lorgnettes and limousines! And she set a pace that left the whole town gasping in their efforts to keep up with her.
BUTTERFLY
HE TOLD A GOOD ONE
When Irving Bacheller Joined the Ranks of the Humorists He Told a Peach of a Story in
"KEEPING UP WITH LIZZIE"
Now on Our Screen to Keep You Howling With Laughter—Featuring the Beautiful
ENID BENNETT
ADMISSION 30¢ PLUS TAX
RAY REYNOLDS With His Laughing Saxophone
MILWAUKEE'S FAVORITE ARTIST
10 A. M. TO 11 P. M. CONTINUOUSLY
ADMISSION 30¢
"Keeping Up with Lizzie" display by the Butterfly theatre, Milwaukee.

Mark-Strand—
Overture—"Lady Billy."
Current Events—Latest Pathe News.
Feature—The Last Door—Eugene O'Brien.
Comedy—Crowning Torchy—Johnny Hines.
Next week—Courage—Naomi Childers.

Palace—
Feature—Blind Wives—Estelle Taylor.

Olympic—
Feature—Three Sevens—Antonio Moreno.

KANSAS CITY

Liberty Theatre—
Current Events—Pathe News.
Comedy—Pathe and "Aesop's Fables."
Feature—"The Ten Dollar Raise," with Helen Jerome Eddy and William V. Mong.
Next Week—"The Carnival," with Matheson Lang.

Doric Theatre—
Current Events—International News.
Feature—"Don't Neglect Your Wife," with Mabel Julienne Scott.
Next Week—

Newman Theatre—
Current Events—Newman News and Views.
Special Number—Atmospheric prologue; Russian Gypsy orchestra, native singers, dancers and instrumentalists; Rachmaninoff, pianist, playing "Prelude in C Sharp Minor," and Sergeyeva, Russian dancer.
Feature—"The Great Moment," with Gloria Swanson.
Next Week—"The Sign on the Door."

New Royal Theatre—
Current Events—Royal Screen Magazine.
Comedy—"Torchy's Nighthood," with Johnny Hines.
Feature—"The March Hare," with Bebe Daniels.
Next Week—"A Private Scandal."

New Twelfth Street Theatre—
Current Events—Screen Magazine.
Comedy—"The Flirt," with Harold Lloyd.
Feature—"Sheltered Daughters," with Justine Johnstone.
Next Week—"Appearances."

ST. LOUIS

Missouri Theatre—
Overture—By New $100,000 organ celebrating installation.
Missouri Current Events—From leading strips.
Topics of the Day—
Paramount Magazine.
Feature—Bebe Daniels in "The March Hare."
Feature Presentation—Musical Festival—using cast of St. Louis Municipal opera which ends season this week. Includes cast of twenty-five.
Comedy—

New Grand Central and Lyric Theatres—
Scenics.
Topics of the Day.
Current Events—From Pathe and Universal.
Feature—Constance Talmadge in "Wedding Bells."
Comedy—Lloyd Hamilton in "The Greenhorn."

Kings Theatre—
Popular Selections.
Current Events—Leading strips.
Feature—Dorothy Dalton in "Behind Masks."
Comedy—

INDIANAPOLIS

Circle Theatre—
Current Events—Pathe News.
Novelty—Literary Digest Topics.
Comedy—Tony Sarg Cartoon, "The First Circus."
Feature—"The Sky Pilot."
Next Week—"Stranger Than Fiction."
Music—Baby Bernadine, seven-year-old girl singer.

Colonial Theatre—
Current Events—Selznick News.
Comedy—Snub Pollard, "No Stopover."
Feature—Is Life Worth Living.
Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"A Message From Mars."

Loew's State Theatre—
Current Events—Pathe News.
Comedy—Torchy comedy.
Educational—Captain Jack Allen's Leopard Hunt.
Feature—"Black Roses."
Next Week—"Seven Years' Bad Luck."

Ohio Theatre—
Current Events—International News.
Novelty—Literary Digest Topics.
Comedy—"Sunless Sunday."
Feature—"Life."
Next Week's Picture—"The Conquest of Canaan."

SAXE'S
RIALTO
3RD & GRAND
8 A.M.-CONTINUOUS-1 A.M.
You May Be Surprised
To know that Tom Mix is now at the Rialto but after you see this picture you'll understand why he is now a Grand Avenue Star.
CHILDREN PLUS TAX 9c
ADULTS PLUS TAX 27c
ONE MAN AGAINST MANY—THAT'S
TOM MIX
IN HIS LATEST PICTURE
"The Big Town Roundup"
An exciting story of a cowpuncher who makes everybody sit up and take notice
This Picture Gives Tom Mix An Opportunity To Get In A Lot Of New Stunts
An Enjoyable Two Act "Mirth Comedy"
TOM MIX
Who is fast becoming one of the most popular screen stars.
MOMENTS THAT CAUSE A THRILL WITH
TOM MIX
AS LARRY,
When Larry saves Alice from a big rattler.
When a party of thugs attack Larry in Frisco.
When Larry rescues Alice from a steer at the stockyards.
When Larry fights a party of ruffians in a cafe in defense of a girl.
When Larry saves a little girl on a runaway pony.
When the gang leader lures Larry to a den of working henchman, bent upon his death.
When a gunman is killed in a general fight and Larry is arrested for murder.
This one for "The Big Town Roundup" is the work of Saxe's Rialto Theatre, Milwaukee

Novelty—Literary Digest Topics.
Comedy — Tony Sarg Cartoon, "The First Circus."
Feature—"The Sky Pilot."
Next Week — "Stranger Than Fiction."
Music—Baby Bernadine, seven-year-old girl singer.

Colonial Theatre—
Current Events—Selznick News.
Comedy—Snub Pollard, "No Stopover."
Feature—Is Life Worth Living.
Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"A Message From Mars."

Loew's State Theatre—
Current Events—Pathe News.
Comedy—Torchy comedy.
Educational—Captain Jack Allen's Leopard Hunt.
Feature—"Black Roses."
Next Week—"Seven Years' Bad Luck."

Ohio Theatre—
Current Events — International News.
Novelty—Literary Digest Topics.
Comedy—"Sunless Sunday."
Feature—"Life."
Next Week's Picture—"The Conquest of Canaan."

OMAHA

Sun Theatre—
Current Events—Kinograms.
Feature—"Puppets of Fate."

Rialto Theatre—
Overture—"Make Believe."
Current Events — Universal Weekly.
Feature—"The Witching Hour."

Strand Theatre—
Current Events—Pathe News.
Feature — "The Woman God Changed."

Moon Theatre—
Overture—Southern Melodies.
Current Events—Moon News.
Feature—"The Silver Car."

ST. PAUL

Capitol Theatre—
Overture—Selections from "Linger, Longer, Letty."
Capitol Digest.
Scenic—"In the Bonnie Brier Country"—Bruce.
Comedy—"Sunless Sunday"—Mermaid.
Feature—Charles Ray in a "Midnight Bell."
Organ Solo — "Introduction to Third Act of Lohengrin"—Wagner.
Organ Recital.
"Humoresque"—Dvorak.
"Eleanor"—Deppen.
"Down South." (American Sketch)—Myddleton.
Next Week—Gloria Swanson in "The Great Moment."

This is the way Manager Lester of the Rivoli theatre, Columbia, S. C., decorated his lobby for the showing of "Peck's Bad Boy"

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Director, Allen theatre, Cleveland, O.
Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stoite, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

Lobby decorations for the showing of the first episode of "The Son of Tarzan" at the Victoria Theatre, Harrisburg, Pa.

Taxicab Aids Circle Theatre

Indianapolis Exploitation of "The Girl in the Taxi" Is Novel and Effective

The Circle theatre, Indianapolis, which uses only the most dignified of advertising and exploitation methods, tried some additional outdoor exploitation with "The Girl in the Taxi," and it achieved results, despite the fact that the mercury was making a desperate attempt to jump out of the top of the tube.

In the first place the Yellow Cab Company, which operates more than thirty taxi-cabs in Indianapolis, co-operated in every possible way.

A card was placed in every cab, reading: "Watch for the Girl in the Taxi."

It was fixed so that it could be seen both from the inside of the cab and from the street, giving service two-fold. Another cab was used, which was decorated with balloons and bunting so that it would attract attention.

A girl was dressed in a startling dress and carried a walking stick with a small birdcage on top, in which was housed a canary. The girl also wore a mask. She would walk through the business parts of the city and as soon as she attracted enough attention, the taxi, all decorated, would draw up and she would step in and pull the curtains down on which were printed "I am the Girl in the Taxi," at the Circle.

The machine and the girl were kept on the streets continually throughout the week and it is certain that there are few people in Indianapolis who did not see them.

This is one stunt that can be worked in any town, no matter how large or how small—and it will get results.

The taxi-cabs cost nothing in Indianapolis, although, out of courtesy, a small advertisement was placed in the Circle News, a house organ, for them. In addition the Circle backed up their campaign with 300 one sheets, 200 window cards, newspaper advertising, newspaper publicity and several window displays, which are worked each week.

As a result of the cooperation with the taxi company the Circle hereafter will be allowed to place a card in every machine each week—which is well worth while when one considers that it costs nothing and reaches more than 8,000 persons weekly.

Newman Does Things for "Too Much Speed"

Big splashes of advertising and a "revue de luxe" packed the Newman theatre, Kansas City, for the celebration of its second anniversary.

"Too Much Speed" was the feature. The revue was a special number with twenty musical comedy stars appearing, among which was Roland Grimes.

Three "Monks" Used in Lobby Ballyhoo

Three live monkeys chained to the tops of palm trees transplanted for a half week to the lobby of the Victoria theatre, Harrisburg, Pa., proved to be effective exploitation for the first episode of "The Son of Tarzan."

S. R. Filson, the Victoria house manager, borrowed the monkeys from a horse dealer who had just acquired them from a traveling carnival that went to smash.

On the Saturday prior to the opening of the serial, the monkeys were placed on the top of a wagon, liberally plastered with placards announcing the coming of "The Son of Tarzan." The wagon paraded the central business streets, and later stood in front of the theatre where large crowds gathered to see the monks. Later, when the monkeys were transferred to the palm tree tops in the theatre lobby, they were chained securely and far enough away from the crowds to prevent their annoying or being annoyed by the theatre patrons. Mr. Filson says it is one of the best advertising stunts he has pulled at the Victoria.

Street car ballyhoo for "Bob Hampton of Placer" by the Saenger theatre, Shreveport, La.

Showing a reproduction of a window display on "Down Home" by Miller's theatre, Los Angeles

Prescription Blank Herald Advertises "Sick Abed"

A regular druggist's prescription blank on which was printed "Patients name—'Wally Reid'—Address—'Sick Abed' (prescription) Tincture of romance—3 parts, Essence of romance—2 parts, Spirits of youth, 3 parts, dissolve with two quack doctors and a jealous wife; the forest of Arden; a rainstorm and a roadhouse; the law, a detective, a saxophone and a beautiful nurse before, after during and between meals. Bottle it all up and shake well with laughter; office address—'Bebe Daniels' Kozy Theatre," was used by Manager L. W. McCuan to exploit the above mentioned picture when it played his theatre.

Female Impersonator Assists Manager Bennet

A second Julian Eltinge assisted Manager Bennet, of the Strand theatre, Muncie, Ind., when he played "Black Beauty." He dressed up one of his operators in a lovely chiffon dress, wig, black picture hat, silk pumps and hose and placed "her" on the marquee during matinee performances. With a palette and brush and a big piece of beaverboard for canvas, the girl artist drew a big "Black Beauty" and catchy lines about the picture; not all drawn in order but first the head, then a tail, next a leg, or a teasing word or two like a Chinese puzzle. But it kept the crowds stopping and going inside.

Stanley Representative Accompanies Touring Elks

While the Philadelphia Elks, numbering five hundred and more, are making their trip across the continent to California for the National Convention of that order, the city of Philadelphia and the Stanley theatre will be well advertised. The Elks started July 4th and with them went a representative of the Stanley Co. of America, whose purpose is to boost the fair name of the city, and also put in a word or two for the Stanley theatre.

The Elks will be gone twenty-nine days and in every hamlet, town or city through which they pass the Stanley representative, garbed as a Quaker will distribute pamphlets extolling the many virtues of Philadelphia as a place to visit and especially during the big exposition which will be held here in 1926 and at the same time a pretty card bearing the caption, "A visit to Philadelphia is incomplete without a visit to the Stanley theatre," will be given to everyone.

When the Elks arrive at the convention city, this method of boosting will be continued with redoubled efforts and the same plan will be followed on the homeward journey. By this means it is expected that practically every state in the Union will be reached by the cards boosting the city and the Stanley theatre, a unique and most effective advertising stunt.

Stage setting and children who took part in a prologue for "The Man Tamer" playing recently at the Superba theatre, Los Angeles. The number was staged by Noble Hearne, manager of the Superba

Showing "The County Fair" lobby decorations, foreground and long shot which the Gem theatre, Palestine, Texas, used to help exploit the feature

Waco Theatre Minimizes Heat with Lobby Display

Abe Levey, manager of the Strand theatre, Waco, Texas, watched the thermometer jazzing upward just prior to his showing of "The Rider of the King Log," with misgivings.

If he let the picture ride he knew what would happen. "The Rider of the King Log" would go down to defeat before King Hot Weather.

Thus it was that an extra big exploitation campaign was inaugurated. Mr. Levey sent out a float, which, in an artistic fashion, informed the public that "The Rider of the King Log" had been filmed when the thermometer was below zero and that the temperature inside his theatre was not much higher above it.

Many a heat-ridden Texan mopped his streaming brow when reading this bold assertion and decided to play Missourian.

The lobby of the Strand theatre looked inviting enough. By means of glue and artificial snow it had been transformed into a very natural landscape, with gigantic logs and artificial icicles and specially decorated one-three and six-sheet posters. But the most attractive item in the lobby was the huge cakes of ice, behind which electric fans had been placed and which it was inferred cooled the lobby so very considerably that people crowded it constantly. And, wherever the eye looked it beheld posters which informed the reader that the temperature inside the theatre was just as cool.

"County Fair" Exploitation Still in Vogue

A lobby display for "The County Fair" and a ballyho parade which marched through the town comprised the exploitation accorded the above mentioned picture by Manager Hugo Plath when it was shown at the Gem theatre, Palestine, Texas.

Paper with stripes painted to resemble walls formed a background for the lobby display consisting of corn stalks, tomatoes, peaches and watermelons arranged in a novel way.

Two wholesale houses loaned the sacked bran, flour, etc., and also ran ads announcing the display in the lobby of the theatre.

Albany Strand Plays American Legion Benefit

Manager Uly S. Hill, of the Mark Strand theatre, Albany, N. Y., effected a tie-up with the American Legion, whereby the Legion received a percentage of the receipts in return for aiding in the advertising of "The Woman in His House" and "The Jack Knife Man," which were being shown at the Strand.

The Legion caused special readers to be inserted in the daily papers, posters displayed in the various stores and also personally urged their relatives and friends to attend the showing. In addition to this David Lithgow painted an art prologue entitled, "Zero Hour in No Man's Land."

Goldman Makes His Own Fight Pictures

Initiative on the part of the exhibitor which occasionally takes him off the beaten path is one of the prime requisities of successful showmanship, according to William Goldman, director of the Missouri theatre, St. Louis. And it was in following out this theory that the Missouri offered the citizens of this city one of the most clever and original bits of variety immediately following the Dempsey-Carpentier fight.

To show the actual pictures taken of the battle was an impossibility in view of the interstate commerce regulations, so Goldman conceived an idea which would permit his audiences to see the next best thing.

Accordingly he made special arrangements with photographers, to supply him immediately after the fight with as many photographs which they might take during the action. He then arranged to procure as many scenes contained in the various weekly strips as were shown that week of the preparations for the fight.

With these and with movies taken of the stills coupled with artistic wordings, Goldman was enabled to offer his patrons one of the best fight movies shown outside of Jersey State. Much credit is due the staff movie photographer of the Missouri and the Missouri art department. Goldman also shows each week several hundred feet of film concerning local events. These are regular features.

The parade which the Gem theatre, Palestine, Texas, organized as exploitation for the engagement of "The County Fair"

—GLUED TO THE KEYHOLE WAS A FEAR-STRICKEN EYE OF A
—THROUGH THE KEYHOLE OF HER PRISON DOOR SHE SAW WEDDING GOWN —ON ANOTHER
CLEMMER
GLADYS WALTON
DESPERATE YOUTH

Showing the lobby display and the way the ushers were costumed for the showing of "Desperate Youth" at the Clemmer theatre, Seattle, Wash.

Philadelphia "Too Much Speed" Campaign Continues

A "Too Much Speed" accident traffic division has been established by the Philadelphia Police Department as a result of the "Too Much Speed" campaign which the Keystone Automobile Club has been conducting all month in conjunction with the picture.

The tie-up, engineered by Eli M. Orowitz, the Paramount exploiteer, has reached unexpected proportions. The several street car companies of Philadelphia have fallen in line and every car has the warning hand pasted on the front window. This is the first time the street railway companies have ever co-operated with a theatre.

The Automobile Club has been so pleased with the campaign that they have prolonged it for another month—July.

Novelty Cards Used to Advertise "Dream Street"

Among the theatres which find the usual herald good advertising for picture programs is the Colonial of Phoenixville, Pa.

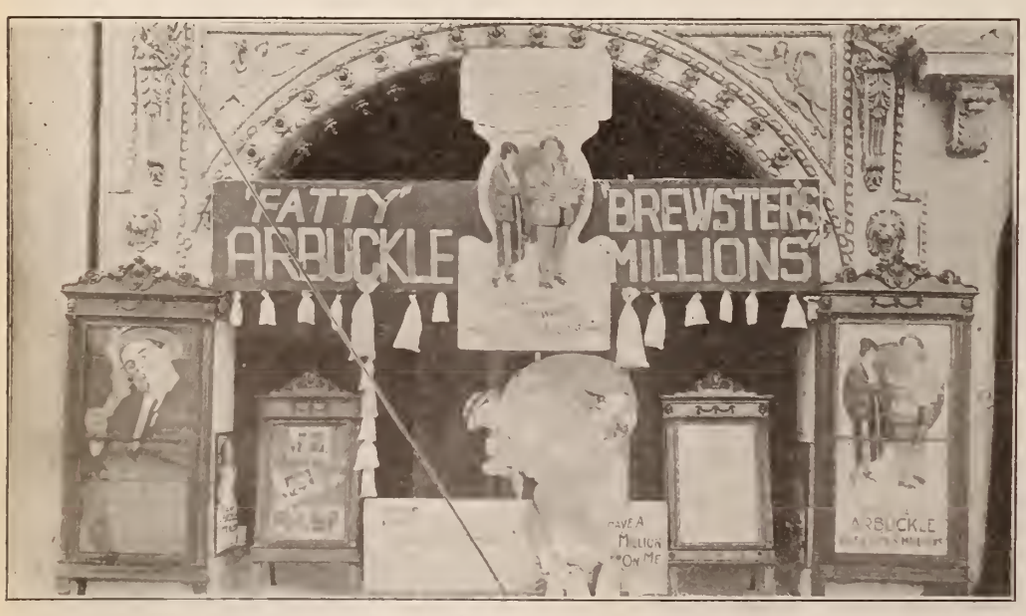
Two of the Colonial's recent novelties have been forwarded for our inspection.

One is a card about two inches square on which was printed, "Wanted—500 of the prettiest girls in Phoenixville to attend the opening of 'The Charm School,' at the Colonial Theatre," etc.

The other is made out in the form of a physician's prescription blank on which was the announcement of the engagement of "Dream Street" for July 4 and 5.

Part of the "prescription" read: "Dose —see it either Monday or Tuesday, July 4 or 5."

At the bottom was "Dr. Colonial." The professional card space at the top read, "Colonial theatre—specialist in entertainment," etc.



This lobby display for "Brewster's Millions" was originated by the Palace theatre of Muskogee, Okla.

Johnson Holds Children's Matinee for Coogan Picture

A special children's day was the tribute to the kiddies during the run of "Peck's Bad Boy" at the Luna theatre, Lafayette, Ind.

The little inmates of three orphan homes were Manager Herbert H. Johnson's guests for the first matinee on the opening day. At later shows a special reduced price was made for the children and many extra treats furnished.

Each little boy and girl upon entering the theatre was handed an ice cream cone and soon after they were met by little urchins, bare-footed and clad in picturesque overalls, who escorted them to their seats. Then just before the screening of the film a local school teacher stepped upon the stage and introduced the picture with an interesting little story about "Peck's Bad Boy." As she completed her narrative, the picture came into view and her story blended magnificently with the pantomime until she quietly stepped aside leaving the children enthralled in antics of the "bad boy" himself.

Fully three thousand children were entertained during the afternoon and after the conclusion of each performance, the little guests found trucks and automobiles awaiting them and were hauled to the city park where a fine picnic supper was served them and where they had the time of their lives on the slides, merry-go-rounds and other toy contrivances placed in the park for childish diversion.

Insomuch as Manager Johnson entertained the orphans free of charge, he received splendid co-operation from Sunday school and other women's societies in the city, who acted as patrons for the event and contributed much toward the picnic lunch and in providing conveyances for the kiddies.

Before being taken home, each kiddie was presented with a toy balloon.

G. A. R. Veterans and their wives and daughters who attended a special showing of "Held by the Enemy" at the Majestic Gardens theatre, Kalamazoo, Mich., and aided managing director W. Griffith Mitchell grab off a lot of free publicity in the newspapers

"Road Demon" Stunt Gets 'Frisco's Attention

Considerable publicity was attracted to the showing of "The Road Demon" at the Strand theatre, San Francisco, recently through the use of a world famous racing car and a small "bug." There was a special invitation opening matinee to a boys' orphanage whose band played in front of the theatre, carrying a banner reading: "We are going to see Tom Mix at the Strand."

Manager Frank R. Neuman of the Strand, was "arrested" for starting the racing car in front of the theatre preparing to race Merwyn W. Jackson, the Strand's publicity man, in the baby auto, and charged with violation of "Ordinance title B9,999,999½."

A large crowd had collected and the Fox News incorporated the scene in its weekly. Banners were attached to the racing cars which were driven at regular intervals about the busiest section of the city with exhausts wide open. For this, of course, a special police sanction was necessary. The whole thing only cost about $35, according to Jackson who engineered the plan and the theatre played to a record business throughout the week.

Roy Tillson's advance display on "Kazan" placed in the lobby of the Strand theatre, Lansing, Mich. The setting was arranged by Frank Hall, the Strand artist

Minneapolis Bakers Help Advertise "Mother O' Mine"

An advertising campaign to popularize a new brand of bread at first blush does not offer much of an opportunity to exploit a dramatic production. It might be utilized, if the situation was not analyzed, by a pie throwing slapstick comedy advertisement, if the bakery could be convinced that it would do their business any good.

The advertising department of the Blue Mouse theatre in Minneapolis, however, never passes up anything as impossible. The Federal Baking Co. operates seven stores there and is a great advertiser. When the theatre booked "Mother O' Mine," the advertising department developed the idea that the title of the picture would be a mighty fine trade name for a loaf of nice light home-made bread. The bakery company agreed.

As a result the bakery company announced through extensive advertising mediums the creation of a new bread under the title of "Mother O' Mine Buttercrust Bread," and began the sale of it the same day that the feature opened at the Blue Mouse. The advertising campaign on the bread had been so extensive that combined with the theatre advertising that every medium in the city seemed to be devoted to "Mother O' Mine."

All through the engagement of the picture every employe of the bakery wore a hat band with the inscription, "See Mother O' Mine at the Blue Mouse Today." The same inscription was carried on big banners on both sides of every one of the trucks operated by the baking company.

Hill's Stunts for "Outside Woman" Go Big

As a publicity feature leading up to the showing of "The Outside Woman," Dwight L. Hill, manager of the Pickwick theatre, San Diego, Cal., placed in the windows of fifteen different local business houses models of old Aztec gods, to which he gave the name of "Izajinx." With the idol in each window was a card bearing one letter. The fifteen letters were announced as spelling the name of the coming attraction, and as a prize for the first person turning in the correct name and also the locations of the stores where the idols were on view, Manager Hill offered one of the hideous idols. The scheme created much interest and proved a good stunt. The name of the attraction was not announced in the Pickwick's display columns until the final day of the Izajinx hunt was over.

Hicks Pulls Many Stunts for "Go and Get It"

Verner Hicks, manager of the Family theatre, Marion, Ill., literally went out and got business for "Go and Get It."

Mr. Hicks' exploitation campaign consisted of the reliable newsboys special show, a buried treasure hunt with a five-dollar gold piece and passes to the theatre as the treasure, that have been described numberless times in these columns and also show, a buried treasure hunt with a five-some original stunts, one of which was an arrangement with the Marion Republican to print a review by each of the newsboys who saw the picture.

The paper gave the show a lot of free space and also co-operated in other ways.

This shows a window display for "Held By the Enemy," playing recently at the Majestic Gardens theatre, Kalamazoo, Mich.

Special Service Section on "Over the Hill"

"OVER THE HILL" has at last completed its New York engagement and is to be released to the picture houses. The sensational run of 46 weeks achieved by this beautifully told story of mother love stands as a monument to the industry. Only two other pictures have equaled its record and no film production has ever enjoyed a more prosperous season nor achieved a greater success on its merits alone.

"Over the Hill" had its opening without any great blare of trumpets. Exploitation, famous names or stars are not responsible for its success. Modest newspaper displays announced months ago that the feature could be seen at the Lyric theatre. First week audiences came in about the numbers that can be expected for any picture sponsored by a reputable producer that goes into a Broadway theatre. In a week however, "Over the Hill" was selling out at every performance and seats were being gobbled up weeks in advance. The reason was that the picture was getting exploitation which only the great attraction can command, word of mouth advertising from those who had seen the show and went away so enthused that they sounded its praises to their friends.

This narrative of a fact may seem to have no bearing on what purports to be an exploitation section. However it is in the remarkable history of the New York run that the basis for every exhibitor's campaign is to be found.

"Over the Hill" will be sold to every picture patron in your city if you will give it an opportunity to introduce itself to all classes and cliques, creeds and nationalities. The exhibitor who is able to give it a good start will reap a rich reward. Plans for exploiting the production therefore should be centered on the opening days.

It is also perhaps advisable to warn exhibitors that "Over the Hill" is not a picture for ballyhoos or any form of exploitation that tends to create in the minds of prospective patrons anything but that the picture is to be taken as one of the great films of all times. To resort to cheap stunts would be to cheapen the feature and that would be fatal in connection with a long run.

SINCE this production will come to you lacking a number of the exploitation angles that a starring vehicle contains it will be good policy to start your campaign well in advance of the first showing.

The newspapers are of course the place for your first gun. For those who are not prejudiced against teaser ads. a series of blind readers scattered in the best locations the editors will give you and modeled along the following lines are suggested.

"When did you write to mother?" "How old is your mother? Do you know?" "When is mother's birthday?" "Have you answered mother's letter?" "Have you been out to see mother lately?"

Exhibitors who see no connection with "Over the Hill" in advertising devoted to "mother" are advised that it is the mother part of the production that puts the feature over. The devotion to or memory of each person's mother is the keynote of the picture's success. Therefore it is essential to drive home this theme.

The fact that the picture is titled "Over the Hill" and that most people will connect this title with the famous poem by Will Carleton "Over the Hill to the Poorhouse" is not of particular exploitation value to the picture. In fact it seems advisable in the average case to go some lengths to explain that the production is not an adaptation of the poem but is only suggested by it. Reason for this is to be found in the theory that most people are familiar with the poem and will conclude that any adaptation could not contain sufficient dramatic ingredients to make the picture of more than ordinary importance.

Therefore "suggested by" should be hammered home in all advertising from the time the engagement is announced. In announcing the feature, it should not be hard to break into the news columns for your advance notices. These should go into detail concerning the New York engagement. It is not sufficient to simply say "played so many weeks on Broadway." That sort of thing means nothing to the average person of some other city besides New York. However if you make an interesting story of the fact that the picture opened at the Lyric on a certain date and for an engagement that was thought to be of sufficient length to accommodate all the people who were expected to see it, figuring averages, and that when the time came to give up the theatre to a legitimate attraction, the picture was going better than ever: that the production was moved five times with full houses following it wherever it went; that finally the attraction went up to the Park theatre, at Columbus Circle, blocks away from the theatrical district where no other film had ever succeeded and where few shows of any kind ever went over, there to play to the same phenominal business, you will have a story that will carry conviction as to the merits of the film.

Other stories, about Mary Carr, her career as a character woman of supposedly ordinary ability until her chance came in this production can be made valuable aids in selling the essential idea of the pictures exceptional qualities.

It might not be a bad plan to sell the idea that the producers did not dream they had made so tremendously popular a picture. The public likes to think and showmen know that the hit is often produced when least expected and such a story makes good reading.

"Over the Hill" Ready for General Release

"OVER THE HILL" opened to a New York engagement September 17, 1920, at the Lyric theatre and has played to practically capacity business for 46 weeks in various theatres.

The picture is now ready for general release to the picture theatres throughout the United States. That the production is destined to break all attendance records elsewhere as it has in New York seems a forgone conclusion.

Motion Picture News advises all exhibitors to neglect no opportunity to book this picture and to discard all tradition in fixing the number of playing days.

Newspaper Ads

WE would be extremely liberal with our newspaper display space and extremely careful with the copy used therein.

Cuts of the players rather than scenes from the picture are advisable. Following this suggestion, will also mean that Mary Carr in her role as the mother is to come in for the best end of the space. In captioning such a cut or in any catch lines, drive home the personal equation by such sentences as: "Is she like your mother?" "Is your mother gray-haired, wrinkled and bent like this mother and does she love you and your brothers and sisters as does this little old lady, her children?" If you have the facilities for getting out any sort of a display you can originate, nothing would be more effective that an ad with Mary Carr's picture in the center of the space and cuts of her children down each side, each captioned to give an idea of the sort of role being played.

"Isaac" could be identified by something like this. "The first born, a hypocrite by nature, a skinflint by instinct and a scoundrel in his heart, who sent his mother to the poor house with never a regret." "Thomas" might be sketched as follows: "The second son who soon outgrew his mother's arms and left the home nest to try his wings in the outside world. He was just careless and selfish."

For "John" this might do: "The black sheep of the family. Always in trouble, always the one to be punished, always the wild Indian and always unlucky but the one with a heart and a soul, who loved his mother as did none of the rest of the brood."

"Charles" might be captioned like this: "The baby of the boys, and as often happens pampered too much. Spoiled by too much love, too little discipline. He too forgot mother in thinking of his own affairs." And so on with the two daughters and the wives of the sons.

In all your advertising do not dwell on the story of the picture itself or on the plot. Neither is it advisable to bill "Dad Benton" to any great extent. Stick to mother and the children with generalization as to the ground covered.

It is to be assumed that "Over the Hill" is to be booked for unusually long runs. If this is the case the use of billboard paper is to be especially recommended since the expense involved in posting will be lessened as a daily expense and the number of the days service the paper will give, will be materially increased.

Lobby Exploitation

IN lobby exploitation extreme care should be taken not to sell the picture as something it is not. In using scene stills be careful to select nothing that will suggest melodrama. It is safest to stick to the cast of characters in various poses.

If a lobby display is desired outside of the ordinary decorations, the suggestion for some sort of a floral display is presented.

A "mother" picture suggests "Mother's Day" and "Mother's Day" suggests carnations. Therefore white artificial carnations artistically arranged would be suitable.

If you go in for a scenic lobby the title of the production may be used to advantage. Suppose you have your artists paint a rural scene with a hill in the distance and a country read winding to its top. A minature stage following out the same idea could be easily built.

Prologue Suggestion

FOR a prologue number we borrow an idea from a stage play the title of which has been forgotten.

The set to be used is a child's bedroom. The room is furnish with a bed placed down stage and at the right. Doors lead off right and center. A table some chairs and other articles likely to be found in a boy's room are placed about, to dress the stage.

On the bed clad in pajamas are two boys about ten and twelve. They are seated with their backs braced against the head board propped up against pillows. About

"Over the Hill" Ready for Motion Picture Theatres

the room is scattered their wearing apparel. No two articles are in the same place.

One of the boys is reading from a paper covered novel. For identification purposes, they may be labelled "Jimmy" and "Johnny."

As the curtain rises they register intense excitement:

Johnny (reading)—And then Diamond Dick rushed to the rescue. Drawing his trusty six shooter from his belt, he——

Jimmy—Sh-h (listens).

Johnny—What's the matter?

Jimmy—I thought I heard mom comin'. Go on.

Johnny (reading)—Drawing his trusty six shooter——

Jimmy—You read that.

Johnny—Shut up. (Reading.) Drawing his trusty six shooter from his belt, he threw down——

Jimmy—What does "threw down" mean?

Johnny—How'd I know. Wait and see—— Threw down on the burly ruffian. It was an—an—an ——

Jimmy—Go on. Why don't you read?

Johnny—Well, I am, ain't I? It was an—an——

Jimmy—Give me the book. I can read better'n you can. (Takes book.) It was an—an——

Johnny—Why don't you read it, your so smart. (Snatches book from Jimmy's hand.) It was an—(spells) i-n-a-u-s-p-i-c-i-o-u-s moment for Black Tom.

Jimmy—What does that mean?

Johnny—Darned 'f I know. Wait and see.

Jimmy—Cheese it. Mom's comin' (Johnny hastily tucks the novel under the mattress on the audience side of the bed while Jimmie runs hastily to the table and grabs a bible. Both resume their former positions and Jimmy begins to read.) "And the Lord said let there be light and there was light." (A middle aged woman enters and comes down toward the bed, picking up the scattered garments as she goes.)

Mother—Ready for bed, boys?

Boys (in unison)—A-huh.

Jimmy—Mom, how could the Lord turn on the juice just by saying so?

Mother—Why—— Well, I guess that is pretty deep for a boy to understand.

Jimmy—Well, I think it's the bunk.

Mother—Why, Jimmy. You mustn't talk that way about what you read in the bible.

Jimmy—Well, I do.

Mother—Hark. Not another word. Did you take your bath? (No answer.) Skip now. It's bed time.

Johnny—Aw, dog gone it. What's the use of washin' all over every night. You only get dirty again in the morning.

Mother—Come now. (Jimmy goes through door right and the sound of water pouring into bath tub is heard.) Johnny, hurry.

Johnny—Well, I'm hurryin', ain't I? (He slides off the bed and wanders over toward the table.) Mom, what does i-n-a-u-s-p-i-c-i-o-u-s (spells) mean?

Mother—Unlucky, I guess.

Johnny—Gee, you bet it was unlucky.

Cast of Characters of "Over the Hill."

Ma Benton	Mary Carr
Dad Benton	William Welch
Isaac, the first born	as a boy...Sheridan Tansey 20 years later...Noel Tearle
Thomas, their second born	as a boy.....Stephen Carr 20 years later..John Dwyer
John, the Black Sheep	as a boy.....Jerry Devine 20 years later..John Walker
Charles, the youngest son	as a boy.....James Sheldon 20 years later..Wallace Ray
Rebecca, their eldest daughter	as a child...Rosemary Carr 20 years later..Phyllis Diller
Susan, their youngest daughter	as a child....May Beth Carr 20 years later..Louella Carr
Isabella Strong, John's sweetheart	Vivienne Osborne
Agulutia, Charles' wife	Dorothy Allen
Lucy, Charles' wife	Edna Murphy

TIME—Twenty years ago and today.

PLACE—A New England village and New York City.

Staged by Harry Millarde. Scenario by Paul H. Sloane. Suggested by the poem by Will Carleton, "Over the Hill to the Poorhouse."

Mother—What?

Johnny—Oh, nothin'.

Mother—Where did you hear the word?

Johnny—I read it in the—in the bible. (Exits hastily to the bath room bumping into Jimmy who with hair wet is coming into the room.)

Jimmy—Say, look where you're goin' will you. Say mom, if I had a gun in my hand and you said "threw down" what would I do?

Mother—My land if you had a gun in your hand I'd throw you down over my knee. Don't ask foolish questions.

Jimmy—Well, it said——

Mother—What said?

Jimmy—Nothin'.

Mother—Jump into bed now and go to sleep. (Mother's back is to Jimmy as he jumps in bed with a bump of the springs. Mother turns at the noise and sees Jimmy crawling under the covers.) Jimmy, you didn't say your prayers.

Jimmy—Aw, darn. (He rolls out on the audience side of the bed, kneels in prayer, hands clasped for a moment, but soon one is hastily used to scratch his ankle. Mother has taken the bible and seated herself in a chair near the table. As Jimmy jumps in bed again, Mother calls off to Johnny.)

Mother—Hury up and take your bath, Johnny.

Johnny (off stage)—I'm all done.

Mother—All done. I didn't hear you let the water run.

Johnny (entering)—I used Jimmy's. He didn't hurt it none.

Mother (laughs)—All right. Say your prayers and climb in bed.

Jimmy—Mom, can I go to the ball game to-morrow?

Mother—We'll see. Go to sleep. (Johnny has gone to the audience side of the bed and knelt in prayer.)

Jimmy—Mother!

Mother—Hark!

Johnny—Say, how's a feller goin' to pray with you talkin' all the time. Amen. Mom, make him get on his own side of the bed. (Jimmy rolls over taking all the bed clothes with him. There is a scramble for a moment while the bed spread is being adjusted.) Mom.

Mother—Yes.

Johnny—You goin' to sing to us to-night.

Mother—Do you want me too?

Both—You bet.

Mother—Will you stop talking and go to sleep.

Boys—A-huh. (Mother sings appropriate song or songs, then goes to bed and kisses the boys, saying goodnight. The boys answer sleepily.)

Dim stage lights and screen titles on front drop as the set is being struck.

Added Hints

FOR novelty advertising opportunities are offered in special matinees for the residents of old ladies homes, mother's days, clerical assistance, testimonials from prominent citizens, women's clubs, etc.

Splendid advertising accessories are available from your exchange. A cut showing some of the paper provided is shown herewith.

Three New Fox Films on Broadway in August

ON July 30th, at the Central theatre, William Fox presented for the first time a new racing melodramatic film spectacle, entitled "Thunderclap," the scenario by Paul H. Sloan, and directed by Richard Stanton. The leading roles in "Thunderclap" are played by Mary Carr, Violet Mersereau and Paul Ellis.

The next day, Sunday afternoon, July 31st, Mr. Fox presented at the Lyric theatre, West 42nd street, another big spectacular feature entitled "Shame," from a story by Emmett J. Flynn and Bernard McConville. "Shame" has been directed by Emmett J. Flynn.

The third of the William Fox feature photoplays will be shown at the Park theatre, Columbus Circle, next Wednesday afternoon, August 3d, when Mr. Fox will present for the first time "A Virgin Paradise," written by Hiram Percy Maximum. "A Virgin Paradise" has been directed by J. Searle Dawley, and Miss Pearl White plays the leading role.

Scenes from "The Thunderclap," a new William Fox race track drama now playing an indefinite engagement at the Central theatre, New York

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

One of the impressive scenes of "Cabiria," which Associated First National will distribute during the feature's revival

Pioneer Has Big Product for September

Pioneer Film Corporation is another company which intends to make September, the "Independent Month," an epoch making one. On September 1st, the New York Exchange of Pioneer will release "Indiscretion," in which Florence Reed is starred. Supporting the star are Gareth Hughes and Lionell Atweill, both popular stars themselves.

On September 15th, "Beyond the Crossroads," starring Ora Carew, will be offered. "Out of the Dust," with Russell Simpson, Robert McKim, and Dorcas Matthews, will be another September release. It is in seven reels and was made by J. B. MacCarthy. "The Hope Diamond Mystery," a serial, will be released next month in the New York, Albany and Buffalo exchanges of Pioneer.

Shirley Mason Starred in "Ever Since Eve"

In "Ever Since Eve," a late August release by Fox Film Corporation, starring Shirley Mason, occurs the unique and interesting situation of a man finding himself in love with a girl he believes to be his adopted daughter. The development of a four-cornered romance results in various amazing complications, it is declared, all of which, however, are finally cleared. The play is based on Joseph Ernest Peat's novel, "Concerning Chicine."

Miss Mason's support includes Herbert Heyes, Eva Gordon, Mrs. Vin Moore, Charles Spere, Frances Hancock, Louis King and Ethel Lynn.

Vitagraph Has New Serial

Production of "Breaking Through," Starring Carmel Myers, Started

"BREAKING THROUGH," a serial of a new sort with Carmel Myers as the star, is under way at Vitagraph's Hollywood studio with Robert Ensminger as the director. The production, especially the earlier chapters, is being rushed as rapidly as perfection will allow and the first installment completed in ample time to be released early in the coming fall. This is the first Vitagraph serial in several months.

"Breaking Through" is a serial said to be different in type and story from any hitherto produced by Vitagraph or any other company and is the first Vitagraph serial with a woman star. "Breaking Through" is Carmel Myers' first Vitagraph picture. In addition to her beauty and acting ablities, she is a thorough sportswoman and athletic, which led to her engagement for this new serial, which was written, both story and continuity, by C. Graham Baker.

A part of the action of each episode takes place in the West and there is much wild riding and physical combat and a continuous grim struggle to gamble everything on the one long chance to win. It is a real, shouting action serial. A strong love story is injected at just the right time, but unlike many other serials, the result of the love tangle is not obvious from the start. There is also a wide vein of comedy through some of the episodes which serves to make the serial's intense dramatic action stand out the more boldly.

"Breaking Through" is to be thoroughly advertised and exploited. One of the features will be the aids to exhibitors. Instead of a press book, covering the entire fifteen episodes, a press sheet will be issued on the first three chapters, to be followed by others on succeeding chapters.

"Disraeli" Is Completed

United Artists to Release George Arliss Production in the Fall

AFTER eleven weeks of studio activity, George Arliss's "Disraeli" has been filmed, and Director Henry Kolker has begun his task of cutting and assembling the picture, which will be released by United Artists in the early fall.

The work that remains to be done will be hurried to completion as rapidly as is consistent, with special care being shown at every turn to maintain the highest standard in production.

One of the chief features of the production is the exceptional cast of well-known motion picture and stage stars that support Mr. Arliss in this picture, including Louise Huff, Mrs. Arliss, Frank Losee, E. J. Ratcliffe, Henry Carvill, Margaret Dale, Grace Griswold, Reginald Denny, Noel Tearle and Fred J. Nichells. This is one of the greatest casts ever assembled for a photoplay.

"Disraeli" is not an historical play, despite a popular idea. The drama, by Louis N. Parker, shows the life and times of sixty years ago together with something of the opposition encountered by the Hon. Benjamin Disraeli, M. P., the great statesman, who on two occasions was designated by Queen Victoria to be her Prime Minister.

The plot carries two love stories, for the attachment between Disraeli and his wife is one of the great love affairs of the ages. The second love story develops between "Clarissa," played by Louise Huff, and "Charles Viscount Deeford," played by Reginald Denny, and some of the scenes between these two young people are among the most charming ever screened.

It has been pointed out that Mr. Arliss and his art remain the outstanding feature of this picture. Mr. Arliss has given his screen version of "Disraeli" the closest attention, and it is safe to assume that in its completed state the picture represents the best treatment that could be accorded to it. No detail has been omitted that would help to strengthen the picture.

Warner Oland Receives Serial Offers

The news that Warner Oland, who for so long has been identified with Pathe Serials, intended to desert this field, has brought three offers to him from as many concerns to remain in serials to be manufactured under their trademark but to be given the Warner Oland brand name.

While Mr. Oland has not completed plans for formation of his own producing company, he has definitely decided to turn to the feature field after the expiration of his present Pathe contract.

G. E. Akers, now assistant sales-manager of Famous Players-Lasky Corp.

Realart Adds to Its Editorial Staff

The latest to join the Realart studio editorial staff under Supervising Director Elmer Harris is Grace Drew, who sprang into fame some years ago as the prima donna of "The Chocolate Soldier" and "Alma, Where Do You Live?" Miss Drew is devising stories for Bebe Daniels, Wanda Hawley and Mary Miles Minter. In collaboration with Katherine Pinkerton she wrote "Spring Fever," which is a forthcoming Bebe Daniels Production.

Progress is Made on "The Iron Trail"

Five hundred players, including the star, supporting cast and extras of the Rex Beach picture "The Iron Trail" took possession of the deserted village of Oreland, N. J. last week to make some of the big scenes for the special production that will be released by the United Artists in the Fall. This big company probably the largest ever taken away by a motion picture company, will be held on the location and housed and fed for over ten days.

Carpentier Not Defeated as a Box-Office Bet

Despite the defeat of Georges Carpentier in his recent battle with Jack Dempsey at Boyle's Thirty Acres, public interest in the poilu pugilist is as geat as ever, judging from the volume of bookings on "The Wonder Man," reported by Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

Warren to Distribute Post Nature Series

THE F. B. Warren Corporation announces the acquisition of the 1921-1922 series of Post Nature Pictures for distribution through its exchanges.

This series is produced by the Post Pictures Corporation and was sold last year by Paramount, which rated them so highly that each picture was shown for an extended run in the Criterion, Rivoli and Rialto Theatres in New York City.

The 1921-1922 series of Post Nature Pictures to be sold by the Warren organization will consist of twenty-six single reel subjects, released one every second week, beginning Sunday, September 4th. The first subject of the new series will by "My Barefoot Boy."

Eugene O'Brien Resuming Production

On August 8th, Eugene O'Brien ends his vacation and starts on a new Selznick production, titled "Chivalrous Charlie." Robert Ellis will direct. The picture will be made from a story by May Tully and will be among the offerings in the O'Brien star series for the coming season.

The new series of O'Brien pictures starts with "Clay Dollars," set for release on October 2nd. "Chivalrous Charlie" is to be the second of the series.

Karger to Direct Alice Lake in "Golden Gift"

Maxwell Karger will direct Alice Lake in that star's next Metro picture, "The Golden Gift," a story of Mexico and New York, which will be made for the most part at the Hollywood studios. June Mathis and Florence Hein collaborated on the continuity.

Wesley Barry Will Be "Penrod" for Neilan

Marshall Neilan's next production, now that he has completed "Bits of Life" for First National, will be "Penrod," Booth Tarkington's famous boy character, with Wesley Barry in the title role. Neilan is due east soon to confer with the author on details, incidentally, to get his boy star and take him west for work in the picture.

Select Managers from the Ranks

IN the past year of readjustment Select Pictures Corporation, the distributing branch of the Selznick organization, there are new occupants of the manager's chair in many of the thirty cities which Select operates throughout the country.

A number of times during the past year circumstances have made it necessary for Vice-President Morris to fill important gaps which have either been made or have made themselves. The thing that has excited comment on the part of those who have been keenly observant is that, while the man may be new to the manager's job, rarely, if ever, is he new to the bigger job, namely, looking after the Selznick organization's interests. In a general way, the new managers in the Select organization have been merely moved from the ranks. There has been little, if any, of the customary plan of placing men in important positions merely because of their general reputation for ability. The thing that has been kept uppermost in mind has been the employees fitness as it applies specifically to the peculiar needs of the Selznick-Select organization. It has followed quite naturally that the man with Selznick experience, even though in some minor capacity, has been given abundant opportunity to win his spurs. And the proof of the soundness of this policy, originated and strictly adhered to by Select—a proof which will be attested to by exhibitors in all sections of the country—is indicated by the fact that, almost without exception, the men who have been elevated from the Select ranks have made good with a vengeance.

"This policy which we have followed," says Mr. Morris, "is one on which Mr. Selznick has operated in every business which has ever claimed his attention. He has always liked to say 'Outgrow your job. I have a bigger one for you.' On the face of it this statement might almost seem philanthropic. But Mr. Selznick has never aspired to shine as a philanthropist. His stronger inclination is to the belief that most red-blooded men are better satisfied when they get merely what is coming to them and what they can win from the world under fair rules of competition. Mr. Selznick would readily confess that his conception of the thought back of this epigramatic promise is that both the man outgrows his job and the man who hands him the better one, profits materially in the exchange.

"By following this policy in the business of keeping our exchanges sometimes thousands of miles removed from the direct influence of the home office, in smooth running order, we feel that we scarcely ever take a step backwards in the standing and prestige which we are constantly aiming to create among the exhibitors, our customers. We have always advocated a highly developed spirit of co-operation in each branch office. Our Managers invariably depend upon their subordinates to offer real help in the problems they are being constantly asked to solve. The result is that practically every employee in any Select branch is always in training for the job or jobs higher up. Another result is that there is considerably more contact between the exhibitors in the territory and even in the minor branch employees than would be the case if a different plan were followed.

"We have our own peculiar methods of doing business and our customers and prospective customers know us by these methods. The men who have worked with us are familiar with these methods. When we elevate employees from the ranks to occupy important positions, we are merely standing by our convictions that the manner in which we have chosen to conduct our business for a number of years, is right. We're taking the chance that we are either all right or all wrong—and past successes of the Select selling force are rather convincing that we are more likely to be right than wrong."

"Cabiria" for First Nat"

Italian Spectacle, Revised, to Be Offered on Independent Basis

"CABIRIA," the spectacular drama written by Gabriele d'Annunzio, Italy's soldier-poet, around the gigantic struggle between the empires of Rome and Carthage for the mastery of the ancient world, will be presented in a new and revised version upon the screens of the United States next season.

The Italian spectacle, which was two years in the making and was the film sensation of America on the eve of the great war, will be distributed on an independent basis by the exchanges of Associated First National Pictures, Inc., instead of as a sub-franchise attraction. This is a result of an extensive referendum conducted among the First National Franchise holders and sub-franchise holders of the country, as to most satisfactory method of handling the production.

"When Cabiria" was first presented on Broadway, New York, in the Spring of 1914, it was revolutionary in its effect, both in the motion picture fans of the period and on the coterie of highbrow critics who, up to that time, had frankly regarded the picture as a cheap interloper in the realm of drama. When first presented, "Cabiria" ran to twelve thousand feet—an unheard of length in those days of transition from the locked-reel program of short subjects to the five-reel feature—and furnished an entire evenings entertainment. In the 1921 edition, it will probably not exceed 8,500 feet, enabling those exhibitors who wish to do so to include one or two short subjects, or run it as an entire program, according to their desires.

For two things has "Cabiria" been famous ever since its American premiere—the massiveness of its great settings and its spectacular scenes, and for Mciste, the Genoese giant, a superman in strength and physique.

General Revival Predicted

Elmer Pearson Says Fall Will See Industry on "Road to Prosperity"

IN a statement issued during the week from the Pathe headquarters in New York, Elmer Pearson, director of exchanges, expresses the opinion that the film industry is rapidly approaching "a general revival of activities that will bring us again to the road of general prosperity." Mr. Pearson also takes occasion to compliment the trade press for its ready support of the "Independence Month" plan. The statement continues:

"Speaking of healthy signs, have you noticed how the atmosphere has been clearing in the past couple of weeks. Have you read what Mr. Gary of the United States Steel Corporation said the other day with reference to "an unparalleled period of prosperity coming to the United States?

"Many of the most pessimistic leaders in the world of finance are changing their indigo hue and now are sharing the viewpoint expressed by Mr. Gary:

"Gold attracted by the security and big income of our investments are coming to our shores in millions and millions of dollars until call money is at from 4% to 5%, time loans at from 5½% to 6%; an extraordinary reserve in the Federal Reserve banks; preferred stocks and bonds being gobbled up as quickly as offered, an enormous crop to market at what is almost certain to be steadily increasing prices. How then can the return of splendid prosperity be denied?

"All along we have held the view that the United States was too all powerful to be swamped by a wave of false depression."

Newly named chiefs of Goldwyn's editorial department. Left to right—Ralph Block, associate editor; Paul Bern, editor-in-chief; Clayton Hamilton, associate editor

Dallas Fitzgerald Will Direct for Universal

IRVING G. THALBERG, general manager at Universal City, has signed Dallas M. Fitzgerald, one of the best known directors of the motion picture industry, to produce Universal photodramas.

His first work will be to guide Gladys Walton through the star's forthcoming story, "The Guttersnipe," a comedy-drama by Percival Wilde, in which she is expected to give a fascinating performance of a little Irish guttersnipe.

Among the Metro releases which Dallas Fitzgerald has directed are "Blackmail," "The Offshore Pirate," "The Price of Redemption," "Cinderella's Twin," "Puppets of Fate," and "Life's Darn Funny,"—all starring vehicles for Viola Dana with the exception of "The Price of Redemption," in which Bert Lytell was starred.

Bert Lytell to Have Ora Carew as Leading Lady

Oro Carew, who recently appeared oposite Tom Mix in two photoplays, has been engaged as leading woman for Bert Lytell in this star's Bayard Veillor production, "Lady Fingers." The picture will be made at the Metro studios in Hollywood, Calif.

Frank Elliott, the English actor, who was for years leading man at the Drury Lane theatre in London, has also been enegaged by by Metro for the cast of "Lady Fingers."

Ace Berry Joins R-C's Exploitation Staff

Ace Berry has joined the publicity staff of the home-office personnel of the R-C Pictures Corporation and will handle special exploitation assignments of R-C Pictures. Mr. Berry enjoys a wide theatrical and newspaper acquaintance throughout the country. He has been most successfully connected with Selznick, First National, Mayflower and others.

"Unaffected by Hysteria"

Al Lichtman, of Associated Producers, Talks on New Pictures

AL LICHTMAN, general manager of Associated Producers, makes the following statement in announcing seven new Associated Producers pictures:

"The hysteria of doubt which has pervaded the motion picture industry for six months past has been totally without effect on the producers who make up Associated Producers. They have felt that there could not be anything very serious the matter with a business which supplies a basic demand so economically sound. They have gone ahead completing their productions for the coming season just as though there had never been this epidemic of cold feet.

"Conditions during the coming season will be better than they have ever been for the producer, the distributor and the exhibitor of big pictures. One of the troubles during the last summer has been that a lot of houses tried to cure their cold feet with an overdose of poor film.

"If we want to get at the very bottom of things the trouble hasn't been too many pictures. Instead it has been too many poor pictures and not enough good pictures. The whole future of motion pictures depends on enough good pictures.

"Every stage of development of the motion picture has been a step upward—not down or across. Pictures have been so popular that the world public has kept the business on the jump to meet its taste. You can't sell 1914 pictures to a 1921 audience any more than you could sell gowns and hats of 1914's vintage on Fifth Avenue. And the tanks have kept up to the minute on pictures just as much as the big towns have.

The pictures referred to are J. Parker Road, Jr.'s "I Am Guilty," Mack Sennett's "Home Talent," Allan Dwan's "A Broken Doll," "Doll" "Devotion" by A. J. Bimberg, Maurice Tourneur's "The Foolish Matrons," J. Parker Road, Jr.'s "Greater Than Love," "The Ten Dollar Raise," produced by J. L. Frothingham, Thomas H. Ince's "Mother O' Mine" and "The Cup of Life."

New Block Booking Plan

Paramount Offers Seven Biggest Productions to Counteract Slump

ARRANGEMENTS have been completed whereby exhibitors will be enabled to book in block and at an early date seven of Paramount's biggest fall releases, according to an announcement just made by S. R. Kent, Famous Players-Lasky's General Manager of Distribution.

The productions selected by Mr. Kent for this offering are "The Affairs of Anatol," "Experience," "Peter Ibbetson," "Ladies Must Live," "The Great Moment," "Don't Tell Everything!" and "At the End of the World."

"We are making this unusual offer," said Mr. Kent, "in recognition of the extraordinary period of dullness which has pervaded the exhibiting end of the business for the past many weeks and is likely to continue in greater or lesser degree throughout the month of August. With the advent of Paramount Week and the new season, starting the first Sunday in September, there is every indication that there is going to be a decided change for the better.

"So we have picked out these seven productions, all of them among the very strongest box-office attractions of our fall releases, and are giving exhibitors the opportunity of showing them successively, without regard to the scheduled release dates, provided they book all seven of them together. This will enable any exhibitor booking them to give seven good hard wallops at the retreating figure of Old Summer Slump right where it will do the most good, recoup whatever losses he may have suffered during the hot spell and put himself more solid than ever with his public for the long strong pull during the season of 1921-22.

Contrast of Settings in in Fox's "Play Square"

Marked contrasts in ways of life and the settings characterize "Play Square," an August release announced by Fox Film Corporation, starring Edna Murphy and Johnnie Walker. Many of the scenes in this melodrama are laid in the underworld of a great city; others in the peaceful environs of a village. The co-stars are supported by Hayward Mack. Laura La Plant, Jack Brammall, Nanine Wright, Harry Todd, Wilbur Higby and Al Fremont.

New Company to Star Dorothy Philips

ANNOUNCEMENT is made from the Pacific Coast of the formation of a new producing company, directed by Allen Holubar and starring his wife, Dorothy Phillips.

Backed by San Francisco capitalists, the new corporation will be known as the Exploitation Company, Inc., and will release its productions through the First National according to an announcement just made public by Jefferson W. Ascher, secretary of the San Francisco and New York Amusement Co. This company controls the San Francisco Strand, where the Phillips—Holubar productions will probably be given their premiere on the coast.

Educational to Aid in Independent Month

Headquarters and branches of Educational Film Exchanges, Inc., all over the country are cooperating with the independent theatre owners in their plans for making September "Independence Month."

"We are friends of the independent exhibitor," said E. W. Hammons, president of Education, "and are glad to cooperate in making Independence Month all that it should mean to this class of theatre owner."

Managers of all the branch exchanges and their assistants have been advised to exert every effort from September 1 to 28 toward helping the owners of independent houses to make a real success of their special month.

Lehrman-Moore Comedy Combine Appeals

The association that Myron Selznick has arranged between Owen Moore, as a comedy star, and Henry A. Lehrman, as a comedy director, bids fair to awaken an exhibitors interest that has seldom been equalled in the comedy branch of motion picture production, states Selznick.

Since the announcement was first made that Mr. Lehrman would write and direct an Owen Moore comedy the Select organization, through branch managers and salesmen, has expressed a lively interest in the prospect of having two such names of recognized standing to couple with their sales talks.

"The Journey's End" in All Key Cities

"The Journey's End," Hugo Ballin's newest creation for Hodkinson release which played the big Capitol Theatre, New York, is continuing its triumphs in every section of the country, announces the Hodkinson office. Bookings are pouring into the Home Office at a very great rate and officials of the company declare that practically every key city of importance has played or will play the picture.

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Lee Goldberg, Mgr. First National Exchange, Louisville, Ky.

A LOVE SONG

on a violin, the yearning melody of youth, coming from behind the rickety door of a furnished room

Viola DANA *in* LIFE'S DARN FUNNY

portrays the rest of the romance with extraordinary charm - -

From CHRISTINE JOPE SLADE'S Saturday Evening Post *story* "Caretakers Within" *adapted by* Molly PARRO *and* Arthur D. RIPLEY

a DALLAS M. FITZGERALD PRODUCTION

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Gt. Britain. Sir Wm. Jury, Man. Dir.

Societe Anonyme Français de Films Internationaux Exclusive Dis. throughout Europe.

J. H. Seidelman, who has been appointed Assistant General Manager of Associated Producers by General Manager Al Lichtman

Kipling Views "Without Benefit of Clergy"

Rudyard Kipling has seen his own screen version of "Without Benefit of Clergy," and authorized a cable to Pathe Exchange in which he pronounces the picture "a great artistic achievement." The cable adds that Mr. Kipling is especially pleased with the "remarkable work of Virginia Faire."

The private performance was given at the Alhambra in London. Lord Beaverbrook was among the invited guests—incidentally representing important cinema and newspaper forces throughout Europe. Many of the leading social, literary and artistic celebrities of England also were present, it is reported.

Story by Cynthia Stockley for Miss Dean

Universal has purchased "Wild Honey," a story by Cynthia Stockley, as Priscilla Dean's next Universal-Jewel starring vehicle.

Lucien Hubbard, scenario editor at Universal City, is writing the continuity so as to have the script ready when the star has finished "Conflict," the super-feature which is now being filmed in the British Columbia woods under the direction of Stuart Paton.

Kathleen Norris Story for Cosmopolitan

"SISTERS," a Kathleen Norris story, is soon to be put in production by Cosmopolitan Productions at the Harlem studios of International Film Service Co. Seena Owen, who has won much praise for her work in the leading feminine role of "The Woman God Changed," will have the leading role. Robert G. Vignola, who directed "The Woman God Changed," will direct.

Kathleen Norris' story appeared in Good Housekeeping in 1918 and 1919. It has been published also in book form. E. Lloyd Sheldon is author of the scenario.

3 Fox Specials on B'way

"Shame," "Thunderclap," "Virgin's Paradise," Supplant Other Specials

THREE striking motion picture changes in Broadway theatres took place within the last three days —"Over the Hill" at the Park giving way to "A Virgin Paradise;" "A Connecticut Yankee in King Arthur's Court," at the Central, yielding to "Thunderclap;" and "Queen of Sheba," at the Lyric, being replaced by "Shame." The momentous decision to effect these sweeping changes was made in fulfillment of the promise given by William Fox in his recent announcement that each of a series of twelve stupendous special productions would enjoy a Broadway run before going to exhibitors throughout the country.

The first change took place at the Central, beginning with the matinee Saturday afternoon, July 30, with the departure of "A Connecticut Yankee" and the opening presentation of "Thunderclap," which thereafter will be shown twice daily throughout the run. The second occurred with the farewell of "Queen of Sheba" at the Lyric and the opening, with the Sunday matinee, July 31, of "Shame." The third marked the temporary passing of "Over the Hill" from Broadway and the appearance of "A Virgin Paradise," at the Park theatre, at the Wednesday matinee, August 3. "Over the Hill" will not bid a final farewell, but merely "Au revoir," to the world's premier entertainment thoroughfare, as it will open a new engagement at a Broadway theatre in the near future.

The opening in New York of "Thunderclap," "Shame" and "A Virgin Paradise" gives six of the twelve William Fox specials to Broadway. Three others have been announced by name, and will take their turn as rapidly as occasion permits, and the remaining three are in process of preparation.

Synchronized Wins Tribute

Conductor of the Chicago Symphony Orchestra Praises Music Scores

WITH the Ravina Park management offering motion-pictures once a week in Chicago's world-famed open air operatic center, lovers of the highest form of musical entertainment are being introduced to the pleasures of motion picture entertainment. Ravinia Park, the stronghold of summer opera in America, offers screen attractions every Monday night, and Mr. P. A. Cavallo, conductor of the Chicago Symphony Orchestra, probably the leading symphony of the Middle West, in speaking of his organization's participation in the program on these special "movie" nights, said:

"My experience with Synchronized Music scores prompts me to express my appreciation of these splendid scores, from the conductor's standpoint. Their coming marks a great epoch in the art of motion picture presentations. Through their use with the Chicago Symphony Orchestra, I am enabled to offer Ravinia Park's patrons the very highest form of musical entertainment.

"We have what is undoubtedly the most critical audience in Chicago and in deciding to adopt a policy of motion picture nights, which we felt answered the demands of thousands of Chicagoans, it was our decision to offer them, that same standard of music which has made them such enthusiastic supporters of Ravinia Park. The absolutely perfect synchronization, the many beautiful themes and the extraordinarily simple scoring makes them adaptable not only to a symphony orchestra, such as the Chicago organization, but insures their use successfully as well in theatres where only a piano or organ are employed. After having directed the playing of Synchronized Music Scores, I feel it almost a duty to draw attention to their entire practicableness. Synchronized Music Scores are a success and motion picture musical directors throughout the country will soon realize their value. The mere fact that their use does away with many hour sof tedious rehearsals, as well as the employment of a large and expensive music library, should attract favorable attention."

New Mermaid Is Finished

Lloyd Hamilton Makes Elaborate Comedy for Educational Release

"THE VAGRANT," the second Mermaid Comedy of the new series for Educational, and a third picture, as yet untitled, have been completed by the Hamilton-White organization, and will be released soon by Educational.

What is said to be the most elaborate "set" constructed in the old Griffith studio at Hollywood, which was recently obtained by Hamilton-White, since Griffith left it two years ago, was put up for "The Vagrant." Buildings occupying more than an acre of ground were erected to represent a section of the New York slums, where many scenes in "The Vagrant" are laid.

This comedy is said to provide Lloyd "Ham" Hamilton, star of the Mermaid Comedies, a fine opportunity to get over in his clever way numerous side splitting situations. Irene Dalton plays the leading feminine part, while Tom Wilson, who gave a brilliant performance as the "cop" in "The Kid" and in "Scrap Iron" has a similar role in this Hamilton film.

Irene Dalton playing opposite Lloyd Hamilton in Educational - Mermaid comedies

Jackie Coogan Starts New Production

Jackie Coogan, the child star, has started work on his new photoplay at the Brunton Studios in Hollywood, Cal. Except that the picture will be a five-reeler and that Victor Heerman, more recently associated with Owen Moore and Marshall Neilan, is the director, no further details regarding the photoplay have been given out as yet.

Jack Mulhall Cast for Viola Dana's Lead

Jack Mulhall, who was leading man for Viola Dana in the Metro production of F. Scott Fitzgerald's "The Offshore Pirate," has been engaged to play opposite the little Metro star in her newest picture, "The Fourteenth Lover," an adaptation by Edith Kennedy of a story by Alice D. G. Miller. "The Fourteenth Lover" will be directed by Harry Beaumont.

New York F.I.L.M. Club Holds Field Day

The Fourth Annual Field Day Outing of the New York F. I. L. M. Club was held on Wednesday, July 27th. Nearly five-hundred were present. The Baseball Game between Club members and Theatre Owners Chamber of Commerce was exceedingly interesting. Score when game was called, on account of darkness was 2-2.

Many handsome prizes were given to the winners of other games.

Hodkinson Announces Two Title Changes

THE W. W. Hodkinson Corp. have retitled two of their forthcoming picture productions as follows:

The first Irene Castle production which was made under the working title, "The Broadway Bride," will be known as "French Heels," while "The Foreigner," the screen version of Ralph Connor's story will reach the screen as "God's Crucible."

First Reports Received on "Fauntleroy"

The first definite information concerning the quality and progress being made on Mary Pickford's "Little Lord Fauntleroy," scheduled as a United Artists release for October, is contained in the production report of Bennie Zeidman, a copy of which was received early this week by Hiram Abrams, president of the United Artists.

The report of Miss Pickford's production manager indicates that this is by far the most extravagant picture Little Mary has ever undertaken and that without doubt it will be the classic of her career. At least four weeks, according to Mr. Zeidman, will be required to finish the feature.

Short-Subject Program Put on by Saenger

The success of the short subjects program presented by Samuel L. Rothafel at the Capitol, New York, has stirred other prominent exhibitors to stage the same type of show.

From New Orleans comes the report that the Saenger Amusement Company gave a short subjects program at their Trianon theatre, with the same gratifying results as attended the Capitol showing.

The program was comprised entirely of Pathe short features. and a Harold Lloyd-Associated Exhibitors' comedy, according to a statement from the Pathe home office.

"Now or Never" was the principal attraction, and was augmented by a Tom Santschi two-reel Western drama, "La Rue of Phantom Valley," the Pathe News, Pathe Review, and one of the series of "Aesop's Fables."

Kinema Theatre Did Not Announce Engagement

Emphatic denial that the Kinema Theatre, Los Angeles, made an announcement of the engagement of Charles Chaplin and May Collins on the theatre screen the week ending July 23rd is made by Gore Brothers and Sol Lesser, owners of the theatre. Instead the programme that week contained "Screen Snapshots" which contained pictures of Chaplin and Miss Collins and stated their engagement had been announced by a Los Angeles newspaper.

Century Comedies for Release in August

Through the Universal Exchanges, Century Comedies will release two Brownie comedies, two Charles Dorety comedies, and one Harry Sweet comedy for the month of August. They are "Alfalfa Love" with Brownie the wonder dog for the third; "In Again" with Harry Sweet for the tenth; "The Cleanup" with Charles Dorety for the seventeenth; "Golfing" with Brownie for the twenty-fourth; and "Hold Your Breath!" with Charles Dorety for the thirty-first. Baby Peggy, the talented two year old comedienne, appears in two of the comedies.

Scene from "The Half Breed," a forthcoming Oliver Morosco production

Pathe Release Schedule for August 14th

PATHE announces its releases for the week of August 14th in a statement just issued from the home-office. The first subject, titled "The Black Ace," of a new series of Holman Day two-reel dramas will be released during the week of August 14th. The first series is said to have proved so popular that Pathe has contracted for a second group of these two-reel dramas of life in the Maine Woods.

The one-reel re-issue, starring Harold Lloyd, is titled "Rainbow Island." "The Fox and the Crow" is the next of Paul Terry's "Aesop's Film Fables." "The Kingdom of Deceit" is the name of episode nine of "The Yellow Arm" serial. This chapter-picture presents Juanita Hansen, Warner Oland and Marguerite Courtot.

"Spot Cash" is the new "Snub" Pollard comedy vehicle. Pathe Review No. 116 includes "Fun on the Water," a slow-motion analysis of canoe sports; "The Singhalese Devil-Dance," featuring Mlle. Gapska; "Social Culture for Lions;" "The Beaches of Florida;" and "The New France," "showing scenes taken near Colmar in Alsace.

Fans Scorn Heat to See "Reputation"

As an evidence of the growing popularity of Priscilla Dean and her Universal Jewel releases, Universal calls attention to the report of the Auditorium theatre, of Carpinteria, Cal., where "Reputation," Miss Dean's latest release, recently "stood them up" during the middle of the heat wave. Despite the fact the house only seats 250, the business was better than that of neighboing houses of greater capacity, it is declared.

Director Careful in Handling His Cast

"The proper handling of people in the cast, handling them so that they can give the best that is in them, constitutes a large percentage of a director's success," said Robert G. Vignola, director of special productions for Cosmopolitan.

"Make the people in your company work with enthusiasm, cheer them up when they don't reach the rung you want them to reach, urge them on, encourage them, never belittle them, and you're bound to eliminate at least one of the hazzards of the business."

Director Vignola has a reputation of being one of the most quiet-working directors in the business, and even in scenes of great emotional stress he rarely raises his voice above the speaking pitch.

Famous Artists to Make Paramount Posters

Henry Clive, whose portraits of Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels and other stars appearing in Cecil B. DeMille's "The Affairs of Anatol" were adapted for three-sheet posters for the production, has signed a year's contract whereby the Famous Players-Lasky Corporation secures his exclusive services for poster work. He has already designed a complete set of paper for George Fitzmaurice's Paramount production, "Experience," and has made one poster for Gloria Swanson's picture. "The Great Moment."

Elaine Hammerstein in "Remorseless Love"

The Select Exchanges are all provided with prints of "Remorseless Love," the Elaine Hammerstein feature that is set for release as of August 10th. Opposite Miss Hammerstein the role of a mountaineer is Niles Welch

Gaylord Lloyd in Comedy Series for Pathe

The Pathe home-office in New York announces that, beginning in September, it will release a new series of one-reel comedies in which Gaylord Lloyd, brother of Harold Lloyd, will be the featured player. This new comedy company is producing at the Hal Roach studios in Culver City, Cal.

The Gaylord Lloyd comedies thus far delivered are: "Trolley Troubles," directed by Alf Goulding, and with Beatrice La Plante as leading woman; "The Lucky Number," directed by Erle Kenton, leading woman, Estelle Harrison; "A Zero Hero," with Estelle Harrison, and Erle Kenton direction; and "Dodge Your Debts," with Estelle Harrison, directed by Erle Kenton. George Rowe, known as "the wall-eyed gink," appears in the supporting casts.

Picture to Have Big Coast Presentation

Announcement of the signing of nation wide leading theatre presentation on "Mother O' Mine" the Thomas H. Ince feature was announced this week by General Manager Al Lichtman of Associated Producers Inc., distributors of the production. The contract which completes the special presentation for the country is with Gore Brothers, Ramish and Sol Lesser for a showing at their first run Kinema Theatre in Los Angeles.

R-C Forces Prepare for Independence Month

NOT to be outdone by any competing concern R-C Pictures Corporation is devoting every possible energy to its preparations for Independence Month—the month of September, declares a statement from that organization.

From all the branch managers have come optimistic reports as to the expected success of Independence Month and the general revival of business throughout the film industry. Branch Manager Beale, in charge of the San Francisco office, has informed Charles R. Rogers, head of distribution, that he has received an open letter addressed to the exhibitors of his territory from Mr. C. C. Griffin, vice-president of the Motion Picture Theatre Owners of America, endorsing the R-C product and policies, which Mr. Beale is employing as one of his sale's arguments for the September drive.

Branch Manager Dumestre at New Orleans recently made a trip to Houma, La., to interview A. J. Bethencourt, president of the Louisiana-Mississippi branch of the M.P.T.O.A. and a member of the national executive board. As a result of his visit, he booked R-C Pictures for a solid week, from September 4th to September 10th, and now all the other members of the association are promising to fall into line for Independence Month, it is declared.

R-C Names Fall Productions

FOLLOWING immediately upon the heels of the announcement that production activities have been resumed with a strong headway at the Robertson-Cole Studios, Inc., at Hollywood, Cal., R-C Pictures Corporation outlines briefly its production and release program.

A minimum of twenty-six productions are to be released to exhibitors during the year beginning September 1. The stars who are to appear in these productions are Pauline Frederick, Sessue Hayakawa and Doris May, the latter having just signed with R-C Pictures Corporation for a series of Doris May comedy dramas to be known as Hunt Stromberg Productions and released as R-C Pictures.

Included with the twenty-six productions will be two series of Directors' Productions to be directed by Louis J. Gasnier and William Christy Cabanne.

Pauline Frederick will be starred in six productions during the season of 1921-1922, the first of which is "The Sting of the Lash," written by Harvey Gates and directed by Henry King. The second of Miss Frederick's pictures will be "The Lure of Jade," from the story by Marion Orth, directed by Colin Campbell, who so successfully directed "Black Roses" and "The First Born."

The first of six productions starring Sessue Hayakwa will be "Where Lights Are Low," written by Lloyd Osborne, stepson of Robert Louis Stevenson, and directed by Colin Campbell. The second of the six productions in which Hayakawa will star is his own story, "The Swamp."

"The Swamp" is the story of the kindness of a Chinese huckster for a woman who has been deserted by her husband with a little child dependent upon her. A strange punishment comes to this man who had ruined her life, and in inflicting this punishment the huckster goes to his doom. It is a story of poignant feeling in which Hayakawa rises to the finest heights of dramatic expression he has ever given to the screen. Bessie Love plays opposite Hayakawa and the other principals are Harland Tucker, and Frankie Lee. "The Swamp" which was scenarioized by T. Grabb Alexander, is scheduled for release October 30th.

"The Vermillion Pencil" is the third of the season's R-C Pictures in which Hayakawa is the star. This is an Oriental theme with a strong note of drama, tense interest and a splendid climax. The fourth is "Thirteen Poppy Seeds," a story of Oriental intrigue and mystery with a highly diverting plot which brings into play all the subtle characterizations and interpretations for which Hayakawa is so famous.

Doris May's first starring production will be "The Foolish Age" from an original scenario. This was written especially for the new R-C star, and it is designed to bring to the fore all the grace and charm and pleasing whimsicality that made Miss May famous in her co-star role with Douglas MacLean in "23½ Hours' Leave" and other more recent productions. "The Foolish Age" is scheduled for release October 2. The second Doris May production will be "On A Rainy Day." This is an original story.

The first of the Director's Series will be "A Wife's Awakening" written by Jack Cunningham and directed by Gasnier, scheduled for release September 25. The second of the Directors' Productions by Gasnier will be "Mam'selle Jo," written by Harriet T. Comstock and is to be released November 27. "Home," from the novel by George Agnew Chamberlain will be the next of Gasnier's pictures. This is said to be a story of universal appeal and intense dramatic power. A powerful cast is being selected including Rose Dione in the title part and Tully Marshall.

William Christy Cabanne is now at work on the first of his Directors' Productions of five pictures. This is "The Barricade" written by Dr. Daniel Corson Goodman, author of "The Wonder Man." "The Barricade" is scheduled for release October 16. This will be followed by three other productions which will be directed by Cabanne.

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Christie Studios Not Affected by Strike

Despite threats being made by labor organizer Vern Ostendorf in Los Angeles that striking laborers at local film studios were joining with the Blue Sunday advocates to fight moving pictures as a retaliatory measure, the Christie Film Company, are going right ahead with their complete picture making activities with all needs for labor filled, announce that company.

At the Christie studios two directors are working on new two reel comedies for Educational release. Al Christie, immediately after his return from the Educational convention at Chicago, started another two reel comedy. Dorothy Devore, Earl Rodney, Ward Caulfield, Eugenie Forde and others are in the cast. Director William Beaudine is making another Christie Comedy featuring Bobby Vernon, with the support of Josephine Hill, Victor Rottmann, Virginia Ware, Mary Wynn and others.

"Connecticut Yankee' for President Harding'

Through the courtesy of William Fox, before President Harding and his party left for Perth, Mass., to spend the week-end attending the tercentenary celebration of the landing of the Pilgrim Fathers at Plymouth, a print of "A Connecticut Yankee in King Arthur's Court" was placed aboard the yacht "Mayflower." It had been learned at the Fox offices, through Lieut.-Col. Clarence Osborne Sherrill, military aid to the President, that the heavy burden of duties resulting from Congressional activities had tired Mr. Harding.

Paramount Reorganize British Forces

SWEEPING reorganization of Paramount's producing forces in London was announced this week by Adolph Zukor, president of the Famous Players-Lasky Corp. In the future, declared Mr. Zukor, Paramount pictures made in Europe will be produced by the foremost Paramount directors, and will be enacted by American stars and leading players.

Following consultation with Jesse L. Lasky, first vice-president in charge of production, Mr. Zukor announced that in the future no money or effort will be spared in making the Paramount pictures produced in Europe among the best of the company's productions.

John S. Robertson is now producing in England, filming "Perpetua" and George Fitzmaurice is making "Three Live Ghosts." Thomas J. Geraghty has been appointed production manager of the London studio, succeeding Robert E. MacAlarney.

"Burn 'em Up Barnes" Small Town Try-Out

Under conditions made almost dramatic by the element of surprise "Burn 'em up Barnes," Charles C Burr's romantic drama, starring Johnny (Torchy) Hines and enacted by a group of screen notables which includes Edmund Breese, George Fawcett, Betty Carpenter and J. Barney Sherry, was given its premier non-professional showing on the evening of July 28th at the Colonial Theatre, Peekskill, New York.

Utterly devoid of an inkling that they were to sit in judgment upon a new production, the devotees of the silent drama in that typical American small town filled the house almost to capacity to view the programmed attraction.

At the conclusion of the short subject presentation, the house lights were turned on and Manager Seymour Eaton introduced Johnny who, after a few introductory 'gags,' explained his presence and his mission and asked the audience to sit in judgment on his initial feature length offering. At the conclusion of the showing the production and the star were accorded a big ovation.

Marjorie Daw in New Irvin Willat Picture

Irvin V. Willat has selected Marjorie Daw to play the lead in his newest production "Fifty Candles," upon which he is working at present. "Fifty Candles" will be released by the W. W. Hodkinson Corporation which sponsored "Down Home," "Partners of the Tide" and "The Face of the World," Willat's greatest successes in the past.

"Fifty Candles" is from the short story of the same name by Earl Derr Biggers, which appeared in The Saturday Evening Post.

Selig-Rork Producing Prize One-Act Play

"The Ne'er-to-Return Road," a one act play by Mrs. Otis Skinner, which won the prize at the Lambs' Gambol in New York a few years ago, was purchased for the screen by Colonel William N. Selig at that time. Because the little play possessed all the vital elements such as virile drama, pathos, heart appeal and human interest necessary to win the first prize before a jury of the greatest actors in the United States, Colonel Selig believed that it would make a remarkable two-reel motion picture.

Following the encouraging public reception of their revival of the two-reel dramas with all-star casts, Selig and Rork immediately started production of "The Ne'er-to-Return Road."

Wallace Beery heads the featured players, who include Margaret McWade, Walt Whitman, Jack Mulhall and Margaret Landis. Bertram Bracken, the man who directed and adapted the first two productions, is at the helm.

Schlager Closes Deal

Sig Schlager, who has closed a distribution deal with Associated Exhibitors through Arthur S. Kane, left recently for the Coast, where he will open offices. The deal involved three units; the Ernest Warde Productions, the Mitchell Lewis Productions and the Western Photoplay Corporation. All exploitation and sales of the three units will be under the control of Mr. Schlager.

Loew Theatres to Show "Greater Than Love"

"Greater Than Love" the J. Parker, Jr. production with Louise Glaum distributed by Associated producers has been booked for 82 days in Loew's New York Theatres according to an announcement by General Manager Al Lichtman of the distributing organization.

A. E. Lefcourt, President of Pioneer Film Corp.

Universal Selects Final Title

"Fanny Herself" to Be Known on Screen as "No Woman Knows"

"NO WOMAN KNOWS," is the title finally given to the Universal-Jewel production directed by Tod Browning from Edna Ferber's popular novel, "Fanny Herself." This decision by the heads of the Universal company marks the end of a two months' search for a suitable name for the super-production, during which Universal solicited advice from the exhibitors of the United States and Canada as to a proper name for the picturized novel.

In opposition to the wide-spread recognition and popularity of the story under the name "Fanny Herself," the film company had to admit the unsuitable nature of the name as a picture title. It was this question which Universal put up to its exhibitors—whether the popularity of the book would sell the picture to the public or whether it needed a forceful title with exploitation possibilities.

Moving picture exhibitors, by an overwhelming majority, said: "Give us a title with a punch. One that will draw, irrespective of the book's popularity." Accordingly, Mr. R. H. Cochrane, vice-president of Universal, and at the helm of the film organization in the absence of Carl Laemmle, who now is in Europe, issued a call for title suggestions.

Hundreds of good titles were turned down because it was felt they were not big enough for the picture, which is said to be powerful in theme, yet human in its appeal. When the title "No Woman Knows," was suggested, it immediately received unanimous acclaim. Its exploitation possibilities were especially noted, and plans already

Two scenes from "No Woman Knows," a Universal-Jewel production directed by Tod Browning

are under way, it is reported by Universal, to campaign the production to an extent even greater than the exploitation put behind "Outside the Law" and "Reputation," two recent Universal-Jewel productions.

More time is said to have been spent in selecting the cast for "No Woman Knows," than for any other Universal picture ever screened. Mabel Julienne Scott was chosen for the leading role. Stuart Holmes, recognized as one of the most accomplished "villains" on the screen, was engaged to play the leading "heavy" role.

E. A. Warren, another favorite character actor, was added to the cast of "No Woman Knows." Warren is well known to photoplay goers for his remarkable work as the bazaar keeper in "The Virgin of Stamboul." Others in the cast include Max Davidson, John Davidson, Grace Marvin, Dick Cummins, Earl Schenck, Snitz Edwards, Joseph Swickard, Danny Hoy, Eugenie Forde, Baby Bernice Radom and little Raymond Lee and Dorothy Dern.

Those who watched the picture in production say that Miss Scott has gone far beyond her former screen success in the portrayal of the character "Fanny" in "No Woman Knows." Browning, the director, says he is certain the picture will create a sensation because of its absolute verity in recording human life. He characterizes it as the "Main Street" of filmdom.

The production is nearing completion at Universal City. The final scenes now are being cut and titled.

Pioneer Plans for New Season

IN announcing its plans for the season of 1921-22, the Pioneer Film Corporation declares that it is ready to release through its twenty-eight exchanges a variety of "independent product of quality second to none." Freedom from "entangling alliances" and a policy of operating "independently in the interests of the independent exhibitor" are also promulgated in its announcement. The Pioneer statement continues as follows:

"The new schedule of releases of the Pioneer Film Corporation for the new season embraces excellent attractions with stars of international fame; for instance, Florence Reed, Gareth Hughes, Lionel Atwill, Madge Kennedy, Ora Carew, Pauline Stark, Edith Roberts, Van Dyke Brooks, Gail Kane, Violet Mersereau, Claire Whitney, and Guy Empey, and these are but a few. In every instance the star has been given a brilliant supporting cast of screen celebrities.

"Some of the titles of the features for the first period of the new season which are to be offered exhibitors by the Pioneer organization include: 'Indiscretion'; 'Oh Mary Be Careful'; 'Wise Husbands'; 'The Forgotten Woman'; 'In Society'; 'Beyond the Cross Roads'; 'A Millionaire For A Day'; 'The Leech'; 'Out Of The Depths'; 'The Crimson Cross'; 'Peeps Into the Future.' These will be augmented for the exhibitors in New York City, state and northern New Jersey, with 'Out Of the Dust,' in which production Russell Simpson, Robert McKim and others appear, and the 'Hope Diamond Mystery,' the million dollar serial, starring Grace Darmond, and which is a film version of the story as told by May Yohe (Lady Francis Hope).

"For over six months preparations have been under way for the completion of plans for the new season and now the stage is all set and everything is in readiness. The preparation was marked by the opening of several new exchanges, including the ones which have been established in Indianapolis and in Albany.

"So far as the Pioneer personnel is concerned, it is made up of sales organization numbering over 300 men who have been carefully trained to uphold the policies as laid down by Pioneer's president, Mr. A. E. Lefcourt, and which policies call for the development and establishment of business relations with exhibitors on an honest, sound business-like basis.

"In a statement issued over the signature of Mr. Lefcourt the point is made that the Pioneer Film Corporation enjoys the distinction of being the leading enterprise of its kind in the field. It has no Wall Street money or Wall Street interests or outside affiliations. It is free to operate on the lines laid down by its own executives. It strongly opposes the operations of any concerns which are directed toward coercing the exhibitor into buying product for which he has no use or dictating to him the policy he must adopt. Mr. Lefcourt furthermore points out that the exhibitor must be given the fundamental right to run his business as he sees fit.

"We are going to do big things during the next twelve months," said Mr. Lefcourt, "and we mean to let the independent exhibitor know that his ultimate success is absolutely dependent on the co-operation he gives to the independent exchange."

COMING-
Produced and directed by
George B. Seitz

CHARLES HUTCHISON
THE THRILL-A-MINUTE STUNT KING
IN
HURRICANE HUTCH
THE SERIAL SENSATION OF SENSATIONS
It's A Pathéserial
Pathé Distributors

Marie Doro and Alexander Salvini in a scene from Rider Haggard's " Beatrice," made in Italy under the direction of Herbert Brenon. Goldwyn will distribute the subject

Storey Sees Trade Revival

Associated Exhibitor Sales Manager is Optimistic After Tour

JOHN E. STOREY, Sales Manager of Associated Exhibitors, Inc., returned to New York after a trip through the Eastern Branches of that organization, absolutely confident that September will mark the beginning of one of the most prosperous seasons in the history of the motion picture industry.

He conferred with many leading exhibitors, as well as the branch executives of the Associated, and he stated that the big exhibitors are all confident of excellent business in the Fall. They are, in many cases, renovating their theatres and making extensive preparations.

In the course of this trip, Mr. Storey visited New Haven, Boston, Albany, Buffalo, Detroit, Chicago, Cleveland and Pittsburgh. Among others, he conferred with Harold Franklin of Buffalo, Barrett McCormick and Paul Guedanovic of Cleveland and J. B. Harris at Pittsburgh. He found that these men had voiced the sentiments of hundreds of other exhibitors in stating that the exceptionally hot weather, combined with economic conditions, had been responsible for such falling off in the motion picture business as had been evidenced.

With the passing of the hot weather, and the coming of revived business in the Fall, they are certain of great improvement.

" One of the outstanding facts apparent to anyone travelling through the Eastern section of the country at this time, is the increasing optimism of business men as to the certain return of healthy conditions," said Mr. Storey. " My observation applies only to the Eastern States, but my information from District Managers from the South and the West is along the same lines, and I am confident that business in general has turned the corner and is well on the upward swing."

" One cannot help but be impressed by the evidences of business revival in the important manufacturing centers. New England factories are gradually opening up after a long shut-down. Cleveland and Detroit both show signs of greater activity than in many months. The Ford plant in Detroit is almost back to normal. Business men in Pittsburgh stated that they were confident that the great manufacturing plants there would all be opening up between the 1st and 13th of August."

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New Editor for Goldwyn

Reorganization of Department; Paul Bern Will Be in Charge

A REORGANIZATION of Goldwyn's editorial department has been put into effect, says an announcement from Goldwyn headquarters.

Paul Bern is named editor-in-chief, succeeding J. G. Hawks. Ralph Block, head of the editorial and scenario departments in the New York office, has been made associate editor. The staff of readers in New York will continue under his direction. Clayton Hamilton, who for the past year has been connected with the studio editorial force as adviser, has also been named an associate editor.

The reorganization of the department was announced by Abraham Lehr, vice-president in charge of production at Culver City, at a dinner to studio executives given at the Los Angeles homes of Samuel Goldwyn, president of the corporation, last Saturday.

The naming of these three men as heads of the editorial department is in accord with the Goldwyn policy of giving young men important positions with the company. Mr. Bern is thirty-one and his assistants are also in the thirties.

Paul Bern, Goldwyn's new editor-in-chief, has had a long experience in theatrical amusements despite his youth. Although born in Hamburg, all of his theatrical experience has been gained in this country, to which he came at a youthful age. For five years he was an actor and stage manager on the speaking stage. He was a stock company director at Woonsocket, R. I., at Lowell, Mass., and at Lowell, Denver and other cities. He has been connected with the screen for seven years.

Ralph Block has been with the Goldwyn corporation for the past three years, having first been director of advertising and publicity, then going to England on a special mission in connection with the establishment of Goldwyn, Ltd., in London.

Clayton Hamilton has been with Goldwyn for a year and had but recently renewed his contract for another year, having obtained an extension of his leave of absence from Columbia University where he had been conducting classes in the drama for several years.

6 Paramounts for August

British Film, MacLean, Hart, Miss Clayton, Meighan, " Fatty " on List

SIX features are listed in the Paramount releases for August as announced by S. R. Kent, General Manager of Distribution. These include a Donald Crisp British production, a Thomas H. Ince production starring Douglas MacLean and a William S. Hart production, the first to be released in several months.

The release for August 7 is Donald Crisp's production, " The Princess of New York," made at the London studios. Margaret Trumbull wrote the scenario for this picture, which is based upon the novel by Cosmo Hamilton. David Powell is featured, while the title role is played by Mary Glynne. On the 14th comes William S. Hart's production, " The Whistle." In this picture Mr. Hart steps out of his usual Western role to portray a workman in a big industrial plant.

On the same date is scheduled the Thomas H. Ince production, " Passing Thru," starring Douglas MacLean. The story is by Agnes Christine Johnston and it was adapted by Joseph Franklin Poland. William Seiter directed. Playing opposite Mr. MacLean is Madge Bellamy. Thomas Meighan in " The Conquest of Canaan " is scheduled for the 21st. This is an adaptation by Frank Tuttle of the famous novel by Booth Tarkington, R. William Neill being the director. Doris Kenyon is Mr. Meighan's leading woman.

Sharing the same date on the schedule is Ethel Clayton in William D. Taylor's production, " Wealth," from Cosmo Hamilton's story, " The Almighty Dollar." Julia Crawford Ivers wrote the scenario. Herbert Rawlinson is Miss Clayton's leading man.

On the 28th comes Roscoe (Fatty) Arbuckle in " Crazy to Marry," which is described by Paramount as the liveliest comedy which " Fatty " has appeared in since his two-reeler days. It is from an original story by Frank Condon adapted by Walter Woods and directed by James Cruze.

Will Rogers Completes First Two Reeler

THE recently formed Will Rogers Productions Co., which has been working at the Hollywood Studio, has completed the first one of a series of two-reel subjects to be made, starring Will Rogers under the direction of Clarence G. Badger, who directed Rogers in a number of five-reel films for Goldwyn. The first film is at present known as "Faith" and has Irene Rich, Little Joe Roberts, a one-year-old baby, Bert Sprotte and Nick Cogley as principals. Work has been started on a roping picture as yet untitled, and the next film to be made will be a Western. Mason N. Litson, formerly Goldwyn Production manager is business manager of the Rogers organization and advised that release for these subjects will be announced after the completion of the third subject.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Louis J. Schlesinger, formerly with Inter-Ocean Film Corp., who is to head his own export unit.

25 Years Making Censor Proof Pictures

In answer to the cries for censorship Colonel William N. Selig offers "The Rosary." When he joined forces this year with Sam E. Rork to revive the two-reel drama with all-star casts, he selected "The Rosary" to be the first of the new organization's special features because this old classic is not only one hundred per cent clean and wholesome in theme, but because it is a powerful human drama, never descending to the vulgar or the salacious.

Col. Selig points with pride to the fact that in his twenty-five years in the motion picture business, he has never had a picture turned down by the censors.

New Company Producing Western Dramas

Production work was started this week at the Balshofer Studio in series of five-reel Western comedy dramas by the recently organized McKenzie Productions, Inc. C. O. D. Blanchfield is general manager, Bob McKenzie is director and the pictures will feature Olin Francis and Estelle Harrison. The company is now filming an original western story titled "Fresh Water Jack" and the supporting cast includes May Foster, Otto Nelson, Claude Payton, Ward Wing, and little Fay McKenzie, the baby that played in Snooky Comedies. Distribution of this series of pictures will be in charge of O. O'D. Blanchfield.

Goldburg Heads Company

Well Known Independent to Supervise Texas Guinan Productions

ANNOUNCEMENT is made this week that Jesse J. Goldburg is the head of the Texas Guinan productions, which were announced in the News last week. Mr. Goldburg, before becoming associated with the Texas Guinan Productions, made a thorough study of conditions and decided that the present depressed conditions were only temporary.

Mr. Goldburg stated that in the course of his investigations he was discouraged by independent producers, well meaning but misguided friends, who urged that this was the most inopportune time to attempt to sell or dispose of state right or independent attractions; that not more than twenty-five per cent of the United States could be disposed of upon a cash basis; that state right buyers were without cash reserve or funds; and that most of them, where they could without a breach of contract, were canceling releases for the future rather than buying. Mr. Goldburg's investigation among the state right buyers, however, while bringing out an admission that business was readjusting itself and that it was not of that sensationally prosperous character that has existed the past year or two, disclosed, nevertheless, that this sudden depression and readjustment has resulted in a demand for meritorious or worth-while attractions; that "any old thing" which heretofore got by, would no longer be tolerated by the theatre owners or the public and, while there was some financial stringency, nevertheless they were ready to contract for meritorious productions for release in the fall and, what was more surprising to Mr. Goldburg, they were ready to pay cash for them, that is the exchange that caused a reserve surplus to be set aside for just the present situation and emergency.

The present series of attractions will be divided one-half Westerns and one-half dealing with subjects of the Northwest but true art and real story material, connected with proper characterization, will be the meat and substance of these attractions. That when it is said that they will be made to play any first-run house in the country it is meant that the productions will be invested with every detail that will place them on a par with superior feature attractions.

Miss Guinan will not operate with any stock company but each production will be cast separately and where it is possible to secure a male lead to play opposite to her, one with a reputation and screen name, that person will be cast for the part.

Mr. Goldburg will leave for Los Angeles the week of August 1 and actual production work will commence August 10 under his personal supervision.

Equity Reports Big Sale

Federated Exchange Buys Western States on "Black Panther's Cub"

WHAT constitutes one of the biggest sales of State Right territory on any independent production was consumated last week when Louis Baum, Sales Manager for Equity Pictures Corporation completed a deal whereby Federated Film Exchanges of Seattle and Denver secure the territorial rights for "THE BLACK PANTHER'S CUB" for the States of Washington, Oregon, Montana, Idaho, Colorado, Wyoming, New Mexico, and Utah.

"If any depression exists in the film industry at the present moment, it doesn't seem to exist to any great degree in the Independent field" says Mr. Baum.

"There may be a few of the larger and costlier theatres who have shut down temporarily owing to the heat and general conditions but the smaller houses seem to be going very well."

"It all reverts back to the sound argument of 'good pictures that are genuine box office winners, go good at any time, anywhere in spite of any conditions'" continues Mr. Baum.

"Give the public a real production with a real Star such as Florence Reed and business goes on just the same as ever.

"The argument that Broadway Stars not meaning anything in pictures is all wrong. Just the very opposite is true for where the public sees the usual stars constantly in pictures, they find a welcome relief in seeing new faces, particularly those of legitimate Broadway favorites of whom they have heard but whom they have never seen."

"It is our intention of billing "THE BLACK PANTHER'S CUB" in an extraordinary manner," says Mr. Sheffield of Federated.

Texas Guinan, who with her own producing company will commence work on August 10

Organization Change in Federated Film

A change which, it is claimed, will strengthen the organization of the Federated Film Exchanges of America, Inc., has just been announced. The change is the purchase of the Atlanta, Ga., office of the Pearce Films, the Federated franchise-holder for that territory, by M. Mitchell, owner of the Quality Film Service.

Mr. Mitchell is one of the best known film exchange managers of the South. He has consolidated the two offices, selecting the names of Federated Films of Atlanta for the new firm.

Western Import Buys Fight Film Rights

The Western Import Company, Inc., of New York City, announce that they have purchased all the foreign rights, with the exception of Canada, South America, Scandinavia and Belgium, to the official pictures of the Carpentier-Dempsey fight. They also own the rights to the Far East except such territory as was sold by Fred Quimby in the Far East before July 25, the company states.

W. J. Bryan's Daughter a Movie Director

Mrs. Ruth Bryan Owen, daughter of William Jennings Bryan and the wife of Major Reginald Owen of the British Royal Engineers, arrived in New York last week and while here exhibited a completed five-reeler, "Once Upon A Time" which she wrote and directed.

"White Masks" Set for Sept. 1

Franklyn Farnum Star of W. M. Smith Production

THE first of the W. M. Smith productions is scheduled for release September 1, and is entitled "The White Masks," adapted from the People's magazine story of the same name by E. H. Corr. In the cast headed by Franklyn Farnum, are Virginia Lee, "Shorty" Hamilton and Al Hart.

At a private screening a few days ago, to which a large number of producers, exchange men and exhibitors were invited. "The White Masks" was voted by all, a premier presentation and worthy of the billing "Super-Special." The picture is tense with action, and startling situations and climaxes abound in plenty.

This is the first picture made by the Smith Company, and heralds a great many successes to follow. The organization at Tulsa, Okla., is unusually large and capable and the studio and facilities for the producing of stellar plays are entirely adequate.

Stories by celebrated authors have been secured by the W. M. Smith Productions, Inc., and these will be filmed before November 30. These stories are all worthy of topline mention, and the writers themselves are extremely popular with magazine and "best seller" readers.

"The White Masks" may be termed an unusual photo-drama. It is described to be mighty in theme and action, and is said to have all the heart appeal necessary to create profound interest.

Franklyn Farnum heads the list of stars assembled in the making of "The White Masks." Farnum was never better cast, nor has he ever had as great an opportunity to display his versatile talents, as that given him in this red-blooded story that fairly bristles with tense interest.

With Franklyn Farnum is seen Virginia Lee, late co-featured player in Robertson-Cole's production, "If Women Only Knew." Miss Lee is a pretty and a clever actress and just the "ticket" to enhance the woman lead in "The White Masks." President Wm. Smith of the Smith Productions, Inc., declares her made to order for the part, and that the author must have had the charming blonde in mind when writing the role of Olga Swenson, who matters very much in the unfolding of the stirring story.

"Shorty" Hamilton assays a humorous role, yet a character that permits the clever cow-puncher to display histrionic ability. "Shorty" is a natural born comedian, nothing artificial about the diminuative artist, just a rollicking sort of chap that puts life, pep and punch into every scene. "Shorty" is seen as a prize-fighter of questionable ability, yet under the tutorship of Farnum, he is made to win decisively against an opponent much heavier and scientific. "Shorty's" mannerisms are extremely laughable, not only in the fight scene but in the more vivid "shots" scattered throughout the picture.

Showing some of the action of "White Masks," a feature produced by W. M. Smith Productions, with Franklyn Farnum starred

Al Hart, one of the most capable character men in films assumes the heavy role in "The White Masks." Hart has never been seen to better advantage, according to advices from the Tulsa studio, and his enactment of the part in Mr. Corr's story is unusually well done. Mr. Hart was lately featured in a series of Westrat pictures, and favorable comment was given him for his splendid portrayals.

The W. M. Smith Productions, Inc., made their home in Tulsa, Okla. Here they have erected a wonderful studio, capable of housing extraordinary large companies, and permitting them to stage sumptuous productions. The lighting equipment is said to be the largest and finest east of Los Angeles, and the many acres of land surrounding this mammoth building permits the company to make many exteriors that are unequaled.

George Holt has the direction of the Smith players, and his ability as a director is plainly discernible in the production of "The White Masks." Many extraordinary situations and climaxes are brought about entirely by his capable efforts it is declared.

Reginald Lyons has direct supervision of the photography.

Wm. Smith, president of the company declared during the week that he has under way a number of very fine releases scheduled for the coming months, among them being "So This Is Arizona," from the Argosy-All Story Weekly; "Crossroads" and "The Goldgrabbers."

While executive offices are located in Tulsa, Okla., offices are being maintained in New York city also.

"Tarzan" Serial Complete

Final Scenes Are Shot on Last Episode; Work Started in January

DIRECTOR Robert F. Hill has wired Louis Weiss, Secretary of Adventures of Tarzan serial Sales Corporation, this week that the final episode of the new Tarzan serial starring the original Tarzan, Elmo Lincoln, has been completed. The entire forces of the Great Western Producing Company are now at work cutting and titling the final episodes of this serial.

It is stated that more time has been given the production of "Adventures of Tarzan" than any serial yet produced. A battery of four cameras has been grinding steadily on the various episodes since January 1 of this year. The titles under which the fifteen episodes will be released are given as follows: "Jungle Romance," "The City of Gold," "The Sun Death," "Stalking Death," "Flames of Hate," "The Ivory Tomb," "The Jungle Trap," "The Tornado," "Fangs of the Lion," "The Simoon," "The Hidden Foe," "The Dynamite Trail," "The Jungle Prey," "The Flaming Arrow" and "The Last Adventure."

"Adventures of Tarzan" is the latest Edgar Rice Burroughs story to reach the screen via the serial route. Picturized in fifteen chapters, the initial episode consisting of three reels, this serial presents Elmo Lincoln and Louise Lorraine in the leading roles of Tarzan and Jane, supported by a large cast of well-known players, including Percy Pembroke, Frank Whitson, Charles Inslee, Lillian Worth, George Monberg and extra players numbering several hundred in the characters of Arabs, Oparian warriors, Sun-worshippers, head hunters, Zulus, Algerians and other picturesque types. Prominent in the cast is also a remarkable array of wild animals, including the famous ape, Joe Martin, Tantor, the elephant, Numa, the lion, and other beasts of the jungle, including crocodiles, monkeys, jaguars, hyenas, leopards, etc.

Prominent Exchangemen in New York City

Among the exchangemen who have visited the Arrow offices in New York during the past week were:

"Baron" Hirsch of Lightning Photoplays Co. of Boston who spent several days in New York arranging for the personal appearances of Jack Hoxie in the Hub City; W. H. Bradley of Peerless Pictures, Boston; Michael Lessy of Screenart Pictures, Philadelphia; Dave Segal of Royal Pictures Corp., Philadelphia and Leo Garner of Reliance Film Exchange, Washington, D. C.

Ben Friedman of the Friedman Film Corporation, Minneapolis, arrived in New York on last Tuesday. Al. Weiland, of the Standard Film Exchange, Pittsburgh, also visited the Arrow offices.

Burr Announces Second Pen and Ink Cartoon

Completion of the second production of the series of twelve novel Pen and Ink Cartoons, drawn and directed by J. J. McManus, was announced this week by C. C. Burr, President of Affiliated Distributors, Inc., through which organization these novelties are released.

The first offering entitled, "Skipping the Pen," in which a cartoon figure cavorts about human actors and succeeds in 'gumming up' their best laid plans and which recently played Jos. Plunketts Strand Theatre to splendid success, is said to have a worthy successor in the second offering, soon to have its Broadway premiere. These comics are released in split-reel form, accompanied by a Rollin Lester Dixon scenic poem.

Jans Reports Sales

Herman P. Jans, the president of the Jans Pictures, Inc. advises us that he has just concluded a deal with the Pioneer Film Corporation of New York in which the Pioneer has purchased for the territory embraced in Missouri and Kansas the Jans specials entitled, "Madonnas and Men," "Love Without Question," "Woman's Business" "Wings of Pride," and also for the territory embraced in California, Nevada and Arizona, "Love Without Question," "Woman's Business" and "Wings of Pride."

First Iris Production Nears Completion

The shooting of the interior and exterior scenes of the first Iris Picture, "Tangled Hearts," has been completed according to a statement issued by Jack Goulde, business manager.

Work on cutting and assembling has already been begun at the company's studio in Fort Lee.

Lester Cuneo Starts on Second Production

Lester Cuneo's second feature will be "Pat O' Paradise," a Western story of present-day life written for him by Leo Meehan and Henry McCarty. This announcement comes from Charles E. Mack, of the Doubeday Productions, under whose banner Cuneo is working.

Jessen's Studio News by Wire

VITAGRAPH

Albert E. Smith is here and announces the engagement of Carmel Myers to star in a Vitagraph serial titled "Breaking Through," to be directed by Robert Enswinger.

Dave Smith and company are producing "The Flower of the North," and are in the mountains for exteriors.

Gertrude Astor has been added to the cast of "Lucky Carson," starring Earl Williams, with Betty Ross Clarke.

LASKY

The scenario and directors' office building is being doubled in size to accommodate the increased staff.

Cecil DeMille will start on a new subject this month upon the completion of the editing of "Fools' Paradise."

William DeMille is scheduled to begin a new production on August 8th.

Howard Higgin, recently promoted to be a director, is scheduled to direct Wally Reid in "Rent Free." Frank E. Woods will supervise.

In production are "The Sheik," under the direction of George Melford; "Don't Tell Everything," under the direction of Sam Wood, with Wallace Reid, Gloria Swanson and Elliot Dexter; "Freight Prepaid," under the direction of James Cruze, with Arbuckle; "The Woman in the Case," under the direction of Penrhyn Stanlaws, with Betty Compson, and "Exit the Vamp," under the direction of Frank Urson, with Ethel Clayton.

On location with Frank Mayo and the Universal company making "The Shark Master"

REALART

Chester Franklin has arrived here and is making arrangements to direct Bebe Daniels in "Spring Fever," from a scenario by Douglas Doty. Eddie Sutherland and Myrtle Steadman have been selected for leading parts.

The first Western-made Constance Binney subject will be "The Heart of Youth," by Sonia Levine, and directed by Maurice Campbell.

Director Frank O'Connor is making the last scenes for "The Happy Ending," with May McAvoy.

Construction has been started on a new stage for the Realart plant. It will be 90 by 120. When completed the stage capacity of the studio will have been doubled in the past six months.

METRO

Harriet Hammond, late lead for Arbuckle and Josef Swichard, has been cast for one of the leading roles in "The Golden Gift," starring Alice Lake, under the direction of Maxwell Karger.

Jack Mulhill, who is now playing opposite Viola Dana in "The Fourteenth Lover," under the direction of Harry Beaumont, will appear in the leading role of "Joe" in "Turn to the Right," the new Rex Ingram production.

Kate Lester, Alberta Lee and Frederick Vroon have been added to the "Fourteenth Lover" cast.

UNIVERSAL

Craig Hutchison has been engaged by Universal to direct a series of comedies featuring Bert Roach, formerly with the Sennett forces.

Frank Mayo will spend August making a personal appearance tour in Mexico.

Eddito Polo and "The Secret Four" company are now spending their fourth week in Catalina Island.

The Universal Zoo has been increased by the purchase of eight baby kangaroos.

The Harry Carey company, which has been four weeks in Majava desert filming "The Fox," has returned home.

King Baggott and company, making "The Girl Who Knew All About Men," have returned from three weeks in Little Bear Valley.

An army camp with two hundred men, depicting the westward march of General Fremont, has been built in Topanga Canyon, and is now being filmed for "Winners of the West," a serial by Ford Beebe, under the direction of Edward Laemmle.

The Paton-Dean company have two days shooting at the studio to finish "Conflict." The exteriors were made in Canada.

ROBERTSON-COLE

Plans are made for full capacity production. The Hunt-Stromberg company begins making "Young Ideas," starring Doris May, with William A. Seiter directing. In the cast are Hal Cooley, Otis Harlan, Bull Montana and Lillian Worth.

Colin Campbell will direct Pauline Fredericks in "The Lure of Jade," an original story by Marion Orth.

Sessue Hawayaka is home from his eastern trip. He will film "The Street of Flying Dragoon," the cast and director as yet unselected.

Louis Gasnier will film the Harriet Comstock story of mother love. It is titled "Mam'selle Joe." In the cast are Rose Dion, Tully Marshall, Jack Livingston, Arthur Hull and Jack Mower.

FOX

The supporting cast for Buck Jones in "Riding with Death" includes William Gillis, Jack Mower, Betty Francisco, Tina Midotti, Artie Orgega, Farrell MacDonald and William Steel. The story and direction are by Jacques Jaccard.

The cast supporting Eileen Percy in "Little Miss Hackshawn" includes Eric Mayne, Leslie Casey, Frank Clar, Vivian Ransome, Glen Cavendar and others.

William Russell begins "The Desert Shall Blossom," by Arthur Corbaley. The scenario is by Arthur Zellner and the direction by Arthur Rosson. In the cast are Helen Ferguson, W. J. Highly, Willis Robards, Margaret Mann, Dulci Cook, Charles Spere and Charles Pring.

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ANYTHING IN THE LINE OF TITLES

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 26, 1921.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

APPEARANCES (PARAMOUNT) SPECIAL CAST.....JULY 2
"Tedious drama lacks vitality."—M. P. News.

BE MY WIFE (MAX LINDER PRODUCTION) MAX LINDER....JUNE 25
"Good incident and gags provide an amusing comedy."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY .....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BEHIND MASKS (PARAMOUNT) DOROTHY DALTON.....JULY 16
"Poor entertainment and Dorothy Dalton is miscast."—M. P. News.
Exhibitor Comment—"Just fair. Poor title to begin with. Think original title would have drawn much better, but picture was just fair. So was business."

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON .....APR. 30
"A well made melodrama, full of action."—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
"An inconsequential story not suited to Pearl White."—M. P. News.

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.
Exhibitor Comment—"Poor picture which did not have much pulling power. Played to poor business." "Did more than well for us and pleased."

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
"Rural comedy-drama is fairly amusing."—M. P. News.

BIG TOWN ROUND-UP, THE (FOX) TOM MIX.....JULY 16
"Mix at his best; a rapid-fire Western comedy."—M. P. News.
Exhibitor Comment—"Mix has made better pictures. Business fair."

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED .....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
"Hayakawa has entertaining mystery picture here."—M. P. News
Exhibitor Comment—"Fair business, but business not commensurate with value of picture. Too hot for any picture to do itself justice."

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News
Exhibitor Comment—"A fair picture, but box office reports were unsatisfying."

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST .....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"Played to a capacity house all week, aided by some unique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy." "Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract much interest." "This picture is in no wise out of the ordinary. Business was only fair, though the fact that it was circus week was partly responsible." "One of the best pictures of the year in our estimation. Plenty of action and sustained interest. Custer's last stand brings a real thrill. Excellent box office attraction." "Best western picture we have shown this year. A treat for those who like this sort of entertainment. High class all through. No rough stuff. Business better than average for summer." "Pleasing picture, fair receipts." "A real big feature which appealed strongly to men and children but seemed to fail to interest the women. Business just about average for week." "Originally booked for week, was pulled in middle of engagement because it did not appeal to women. Production, however, is good one." "One of the finest pictures of the season—and it went over just moderately well. Business just average." "Exceptionally good picture and business splendid. Unusually strong cast. Patrons evinced much satisfaction."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
"Quaintly humorous, simple story with Will Rogers."—M. P. News.
Exhibitors Comment.—"Will Rogers in one of his best. Plenty of room for effective exploitation with this picture. The best week that I have had in two months." "Fine picture. Business unusually good for this time of the year." "Patrons liked this picture very much. Drew editorial commendation from daily paper for being clean picture and faithfully portraying the characters in the story. Attendance very good."

BROKEN DOLL, A (DWAN-ASSOCIATED PRODUCERS) SPECIAL CAST .....JUNE 25
"As it stands, very doubtful entertainment."—M. P. News

BRONZE BELL, THE (THOMAS H. INCE-PARAMOUNT) SPECIAL CAST .....JULY 9
"Big production, but lacks audience appeal."—M. P. News.
Exhibitor Comment—"Just a fair picture, and we did only average business." "Pleasing, receipts average."

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW .....JUNE 4
"Little entertainment in this weak and sugary story."—M. P. News.

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.
Exhibitor Comment—"This powerful picture is very unusual and a distinct novelty to our patrons. Went over big during the week." "An unusual production, different from anything ever shown before, queer settings, but did the best week's business in some time."

CARNIVAL (UNITED ARTISTS) SPECIAL CAST.....JULY 9
"Genuine Venitian backgrounds compensate for talky picture."—M. P. News.
Exhibitor Comment—"A wonderful picture which went over with us in big shape."

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG .....JUNE 11
"Interesting picture of the eternal triangle."—M. P. News.

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY 28
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with the Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of this combination was sadly missed. Still this picture was good and drew well." "Too weak even for the chickens. Wouldn't even stand on a double program as a comedy." "About the usual Douglas MacLean feature; good farce, but not up to '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

CHILDREN OF NIGHT (FOX) WILLIAM RUSSELL.....JULY 9
"Dream formula furnishes hectic melodrama for Russell."—M. P. News.

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN .....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.
Exhibitor Comment—"Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however." "An out of the ordinary picture; had to keep it over a second week." "Splendid picture which gave Thomas Meighan, who is a favorite of our patrons, excellent opportunities to show his ability as an emotional actor. Played to big business." "They seemed to like this one and it brought good patronage." "Record-breaking crowds. Equaled our biggest specials in drawing power." "One of Thomas Meighan's best pictures; entertaining, attractive and is a good subject for exploitation. A good house all week." "Went big with us, both from audience standpoint and the way it drew." "A good picture, well acted and having a strong, well-developed plot. Good box office attraction." "Very good entertainment and has good box office value." "Really a good story. One of Meighan's best. A good money-getter." "Declared by patrons to be Thomas Meighan's best picture. Excellent business recorded." "A feature with a powerful appeal which was well liked by our patrons and made many new friends for Meighan. Played to good business despite the heat." "Best Meighan picture so far. Business good." "Strong picture with story we told. Story appealing and "gets under your skin." Business good and patrons well pleased."
Consensus—"Good picture, good puller."

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY 28
"Easily obvious picture carries mild interest."—M. P. News.

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Good acting in this ordinary western."—M. P. News.
Exhibitor Comment—"Fine business and picture seemed to entertain."

COLORADO PLUCK (WILLIAM RUSSELL).....MAY 28
"Has not the action they expect of this star."—M. P. News.
Exhibitor Comment—"Did average business."

CONQUERING POWER, THE (REX INGRAM-METRO) SPECIAL CAST .....JULY 16
"Not another 'Four Horsemen,' but still way above the average."—M. P. News

CONQUEST OF CANAAN (PARAMOUNT) THOMAS MEIGHAN...JULY 23
"Fails to come up to expectations."—M. P. News.

DANGER AHEAD (UNIVERSAL) SPECIAL CAST.....AUG. 6
"Average program picture on a heart interest theme."—M. P. News.

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.
Exhibitor Comment.—"Went very big. Tremendous production." "Held up fairly good for second week. Picture well liked by audiences." "Found this one to be a fair picture with average box office receipts." "Appeals to educated classes and lovers of history with peculiar force. General public not interested." "Went over very big." "Very elaborate production well received in spite of German agitation. Many favorable comments. Splendid direction." "Largely entertaining. Shot the box office receipts up high." "Did not hold up well at all. Unusually warm weather affected attendance. Did not please all patrons. Patrons did not think it compared with 'Passion' or 'Gypsy Blood.'" "Big picture. Pulled with the better trade but did not satisfy the average fan." "Fell off considerably."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 864

Feature Subjects of Short Length

"Play Ball"

(Sketchographs-Educational—One Reel)

WHETHER this one reeler will interest the women folks is a question. It will certainly interest the men folks for it is "chuck full" of the kind of information that is inspiring and instructive to the red blooded male.

The writer or director, Julian Ollendorff, has mixed this reel with sketches and moving pictures of America's most popular pastime, from the time of its inception, up to the present day.

His sketches are true to life and carry the mind back to the year 1845 when the old "Knickerbockers" played their first games around New York. The titles explain that these old-timers never used gloves, always stood with one foot on the bag and that the umpire sat on a chair some distance to the right of "home plate."

During the Civil War, the titles and sketches explain, the game received its most important developments, the soldiers of both armies playing it when opportunity afforded.

The story then jumps to 1876, when the National League was organized and gives some very interesting data in sketch form concerning the lives of the famous players of that period and the incidents that happened. Eighteen hundred and eighty to ninety then takes its place upon the screen with illustrations of the famous Captain Anson of Chicago, Kelly of Boston and Rusie of New York. And then comes the famous trio who made their debut on the Baltimore Orioles and who are successful today—McGraw, Jennings and Robertson. Matthewson, Cobb, Wagner, Speaker and last but not least "Babe" Ruth are all there in the regular line-up with the latter illustrating in the "movies" his tremendous "swat."

During the run of the film the author has injected a few moving pictures which are used to show the interest the American youngster takes in his "game of ball."

This is the first of a new series of single-reels, to be issued one-a-month, beginning August 7. —*FRANK LEONARD.*

"Hurricane Hutch"

(Seitz-Pathe Serial—15 Episodes)

THE "stunt-a-minute" star, Charles Hutchison, certainly sets a dizzy pace for his contemporaries in the serial field through risking life and limb in "Hurricane Hutch," the latest product from Pathe. This serial is a George B. Seitz production and starts on high and continues at breakneck speed with its stunts. No matter about the plot. It may be familiar and charged with hokum. The serial patrons do not care about the story interest other than the fact that they must see the villain foiled and the hero successful. In skeleton form it concerns a scarf in which is embroidered the hiding place of a formula for making paper from seaweed.

Seitz has taken his players to the vicinity of Ausable Chasm, which affords a wealth of picturesque scenery for backgrounds. The star who is also the author, has written some death-defying stunts for himself. He dives into the churning river and is tossed over waterfalls and rocks and saves the heroine in the nick of time. The most conspicuous thrill in this snappy and interesting serial is when he rides a motor-cycle over railroad ties and leaps a bridge. This scene will leave them gasping.

There is something doing most every minute. And if you don't think there is any conflict be advised that Warner Oland is present registering his sauve and subtle personality in villainous employment. Lucy Fox is the heroine and is attractive enough to be rescued from a hundred dangers. Get this quick. You'll have them on the sidewalk in droves making a drive for the box-office. Hutchison will make friends—a lot of them—if the first three episodes offer any criterion.—*LAURENCE REID.*

"Peaceful Alley"

(Warner-Federated Comedy)

"PEACEFUL ALLEY," in which Monty Banks plays the featured role, is a good comedy of the slapstick variety. The pursuit element predominates throughout, but some novel gags, lively incident, and amusing situations will provoke some laughs despite the stereotyped character of the chase. The opening shots, presenting Banks as "a son of leisure" seated in a luxurious limousine and then cutting suddenly to a flat-car showing the auto to be really a piece of freight in transit, are especially laughable.

The early part of the action shows the comedian in a series of unsuccessful attempts to retain possession of a bank-roll which has by chance fallen into his hands. The story then enters an entirely new phase. Banks takes a job as a rent collector but solely for the purpose of gathering enough funds to prevent the dispossess of a Salvation Army lassie from her prayer hall. The adventures that Monty has in Peaceful Alley as a collector of belated rent accounts will likely prove a riot with devotees of the slapstick. The length is two reels. Gilbert W. Pratt directed.—*E. F. SUPPLE.*

"Sweet Daddy," "Chick-Chick," "Bride and Groom"

(Three Two-Reel Mirth Comedies—Reelcraft)

THE first two of the comedies listed above, namely, "Sweet Daddy," and "Chick-Chick," feature the English comedian, Tweedy, erstwhile known as Tweed-Dan. They belong to the unadulterated slapstick brand wherein the principal funmaker employs trick devices, hurls things right and left, and indulges in the w. k. chase. Tweedy is past-master at the slapstick style, but there is nothing really funny in his method because he exaggerates in putting over his stunts. If one trick is used successfully he must repeat it until it loses its punch. Again he offends by overworking his facial muscles for pantomime. The comedian belongs to the old school, the style of which was to pound home the points and leave nothing to suggestion. "Sweet Daddy" finds him a hen-pecked husband who flirts with a girl, of a musical review called the same as the title. He gets into all sorts of difficulties before his mannish wife catches him and chains him to the dishes in the kitchen.

"Chick-Chick" hits a higher average and presents Tweedy as a city slicker who goes to the country to marry his "hick" cousin. There are some amusing scenes when the big town fellow attempts to use his manners at the table. The corn-feds show him a trick or two with the knife and fork. Finally he rebels at the boobish way of the girl, and she is spirited enough to go away and receive some education in the customs of the city. She returns with plenty of dash and style. The comedy is pretty good in this one, but the outstanding feature is the rural atmosphere.

"Bride and Groom" features Billy Quirk, who will be remembered as one of the pioneers in comedy expression. Of the three sketches, this one tops them all in point of humor and spontaneity of action. The plot tells of a young man who must marry within a stipulated time to inherit a vast fortune. An old idea which has been dressed up with refreshing incident and a few amusing gags. The hero proposes to every girl he meets so as to be certain that one will respond. In a moment of despair he selects one who fails to keep her appointment on time. The offering breezes through in good style.—*LAURENCE REID.*

"Feathers"

(Prizma—Selznick—One Reel)

THIS is an interesting little number which serves in acquainting us with birds. The different colors are brought forth vividly with the Prizma process and any bird-lover is apt to go into ecstasies concerning the various species. This isn't a motion picture but more of a stereoptican study because the feathered friends are stuffed instead of being alive. Perhaps the feat of catching them in their native haunts and singing and throbbing with life proved too much of a difficulty. Naturally the picture is not as interesting from this point of view. Prizma has apparently gone to some bird museum and collected the stuffed specimens. The male is featured mostly because of more spread of feathers. Some of the birds are exceedingly rare and native to uninhabited regions.—*LAURENCE REID.*

"Rainbow Island"

(Lloyd and Pollard Reissue-Pathe—One Reel)

THE team of Lloyd and Pollard are the star performers in this comedy, which is one round of laughs from beginning to end.

And it makes no difference whether they have seen this one before or not, its good for a return engagement.

In "Rainbow Island" the snappy comedians are stranded on an island in the South Seas and get into many difficulties with the natives

The queen falls in love with Pollard, but he succeeds in transferring her love to Lloyd and as a result is fattened for the pot.

Let them see it.—*FRANK LEONARD.*

"Swat the Fly!"

(Kineto Review)

THIS instructive and scientific number should be shown on the screen everywhere. The churches and schools should present it if for no other reason than it teaches a valuable lesson in the art of maintaining health by swatting the fly. Wise is that exhibtor who runs a "housewife" matinee and invites the feminine patrons to look it over.—Length 1 reel.—*LAURENCE REID.*

Exhibitors' Own Box Office Reports

(Continued from page 862)

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.
Exhibitor Comment.—"Gladys Walton becomes a better drawing card with every picture. This was good and business was fair."

DESPERATE TRAILS (UNIVERSAL) HARRY CAREY.....JULY 9
"Good story, well worked out, gives Harry Carey many opportunities."—M. P. News.

DEVOTION (ASSOCIATED PRODUCERS) SPECIAL CAST.....JULY 16
"Conventional and highly complicated domestic drama."—M. P. News.

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.
Exhibitor Comment—"A sure-fire attraction, which brought extra large box office receipts." "Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week." "Unfortunately, Fatty Arbuckle does not live up to his fan's expectations of him. This is no worse than previous feature-Arbuckles I've played—but it was no better, and business was poor." "Went over great. Fine audience picture." "Arbuckle good drawing card, but vehicle is very poor. Public greatly disappointed." "Good picture to good business for week run." "Roscoe Arbuckle in 'The Dollar a Year Man' and Larry Semon in 'The Rent Collector.' Good combination and one that pleased, although attendance dropped. Arbuckle picture not as well liked as previous releases." "Fair picture, fair business." "A rather tiresome affair which does not hold interest. Just a fair box office attraction."
Consensus—"Good picture, good puller."

DON'T CALL ME LITTLE GIRL (REALART) MARY MILES MINTER.....JULY 2
"Pleasing little picture furnishes ideal role for star."—M. P. News.
Exhibitor Comment—"Best receipts for several weeks. Good."

DON'T NEGLECT YOUR WIFE (GOLDWYN) SPECIAL CAST.....AUG. 6
"Historical picture of doubtful entertainment values."—M. P. News.

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks." "Bebe Daniels goes her former productions one better in this picture. A snappy production that brings results at the box office." "A good picture. They liked this one and went away and told their friends about it. Business was good." "Not as good as some of Bebe Daniels' other pictures, but fair. Drew well, as she is very popular here."
Consensus—"Good picture, good puller."

FACE OF THE WORLD, THE (WILLAT-HODKINSON) SPECIAL CAST.....JULY 30
"Overdrawn and develops wild melodrama."—M. P. News.

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO.....JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.

FINE FEATHERS (METRO) SPECIAL CAST.....JUNE 25
"Fairly interesting melodrama on an old theme."—M. P. News

FOOLISH MATRONS (TOURNEUR-ASSOCIATED PRODUCERS)..JULY 2
"Three character studies compose interesting picture."—M. P. News.
Exhibitor Comment—"Very entertaining picture and one which brought big business."

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST.....APR. 16
"Rather morbid, but has interesting moments."—M. P. News.

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.
Exhibitor Comment—"This got big business for us and they seemed to like it." "Just fair box office bet for us and pleased fairly well."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR. 2
"Poor direction makes this one mediocre."—M. P. News.

GET YOUR MAN (FOX) BUCK JONES.....JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GOLDEN SHARE, THE (CURWOOD-HARTFORD-FIRST NATIONAL) BERRY-STONE.....JULY 23
"Old fashioned formula is a good bet for hot weather."—M. P. News.

GOLEM, THE (PARAMOUNT) SPECIAL CAST.....JULY 2
"A distinct credit to the screen."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST.....MAY 21
"Talky picture, not pure entertainment."—M. P. News
Exhibitor Comment—"Very poor. Time-worn theme, poorly developed. Poor interest throughout and business was bad."

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Good production given mediocre story."—M. P. News.
Exhibitor Comment.—"Fair picture to fair business."

GREAT MOMENT, THE (PARAMOUNT) GLORIA SWANSON.....AUG. 6
"First rate entertainment in Gloria Swanson's stellar vehicle."—M. P. News.

GREATER PROFIT, THE (ROBERTSON-COLE) EDITH STORY..JULY 2
"No outstanding quality to redeem out-of-date theme."—M. P. News.

GREATER THAN LOVE (J. PARKER READ-ASSO. PRODUCERS) LOUISE GLAUM.....JULY 30
"Human document on mother-faith theme."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI.....MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.
Exhibitor Comment—"Good picture which went over well and brought good business." "Probably the best of the three versions of 'Carmen' seen here. Not so much on scenery, but excellent acting." "'Passion' grossed the biggest business of the season for me, but I lost money heavily on this second Pola Negri feature, which personally I think was much ahead of the first. Business had throughout week." "A mediocre picture and business was bad." "Disappointing. Lacking in originality. Played to good receipts."
Consensus—"Good picture, good puller."

HANDS OFF (FOX) TOM MIX.....APR. 16
"Humorous touches make Western entertaining."—M. P. News.
Exhibitor Comment—"Tom Mix seems to be a good box office star at this house. Business good. Picture full of pep."

HEART LINE, THE (PATHE) LEAH BAIRD.....JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT.....APR. 16
"Excellent picture from a sure-fire success."—M. P. News.
Exhibitor Comment—"Business not as good as we expected. War dramas seem to be thoroughly taboo."

HEART TO LET, A (REALART) JUSTINE JOHNSTONE.....AUG. 6
"Light and sugary entertainment here."—M. P. News.

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST.....MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News.

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY.....APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair." "A rather unusual production, well acted. Played in conjunction with 'A Voice in the Dark,' and drew well."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM.....MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAY 14
Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"A pleasing little picture. Business about average." "Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was excellent." "Just an average picture and a fair box office attraction."
Consensus—"Good picture, good puller."

HOME STUFF (METRO) VIOLA DANA.....JUNE 18
"Even hokum cannot make this a good one."—M. P. News.
Exhibitor Comment—"Played with Buster Keaton in "The Haunted House" and went over well for a week's run. Favorable comment was expressed by many patrons."

HOME TALENT (SENNETT-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 25
"Good slapstick on both ends; sags in the middle."—M. P. News.
Exhibitor Comment—"Fair picture with average business."

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is Not a box office attraction, but picture pleased." "Nice little show. Pleasing, but not striking in any particular." "A bright, clever picture which appealed to the many admirers of Wanda Hawley and brought in excellent business despite the torrid weather." "Good business and an unusually good domestic drama."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM.....MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in." "This is an excellent Louise Glaum picture and our patrons liked it. Owing to the extreme heat, however, business was only average." "An excellent drawing card; well balanced production which did a good business for a week."

IDOLS OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON.....MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.
Exhibitor Comment—"Splendid northern picture, well acted and good settings, fair settings, fair photography, good direction. Splendid audience and box office picture." "Fans seem to like it, but no extraordinary enthusiasm." "A mediocre production which recorded fair business, because of star's popularity." "Fair picture that did pretty well considering the picture business slump." "Good picture for warm weather. Did fair business."
Consensus—"Good picture, good puller."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS.....MAY 14
"Rather unusual and offers fair entertainment."—M. P. News

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.
Exhibitor Comment—"Very artistic, but too gloomy. People didn't enjoy it." "Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts." "Good picture which played to excellent business for week."

JOURNEY'S END, THE (BALLIN-HODKINSON) MABEL BALLIN.JULY 9
"Remarkable picture, especially since it is titleless."—M. P. News.

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT.....MAY 21
"Comedy blends with serious theme admirable."—M. P. News.
Exhibitor Comment.—"Clever satire on society life. One continuous laugh. Our audiences all seemed to be having a fine time. Good business in spite of heat."

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN.....JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment.—"Full week but not to a full house. Great sets, photography and scenes. Material for a great comedy but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted." "Picture and business both bad."

KISS, THE (UNIVERSAL) CARMEL MYERS.....JULY 9
"A well balanced story of old California."—M. P. News.

KISS IN TIME, A (REALART) WANDA HAWLEY.....JUNE 25
"Is diverting enough for hot weather business."—M. P. News.
Exhibitor Comment—"Went over good and brought fine business."

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
"Heavily emotional, but should please star's admirers."—M. P. News.

LAND OF HOPE, THE (REALART) ALICE BRADY.....JULY 9
"Entertaining comedy drama built around new and appealing theme."—M. P. News.
Exhibitor Comment—"Pleasing performance. Played to dandy afternoons, but poor nights."

Box Office Reports continued on page 866

"CRAZY TO MARRY"
(Paramount)

Arbuckle Returns to Slapstick and Provides Much Humor

THE Fatty Arbuckle of the slapstick comedy is back with us again in his latest contribution "Crazy to Marry," a picture which relies principally upon gags and incident and exaggerated buffoonery for its appeal. It is a simple little offering that involves two sets of lovers and develops after the popular style of the two-reeler—introducing the w.k. chase. The corpulent comedian does not wait long in getting started and one knows for a certainty that the slapstick is present when he plunges into a pool for the sake of rescuing a maiden in distress. The early incident has to do with a scheming dowager whose plan is to ensnare Arbuckle into matrimony. But this is very tame compared to the gags which involve handsome Bull Montana.

This picturesque Apollo of the screen comes very near walking away with the picture. He is a dangerous thief while Arbuckle is a surgeon. The former is paroled in the medico's care so that an operation may be performed upon his cranium, thus bringing about a cure of his criminal complex. A merry shout will greet the scene when Bull walks away with the surgeon's tools as the latter is called away to his wedding ceremony. The thief starts in pursuit but has a difficult time keeping up with him. In fact he has to resort to stealing a bicycle, a motorcycle, a flivver, a moderate-priced car and even a Rolls-Royce before he succeeds. He jumps from one vehicle to another when the minions of the law make it too hot for him. It is when he drives into view with the Rolls-Royce that the laughter becomes really explosive.

This gag will bring the house down. Bull's grinning countenance and his individual style certainly puts it over. The offering is inclined to drag whenever the incident loses its punch for a moment. However, Arbuckle and Montana jump to the rescue in time so any criticism looks like petty fault finding. We must say that the heroine, charmingly played by Lila Lee, is introduced rather arbitrarily. But the point doesn't matter because one is too busy watching Fatty change his hat and take a mud bath and spoil Charles Ogle's cement sidewalk. It looks strange to see this legitimate character actor doing a brief bit, but he gets away with it with some clever incident. The comedy builds to a conventional finish with the two sets of lovers finding their right partners. The final show is a scream. Fatty is happily married and is breakfasting with his wife. They glance down. The spectator imagines that a baby will be shown. But it is Bull reclining on a divan. He registers the biggest smile ever shown on the screen while knitting during his convalescence. This is a snappy comedy and will be enjoyed everywhere. It packed them in at the Rialto on an extremely hot night.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dr. Hobart Hupp, a physician.....Roscoe (Fatty) Arbuckle
Annabelle Landis, his sweetheart.....Lila Lee
Estrella De Morgan, her mother's daughter.....Lura Anson
Henry De Morgan, her father.....Edwin Stevens
Sarah De Morgan, a matchmaker.....Lillian Leighton
Dago Red, a crook.....Bull Montana
Arthur Simmons, Estrella's sweetheart.....Allen Durnell
Colonel Landis, father of Annabelle.....Sidney Bracey
Mrs. Landis, his wife.....Genevieve Blinn
Gregory Slade, a lawyer.....Clarence Burton
Norman Gregory, his son.....Henry Johnson
Cement Man.....Charles Ogle
Cupid.....Jackie Young
Minister.....Lucien Littlefield

By Frank Condon.
Scenario by Walter Woods.
Directed by James Cruze.
Photographed by Karl Brown.

PRESS NOTICE—STORY

Roscoe (Fatty) Arbuckle makes his appearance at the ———— theatre the week of ———— the ———— in his latest rapid-fire comedy, "Crazy to Marry." Although the portly comedian has played each of his roles to perfection, it must be admitted that his latest effort offers infinite opportunities for fun making—a view likely to be confirmed when his admirers see him in his new characterization—that of a surgeon whose pet theory is that a thief can be cured by a brain operation. When he starts operating upon his subject, Dago Red, he suddenly remembers that he has a date to be married. He rushes away and the fun becomes fast and furious.

The production is said to contain enough real legitimate comedy to satisfy anybody. Among the supporting cast are Lila Lee, who appears in the opposite role, and Bull Montana, who possesses an undeniable skill for interpreting comedy.

PROGRAM READER

You're invited to Fatty Arbuckle's wedding. What! You didn't know that the corpulent comedian was going to be married? Well, come to the ———— theatre next ———— and see him in "Crazy to Marry," a picture which presents him in one of the most rollicking roles of his screen career. The things begin to happen before the knot is tied. Fatty plays a surgeon and he is just about to operate on the brain of Bull Montana when he hears the call of wedding bells and sniffs the odor of orange blossoms. If you think getting married is no laughing matter come and see Fatty Arbuckle in this uproarious comedy. You are bound to be amused and entertained. Remember, next ————.

CATCH LINES

See Fatty Arbuckle in the joyous comedy, "Crazy to Marry." Come and see the portly comedian in his funniest picture.

"SHAMS OF SOCIETY"
(Robertson-Cole)

Neglected Wife Formula Burdened with Irrelevant Detail

THE neglected wife formula serves as the background of this picture and the lesson to be derived from it for selfish husbands loses its force in the array of irrelevant sequences and incidental scenes which clutter up the plot and make it anything but a sample of direct continuity. The author has attempted to refurbish the familiar pattern and his effort is commendable in trying to take it out of conventional channels. However, in his aim for originality he has introduced so much superfluous detail that the theme misses fire. There is a great deal of action wasted in planting the characters, but one has no time to become really acquainted with any individual figure, because they pass in view so frequently.

"Shams of Society" carries no sort of preachment until the climax, at which point it becomes decidedly weak because the dramatic sequence gives way to a conventional movie ending. The wife is denied spending money and picks up with a woman of little character, who intrigues her into gambling at the roulette table and causing her to become heavily in debt. There is no direct action visible in any part of the picture. A benevolent friend carries the plot for a time, and scenes are given up to showing Jewish customs and habits which, while interesting, have no part in advancing the story. The "bar mitzvah" party offers good incident, but it seems out of place. The offering has been developed to make it as "in-tri-kut" as possible, and in its favor is a note of suspense which is destroyed in the saccharine climax.

While the figures of society act to the manner born—it is a sort of shady society with which they are identified. The picture plants an effective contrast in showing the respect for the home among the Jewish figures and the love of the dross and sham among the Gentiles. Macy Harlam, polished and suave of manner as usual, interprets a character which to all appearances is bent on deep-dyed villainy. He has the heroine in his clutches because of a theft, and the husband of the woman has conveniently followed to execute vengeance and is peering in the window, when the Jewish figure shows the woman his family and advises her to give up her sham. He also advises his pleasure loving sisters to take heed of the perils of society. The picture is well mounted, there being finely appointed interiors with the scenes entirely correct. Trimmed of its extraneous detail it would look much better. The action is too jumpy as it stands. The players enact their parts in a creditable fashion.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Helen Porter.....Barbara Castleton
Herbert Porter.....Montague Love
Milton Manning.....Macey Harlam
Mrs. Crest.....Julia Swayne Gordon
"Mama" Manning.....Anna Brody
Manning Sisters.....{ Gladys Feldman / { Sallie Tysha
Lucille Lee.....Lucille Lee Stewart
Judge Harrington.....Edward Davis
Reggie Frothingham.....Victor Gilbert

By Walter McNamara.
Scenario by Mary Murillo.
Directed by Thomas B. Walsh.
Photographed by John S. Stumar.

PRESS NOTICE—STORY

"Shams of Society" is the title of the interesting photoplay which comes to the ———— theatre next ———— with a cast of celebrated players including Montague Love, Barbara Castleton, Macey Harlam, Julia Swayne Gordon and Edwards Davis. This picture is a domestic drama which presents an argument for the maintenance of the home—that the house will fall to pieces if there is no sacrifice of selfish interests. Herbert Porter is wealthy but thinks that his wife can maintain her self-respect with little need of money.

There comes a time when she finds herself involved in crime, and to find a way out of her dilemma she encourages the advances of a man whom she believes a scoundrel. But at the psychological moment he reveals his genuine friendship and his advice is sufficient to make her realize her error—that the effort to keep up with society is a sham. The picture is well fortified with dramatic moments, is well staged and finely acted.

PROGRAM READER

A highly interesting picture showing the shams of society in which men play fast and loose and women forget the meaning of home will be shown at the ———— theatre next ————. It is a picture which carries a deal of dramatic action—action that is unfolded in scenes and situations of compelling interest and appeal. The photoplay also offers a lesson that husbands and wives should sacrifice petty interests and meet one another half-way if they would seek happiness. A celebrated and competent cast interprets this colorful entertainment—a cast including Barbara Castleton, Montague Love and others equally well known. "Shams of Society" will meet with your approval.

SUGGESTIONS

Since this is a society drama which carries a strong moral—the best plan in advertising is to feature its compelling theme and advising your patrons that there is a lesson to be gained from it for those who are married or about to enter matrimony. The title is rather stereotyped and may not mean much in your arguments. Also the plot will not stand detailing because of its familiarity. However, you have a cast of prominent names to exploit. Every patron is acquainted with Montagu Love, Barbara Castleton, Julia Swayne Gordon and one or two others. So feature their names.

The Index to The Complete Plan Book

(Continued from page 864)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

LAST CARD, THE (METRO) MAY ALLISON.....JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON).....APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST .....MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE .....JUNE 18
"Only a vehicle for the star."—M. P. News.
Exhibitor Comment—"Good picture which drew fine business all week on account of popularity of the star." "About the usual Constance Talmadge picture, drawing the usual crowds. Not as good as 'Mamma's Affair.'" "A typical Constance Talmadge picture which went over great in connection with a second anniversary frolic at my house. Good business all week." "Pretty good business on this entertaining picture."

LIFE'S DARN FUNNY (METRO) VIOLA DANA.....AUG. 6
"Fairly good entertainment here."—M. P. News.

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LIVE WIRES (FOX) EDNA MURPHY-JOHNNIE WALKER.....JULY 9
"New stars appear in orthodox story."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." "Had picture indorsed by local 'Better Films' movement, and gave special matinee for school children. Business excellent." "Fair production that brought fair returns." "A gem of a picture. Played to exceptionally big matinees." "Mary Miles Minter lives up to her reputation in this one and makes many new friends. A good week's attendance."

LITTLE ITALY (REALART) ALICE BRADY.....JULY 30
"Pleasing little picture, with Alice Brady contributing clever character sketch."—M. P. News.

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST.....MAY 28
"Very artistic, but short on drama and action."—M. P. News.
Exhibitor Comment—"Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is it just pulled a fair crowd." "A high class picture, very well done; very human and pleased a lot of people as well as us. Business picked up in hot weather on it." "Finely produced, plausible play that pleased the few, very few, who were inveigled into coming in to see it." "A great picture, giving fine entertainment. Good box office value." "A DeMille picture always has so much to recommend it that they can't fail to draw. Think this one scarcely worthy of his talents, but it drew very well and seemed to please."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
"Acceptable entertainment provided by good humor and a quota of thrills."—M. P. News.
Exhibitor Comment—"Wally Reid is a great favorite of our patrons and we did a splendid business with this feature, which seemed to please our patrons." "Great picture that played to big business." "Fair picture; fair receipts." "Splendid cast, good scenic effects and pleasing story." "Consensus of opinion seems to be that this is Reid's best picture. Pleased everyone." "Some way this went only fair. Business was average for a Reid picture." "Picture well liked and drew good attendance." "Drew well, but did not satisfy the fans." "Extra big business first part of the week and held up well enough to be labeled a great attraction."
Consensus—"Good picture, good puller."

LOVETIME (FOX) SHIRLEY MASON.....JULY 23
"Sugary and conventional romance ideal for Shirley Mason."—M. P. News.

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON .....JUNE 4
"Just another movie with bad story much in evidence."—M. P. News

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST.....MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

LURING LIPS (UNIVERSAL) EDITH ROBERTS.....JULY 30
"Interesting little picture offers human touches."—M. P. News.

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
"Fire scene best part of unreal story that fails to impress."—M. P. News.
Exhibitor Comment—"Good picture. Well suited to the season. Did fairly well considering poor picture conditions in this locality."

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MAID OF THE WEST (FOX) EILEEN PERCY.....JULY 30
"A weak Eileen Percy comedy."—M. P. News.

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST .....MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Consensus—"Good picture, good puller."

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON.....JUNE 4
"Gladys Walton has another winner here."—M. P. News.
Exhibitor Comment—"Great picture for those who like that kind of show. Plenty of thrills. Something doing all the time. Did as well as the average picture this time of the year."

MAN TRACKERS (UNIVERSAL) LARKIN-HILL.....JULY 23
"Another Northwestern with plenty of action and strong dramatic moments."—M. P. News.

MAN WHO, THE (METRO) BERT LYTELL.....JULY 23
'Rather novel idea plays out through lack of variety.
Exhibitor Comment—"A laugh-getter from start to finish. Drew big. Bert Lytell is up to his usual standard in this one, while the plot is a clever farce."

MARCH HARE, THE (REALART) BEBE DANIELS.....JULY 30
"Not up to Bebe's usual high standard."—M. P. News.

MASK, THE (GEO. H. HAMILTON-EXPORT & IMPORT-STATE RIGHTS) JACK HOLT.....JUNE 25
"Tedious melodrama filled with all the old stock tricks."—M. P. News.
Exhibitor Comment—"Played with Charlie Chaplin in 'The Cure' and did a good business, the credit going to the latter production."

MESSAGE FROM MARS, A (METRO) BERT LYTELL.....JUNE 18
"Lytell acts splendidly in dull morality picture."—M. P. News.
Exhibitor Comment—"Fine theme, poor acting and directing. Receipts good." "A fair picture. Business was bad."

MONEY MANIAC, THE (LEONCE PERRET-PATHE) SPECIAL CAST .....JULY 30
"The Money Maniac" is Leonce Perret's best."—M. P. News.

MOONLIGHT AND HONEYSUCKLE (REALART) MARY MILES MINTER .....AUG. 6
"Frail and conventional and carries no sparkle."—M. P. News.

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
"Effective drama offered in appealing story of mother love."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON.....JUNE 18
"Little originality in mechanical Shirley Mason picture."—M. P. News.

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 18
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business, however." "At last a picture that lived up to its expectations. Business excellent despite unprecedented hot spell."

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.
Exhibitor Comment—"An average picture, but poor business." "Katherine MacDonald is well liked by women patrons, so business was fair, due to patronage of feminine contingent." "Made a nice hit and fine attendances reported throughout. Was combined here with Sennett's 'Love, Honor, and Behave,' which went good."

MYSTERY ROAD, THE (PARAMOUNT) DAVID POWELL.....AUG. 6
"Dull and uninteresting society drama."—M. P. News.

NOBODY (ROLAND WEST-FIRST NATIONAL) JEWEL CARMEN..AUG. 6
"Good murder mystery picture evidently based on Elwell case."—M. P. News.

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular partons." "Held up consistently all week. Audiences liked it. A good box office attraction." "Very fine picture, but rather heavy for summer entertainment." "Great picture. Went over big. Packed houses at most every performance."
Consensus—"Good picture, good puller."

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS.....MAY 28
"Mild entertainment in this conventional picture."—M. P. News.
Exhibitor Comment—"No matter how hard I try, I can't put Mildred Harris over here. They just won't have her. Double this with a screaming comedy, and business just barely stayed away from the losing side of the ledger."

OLD NEST, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST .....JULY 16
"Undeniably Goldwyn's greatest picture."—M. P. News.

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....JUNE 18
"Amusing hokum puts this one over."—M. P. News.
Exhibitor Comment—"Doug MacLean made a personal appearance in connection with this and we played to capacity business." "Douglas MacLean went over big in this picture and pulled big crowds despite the extreme warm weather." "Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal." "Fair picture which brought good business." "Breezy, light summer entertainment. Somewhat better than Douglas MacLean has done before. Business not so good. Too hot." "A snappy title, linked with the name of Douglas MacLean, and a picture which gave the audiences what they expected to see. Good business all week." "Interesting theme. Star popular here and attendance was good considering hot weather."

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results." "Used in conjunction with 'You Can Never Tell.' Average business, but it increased at end of week." "Nothing extraordinary about the picture, but Alice Brady is always a sure bet here. Showed in conjunction with Buster Keaton in "Neighbors." A good house all week."
Consensus—"Average picture, average puller."

OVER THE WIRE (METRO) ALICE LAKE.....JULY 9
"Picture starts well and loses its punch."—M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.
Exhibitor Comment.—"Old stuff. Little human appeal and dangerously close to being 'mushy' in spots. Took it off after three days, though it was booked for whole week."

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE .....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.
Exhibitor Comment—"A great many people were disappointed in the story, but they came to see the star. Business was up to standard." "A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business during the week of its run." "A second run, helped considerably by the fact that the play of the same name was in town, too. The tragic ending spoiled it for many fans, but business was brisk all week." "Went over fair, but drew big business on account of the star." "Capacity business, which is usually the rule with a Norma Talmadge production." "Many comments both for and against from patrons, but picture did good business." "Like all Norma Talmadge pictures, this went over good and drew satisfactory business." "Good picture to the usual good business that Norma Talmadge always brings."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON .....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build. "Very good. Two days to extra big and big business." "Exceptionally well liked by everybody. One of the best opening Sundays in weeks. Kept up satisfactorily."
Consensus—"Good picture, good puller."

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"WET GOLD"
(Williamson-Goldwyn)

Arim Melodrama Carries Adventure and Atmosphere

THERE is no denying that this picture will score for its hazardous line of adventure and the fact that its novel backgrounds provide atmosphere is as unusual as it is appealing. J. E. Williamson, the pioneer in submarine photography, may be depended upon to present something out of the ordinary because of a sure grasp with his subject. He has written a story of adventure and retribution which concerns pirates, submarines, deep-sea diving and sunken treasures, with an element of romance to give it flavor, and has journeyed to the waters surrounding the Bahamas to give color and realism to the plot.

Some may say that the line of action is illogical and that what takes place could never happen. These spectators, reasoning from this point of view, will fail to take into consideration the fact that any story of deep sea activities is apt to be more colorful than truthful. Even Stevenson and Conrad have used their imaginations. The main question is, does it entertain? From our vantage point in a Broadway house we noticed that the picture held them in their seats and that their interest never wavered from the screen. There is primitive action a-plenty—the kind of action that moves because of its elements of adventure, excitement and picturesque photography. Indeed the film may be called instructive in many ways. Certainly it acquaints us with the hazardous work of deep-sea divers.

The scenes which exploit these characters are realistic to the core. The terrific water pressure sees to that. Also the painstaking care of author and director to make the details correct. A real submarine is used and the incident which involves it is near enough to the genuine to be passed by a naval expert. Surely the landlubbers out front won't know the difference. The plot revolves around the recovery of sunken treasure stolen by pirates. an escaped victim and his party being the disciples of righteousness, and a band of cutthroats providing the melodramatic conflict. Before the hero triumphs he is subjected to many hazardous thrills, which include a severe punishment at the hands of the villains and a near-submergence in quicksand. The enemy gives no quarter and the suspense is keen when a torpedo is dispatched to destroy the good people sheltered on a near-by island. There are no light moments. None are expected. The photography is so novel that this feature alone will interest even those who may scoff at the story. Ralph Ince directed and played the leading role and acquitted himself splendidly in each department.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Cromwell ..... Ralph Ince
Chipman ..... Charles McNaughton
Hamilton ..... Thomas Megraine
Grace ..... Aileen Burr
Madison ..... John Butler
"Arry" ..... Harry McNaughton
Susan ..... Alicia Turner

By J. Ernest Williamson.
Directed by Ralph Ince.

PRESS NOTICE—STORY

A novel picture is coming to the ———— theatre next ———— in "Wet Gold," written by J. Ernest Williamson and directed by Ralph Ince. It is a feature which exploits remarkable photography in the fact that most of the scenes were taken underseas. It is a grim story of adventure and retribution which involves a search for stolen treasure. Pirates have committed the theft and the treasure is believed to be in a sunken ship.

Cromwell, the leading character, is one of the escaped victims of the pirates and he conducts the search for the gold accompanied by the aged, but plucky Col. Hamilton and the latter's pretty daughter, Grace. There are other members of the party who accompany the intrepid Cromwell. The picture offers several novel thrills because of the undersea incident, and certainly compels the spectator to pay strict attention. Ralph Ince, who also plays Cromwell in addition to directing the feature, gives a rugged performance and the other players give a good account of themselves.

PROGRAM READER

One of the distinctively novel pictures of the year is coming to the ———— theatre next ———— in "Wet Gold," written by J. Ernest Williamson, a writer and director of submarine stories and life beneath the briny deep. It is a picture which carries a rich assortment of thrills because of the undersea scenes and the melodramatic action which moves with vigor and vividness throughout its length. Ralph Ince, one of the leading directors and actors of the screen, plays the leading role and is also responsible for the direction. "Wet Gold" is a novelty because of its photographic appeal and the unusual settings. Come and be thrilled.

SUGGESTIONS

Here you have a novelty in screen production and you should herald the fact broadcast. Tell your patrons that the chance is theirs to see how life is lived beneath the waves. Tell that it offers several thrilling adventures and acquaints them with the life of divers. Exploit the picture as a melodramatic novelty. Play up the name of Williamson. The author is one of the leading fictionists of the screen in the telling of submarine stories. And also play up Ralph Ince, who directed the feature and played the leading role. You can feature a quartette singing sea chanties for a prologue. And scenics of the rolling deep would be appropriate for the rest of your program.

CATCH LINES

See "Wet Gold," a thrilling picture of romance, danger and adventure beneath the briny deep.

"THUNDERCLAP"
(Fox)

Great for the Gallery Gods

THERE is one thing about this picture which will certainly be accepted by every patron—it certainly gives one his money's worth. Every stock trick of stage and screen has been employed to make this a smash-bang melodrama. And it comes near to winning the prize of being the mellowest concoction ever conceived. Those who wonder at all the hokum and the manner in which conveniences and coincidences are introduced and accept them lightly will probably think Fox is having some fun with them. Those who take it seriously cannot condemn it if they remember that "it happens in the movies."

"Thunderlap" resembles a serial because of its rapid-fire action and thrills and the absence of logic and suspense. Truly not a single element is forgotten. The picture starts by introducing the juvenile interest, and follows up by showing the most consistently vicious villain that ever graced a photoplay—a villain who strikes his wife and makes her a paralytic for nigh on twenty years, and gambles and cheats and stoops to the depths of crime before a bullet fired from one of his fleeced victims strikes him down—the shock of the gun-play restoring the health of the long-suffering spouse. All the old-time favorite stock tricks are there and each is given its proper emphasis. The little girl grows up and is used as the "decoy" to lure foolish gamblers to their ruin; the boy of her childhood days becomes the drudge of the gambling house and the pathos and heart interest are present when he jumps to the rescue of the paralytic and the girl.

These scenes are somewhat related to "Over the Hill"—the crippled character is a relative of the paralytic in "While New York Sleeps," and the race track episodes are related to "Checkers." The big moments of these pictures and many others are employed and pass in kaleidoscopic review on the screen. There is no denying that the gallery gods will eat it up. As for the spectators in the orchestra seats they will be highly interested enough to see it through to its conventional ending. All the patrons upstairs and down should find excitement from the Chinatown sequence. The wily villains and their victims race through passages and tumble through trap doors. The racing scene is a thriller and rich in atmosphere. And the blowing up of the bridge and rescue of the hero from turbulent waters—this incident also packs a thrill. Mary Carr, of "Over the Hill" fame, duplicates her fine performance. She is so realistic as the paralytic that many of her scenes are unpleasant to witness. Walter McEwen plays a character part acceptably, while Barney Sherry as the villain is so good that hisses will he his reward. Violet Mersereau is the heroine.—Length, 8 reels.—*Laurence Reid.*

THE CAST

Mrs. Jamieson ..... Mary Carr
Lionel Jamieson, a gambler ..... J. Barney Sherry
Tommy ..... Paul Willis
Betty, the baby ..... Carol Chase
Betty, the girl ..... Violet Mersereau
Wah Leong ..... John Daly Murphy
Foster ..... Walter McEwen
Marian Audrey ..... Maude Hill
Gunga Din ..... Thomas McCann

By Paul H. Sloane.
Directed by Richard Stanton.
Photographed by George Lane.

PRESS NOTICE—STORY

A picture of three thoroughbreds—a girl, a boy and a horse—a picture of countless thrills and fast-moving action—a picture which starts the heart beating and causes the blood to tingle—that is "Thunderclap," the interesting melodrama which comes to the ———— theatre next ————. This story carries action, suspense, heart interest, juvenile appeal, pathos, sympathy, hate, jealousy, sentiment and romance. In fact it contains every known melodramatic ingredient.

The picture is interesting from inception to conclusion and affords a highly interesting two hours—in which the spectator is greeted with the blowing up of a bridge and a rescue from an angry stream, the horse-race and many others equally exciting. The cast includes Mary Carr, who again gives a wonderful performance, Barney Sherry, Violet Mersereau and Walter McEwen.

PROGRAM READER

See the thrilling rescue of the boy from an angry stream. See the blowing up of the bridge and the turbulent waters carrying the victims down stream. See the thrilling horse-race with the entries running neck and neck. See the rescue of the girl from Chinese desperadoes. See the thrills and fascinating scenes which are found in "Thunderclap," positively the greatest melodram ever conceived. It is a picture of three thoroughbreds—a boy, a girl and a horse. Come and be entertained. Nothing like it on the screen. It contains every quality to fascinate you. Next ———— at the ————.

SUGGESTIONS

You can bill this as the liveliest melodrama ever conceived. Tell them that the patrons are certain of their money's worth. Bill it as greater than "Checkers" and "While New York Sleeps" rolled into one. Bill it as the greatest racing picture ever made. Play up the title. It is a good one to exploit. Spread teasers and readers about. Distribute button-hole hangers with the head of a horse pictured in the center. This will be in line with what is done at the race track. Bill it as a crackling, enjoyable. fast-moving melodrama with a thrill a minute. Play up the cast, paying special attention to Mary Carr.

CATCH LINES

See "Thunderclap," the picture of three thoroughbreds. Positively the liveliest melodrama ever shown. Next ————. See it.

The Index to The Complete Plan Book

(Continued from page 866)

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) ..... JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE ..... MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON. MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.
Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture." "One of the poorest things Ethel Clayton has ever done." "A fair picture and fair puller."
Consensus—"Average picture, average puller."

PRIVATE SCANDAL, A (REALART) MAY McAVOY ..... JUNE 25
"May McAvoy saves this very ordinary photoplay."—M. P. News.
Exhibitor Comment—"Fair amount of business, but those who saw 'Sentimental Tommy' were disappointed in the star's role in this production." "Star pleases in an interesting subject. Story is appealing. Attendance fair." "Very big entertainment in this feature. Box office receipts large."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST ..... APR. 23
"Interesting picture of crooks and redemption."—M. P. News.
Exhibitor Comment—"Positively the worst business in several years. Nothing about it to arouse interest." "Just an average program picture. Nothing to get excited over." "This feature proved one of the best business getters of the year and was generally liked by our patrons." "Didn't draw any too well for me, but pleased fairly well those who saw it." "Just fair, especially from box office standpoint." "Audiences commented favorably on this production. Business fair. Acting of cast good."

PUPPETS OF FATE (METRO) VIOLA DANA ..... APR. 30
"Heart interest story with Viola Dana in a character role."—M. P. News.
Exhibitor Comment—"Viola Dana always a sure bet here. She lives up to her reputation in this pictnre. Good house all week." "A bad picture that brought very little business."

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN ..... MAY 14
"Interesting picture might have been more dramatic."—M. P. News.
Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business." "This certainly went over big, making it necessary to hold over for second week. Patrons seemed pleased and box office receipts were satisfying." "Tremendous business. Picture has universal appeal." "Splendid picture with plenty of suspense and thrilling incidents. Made many new Priscilla Dean fans. Played to better than average business for week." "Holds interest, but viewed as not a first-class picture. Receipts below average." "Sorry we did not keep it back until September—as it is, it made good." "Priscilla Dean an unusual drawing card. Picture good. Business same."
Consensus—"Good picture, good puller."

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN ..... JUNE 11
"Bryant Washburn exploits London in this feature."—M. P. News.

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK ..... APR. 9
"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.
Exhibitor Comment—"Pauline Frederick is not up to her usual standard in this production and it can't even begin to compare with 'Madame X.'" "Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admirers did not like her in this. Sorry, for thought it was great myself." "Fair business attracted because play appeared on stage a couple of seasons ago. Opinions about only mildly favorable, however."

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK ..... MAY 28
"Pauline Frederick scores in heavy and morbid picture."—M. P. News.
Exhibitor Comment—"The finest piece of work Pauline Frederick ever has done."

"SALVATION NELL" (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST ..... JULY 9
"Good incident and fine acting gives this exceptional audience appeal."—M. P. News.

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE ..... JUNE 4
"Alice Joyce has fair mystery melodrama here."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST) ..... MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK ..... JUNE 4
"Slender story makes just average starring vehicle."—M. P. News.

SCRAP IRON (FIRST NATIONAL) CHARLES RAY ..... JUNE 11
"Greatest prize fight picture ever made."—M. P. News.
Exhibitor Comment—"Probably the best picture Charles Ray has made, and played to such good business we are holding it over for second week." "Good picture, well received. In spite of Shrine Convention, no unusual business." "Knock-out of a picture, psychological time for good attendance on account of the 'fight' talk throughout the country. Did good business." "The best thing Ray has ever made. Picture intensely interesting and shows realistic fight, although knockout in fight is not shown, which was disappointing to many. Attendance good." "Charles Ray is a favorite here and he gained several new supporters in this production, which did a good week's business." "Only fair as a picture, but a good attraction from a box-office standpoint. The picture drags too much. The prize-fight scene is realistic." "Charles Ray is a big favorite and this picture offers some splendid opportunities for exploitation. A good business during the entire week's run."

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES ..... MAY 14
"Too lengthy and complicated to be amusing."—M. P. News.

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST) ..... APR. 9
"Exceptionally artistic and undeniably human."—M. P. News.
Exhibitor Comment—"Reflects great credit on the producers and any theatre that shows this picture. We gained by exploiting May McAvoy as new star. Not a big box office attraction but pleases." "Great—can't say enough in its favor. Did tremendous business all week." "An excellent production in every way. Box office figures very satisfactory." "A delightful picture that many liked. Business good." "Splendid picture. Great drawing card, receipts fine." "Classiest picture of the year, but fails to draw the crowds." "Great picture. Went over fine. Everybody enjoyed it, consequently big business." "No picture ever had better treatment from the local press, but business did not hold up apparently because local business has been generally poor for the past few weeks and because the very people who say they fight for this sort of clean film did not support it." "The picture should be a different one, as it carries a genuine dramatic appeal instead of dealing with comedy. A sure business getter for a week." "Had a wonderful reception from the few who saw it."

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER ..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON ..... MAY 28
"Good clean entertainment with star in likeable role."—M. P. News.
Exhibitor Comment—"One of the best things Ethel Clayton has done, and she played to capacity business throughout. A thoroughly satisfying picture." "Nice little picture, but not strong enough to compete with the heat." "Not quite up to Ethel Clayton's other pictures, but did an average week's business." "Good picture, but business not so good due to torrid weather."

SHE COULDN'T HELP IT (REALART) BEBE DANIELS ..... MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture bnt star is charming enough and popnlar enough around here to carry the show. Average business." "Splendid picture. Was a good drawing card. Business was right good, despite the hot weather and general dullness."

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE ...MAY 28
"The best little bet in many a month."—M. P. News.
Exhibitor Comment.—"The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme." "Fair business at box office with this average production."

SHERIFF OF ETERNAL HOPE, THE (FEDERATED EXCHANGES) JACK HOXIE ..... JULY 9
"Conventional western, but will get over in right houses."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN ..... JAN. 18
"Not substantial enough for five reels."—M. P. News.

SHORT SKIRTS (UNIVERSAL) GLADYS WALTON ..... JULY 16
"Gladys Walton does good work in mildly interesting story."—M. P. News.

SIGN ON THE DOOR (FIRST NATIONAL) NORMA TALMADGE..JULY 30
"Famous stage melodrama retains dramatic strength on screen."—M. P.

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS ..... JUNE 4
"This picture falters after a couple of reels."—M. P. News.

SINGING RIVER (FOX) WILLIAM RUSSELL ..... AUG. 6
"Ordinary western makes real offering for Russell."—M. P. News.

SKY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST ..... APR. 30
"Fine western has collection of thrilling punches."—M. P. News.
Exhibitor Comment—"Good average picture. Did as much bnsiness as we expected with it." "Not an extraordinary attraction. Used a Semon comedy to help out." "Good picture which brought good business on account of popularity of the book. Business took slight slump on account of bad weather." "Great outdoor picture. Went over big." "Very good. Minor defects lost sight of because of the qualities of the story. Receipts pleasing." "Fine production and one which pleased my patrons very much. Fine box office value."
Consensus—"Average picture, average puller."

SMART SET, THE (UNIVERSAL) EVA NOVAK ..... APR. 2
"Rather frail but pleases in a mild fashion."—M. P. News.
Exhibitor Comment—"Our audiences called this poor. Bnsiness was not up to average either."

SNOWBLIND (GOLDWYN) SPECIAL CAST ..... JUNE 4
"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.
Exhibitor Comment—"One of the best of the snow pictures. Has interesting plot and beautiful scenic backgrounds. Good box office attraction."

SOWING OF THE WIND (LOUIS B. MAYER-FIRST NATIONAL) ..JULY 2
"Moments of interest in theatric story."—M. P. News.
Exhibitor Comment—"Excellent drama with good business all week despite unprecedented hot weather."

STRAIGHT FROM PARIS (EQUITY PICTURES-STATE RIGHTS) CLARA KIMBALL YOUNG ..... JULY 23
"Well mounted production makes satisfactory entertainment."—M. P. News.

STRAIGHT FROM THE SHOULDER (FOX) BUCK JONES ..... JULY 2
"Average Western with Jones in a character study."—M. P. News.

SUCH A LITTLE QUEEN (REALART) CONSTANCE BINNEY ....JULY 9
"Hardly substantial enough for the grown-ups."—M. P. News.
Exhibitor Comment—"My patrons were well pleased with the prodnction. A good business for the week."

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST ..... MAY 21
"Wonderfully human and genuinely entertaining."—M. P. News.
Exhibitor Comment—"Fine picture which seemed to please. Business somewhat more than usual."

THREE SEVENS (VITAGRAPH) ANTONIO MORENO ..... APR. 2
"Unusual plot carries quite a punch."—M. P. News.

THROUGH THE BACK DOOR (UNITED ARTISTS) MARY PICKFORD ..... MAY 28
"Mary Pickford's talent and personality will put this over."—M. P. News.
Exhibitor Comment—"Going big on second week's run. Very entertaining story." "A typical Pickford production. Tied up with old time Pickford show and the two together went over fairly well, although Pickford seems to be losing her hold on the public." "Fine box office attraction. Miss Pickford gets over in her customary style." "Large crowds at each performance. Box office value large."

THUNDER ISLAND (UNIVERSAL) EDITH ROBERTS ..... JUNE 25
"Dull artificial story very badly titled."—M. P. News.

TOMBOY, THE (FOX) EILEEN PERCY ..... APR. 30
"Better small town pictures have been seen."—M. P. News.

TOO MUCH SPEED (PARAMOUNT) WALLACE REID ..... JUNE 18
"Wallace Reid has another entertaining auto story here."—M. P. News.
Exhibitor Comment—"The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and went over big." "Best Wallace Reid picture. Extraordinary business. Held over for second week." "Went big with Wally Reid fans and we are holding it over for second week's run." "Weather considered, this went over very well. A good picture." "Wallace Reid nsnally draws well here, and this picture was no exception. It is only average, however, and is, basically, a repetition of one of his previous racing pictures. "A very good picture; pleased immensely, and played to very good

Box Office Reports continued on page 870

"SHAME"
(Fox)

Oriental Story Filmed in Fine Atmosphere

"SHAME" gets away in a blaze of glory. For the first four reels the picture is the ultimate in technical achievement and atmosphere, enhanced by good acting, competent direction, pleasing incident and some of the finest color photography ever conceived and then the story goes into episodic melodrama with the logic of the plot suffering considerably.

It does not seem plausible that a young man brought up as "David Fielding" is alleged to have been, a friend of the Chinaman, "Li Chung," who had accompanied him to America and speaking the Chinese language, should not know about his mother, would not have been told about the villainy of "Foo Chang"; should have believed "Foo Chang's" story that he was the son of a Chinese woman; would not have gone to "Li Chung" immediately on being so informed; or be so terribly upset by the knowledge, seeing that according to the titles "The Lotus Blossom" was a princess, that he felt called upon to flee to Alaska, taking with him his infant son who might reasonably be expected to die en route.

However, the lack of logic in story quite often detracts not at all in the entertainment value of drama and this will probably be the case with "Shame."

There is plenty of action of the sort that audiences like. A fight between the hero and a wolf will bring 'em out of their seats. Added attractions are found in good snow scenes, occasional bits of comedy, the actions of a cute "kid," some really dramatic moments, etc.

The production has cost a lot of money. Big sets, especially those for the part of the story, laid in China, are the rule. One of these, a Chinese exterior, is perfection itself.

In acting honors, first place goes to William V. Mong, as "Li Chung." George Siegmann is consistently good, but the effect of his characterization is injured by the fact that it is not a good type for Oriental roles. John Gilbert is excellent as "William Fielding," but as the son overacts. One of the best performances is that of Anna May Wong as "The Lotus Blossom."—Length, 8 reels.—*J. S. Dickerson.*

THE CAST

William Fielding / David Fielding (Grown to manhood)	John Gilbert
David (At five years)	Mickey Moore
David (At ten years)	Frankie Lee
Jonathan Fielding	George Nichols
Foo Chang	George Siegmann
Li Clung	William V. Mong
The Lotus Blossom	Anna May Wong
The Weaver of Dreams	Rosemary Theby
Winifred Wellington	Doris Pawn
"Once-Over Jake"	Red Kirby

Staged by Emmett J. Flynn.
Scenario by Emmett J. Flynn and Bernard McConville.

PRESS NOTICE—STORY

A super-film attraction "Shame," with an all star case is scheduled for the ———— theatre for a ———— days showing beginning ————. "Shame" is a story of China, San Francisco and Alaska. It has been lavishly staged and contains much action of the sort that picture audiences always find entertaining. The plot of the drama is highly original telling in an interesting way the life story of a child born in China who grows to manhood in America only to have his parentage questioned.

Among the scenes that are especially to be commended is one showing the hero's fight with a huge timber wolf. The new natural color photography that aids in making scenes artistic is used with splendid results in many parts of the picture.

In the cast enacting "Shame" is George Seigmann remembered as a creator of villain roles in many big pictures among which is "The Birth of a Nation." Others of equal note are William V. Mong, star of "The Ten Dollar Raise," Anna May Wong, the pretty and talented little Chinese actress, Doris Pawn, Rosemary Theby and John Gilbert.

The feature is screened in eight reels. It was directed by Emmett J. Flynn and produced by William Fox.

PROGRAM READER

Another big William Fox super-special photoplay scheduled for the ———— theatre for a ———— days' showing beginning ———— is to be found in "Shame," an eight reel drama enacted by a strong cast of well known players and directed by Emmett J. Flynn.

"Shame" is largely an Oriental story having its beginning in China and later coming to San Francisco's Chinatown. In filming the feature something new and novel in the way of color photography has been used to excellent advantage. Artistic effects never before achieved are features of the production. In the cast are such well known players as George Seigmann, famous as a portrayer of villain roles since the days of "The Birth of a Nation," Doris Pawn, William V. Mong, Rosemary Theby and Jack Gilbert.

SUGGESTIONS

Bill from the production angle, promising big sets, thrills, atmosphere and a unique plot. Make much of the color photography. Certain names in the cast are worth mentioning, namely, Doris Pawn, Seigmann, Mong and two children, Mickey Moore and Frankie Lee. Use stills showing the big sets and the lavishness with which the feature has been produced. Big paper with the title headlined will be effective. Oriental prologues will be worth while. Lobby displays with Japanese lanterns and other Oriental knick knicks is recommended.

CATCH LINES

"That which brings reproach" is the definition of shame by Webster. See if you agree with Webster as the picture of this title unfolds.

Born in China yet not an Oriental or a Caucassian but a half-caste is what "Ming Tong" told David Fielding, wealthy San Francisco business man. And Fielding believed him. On this is founded the dramatic and thrilling story of "Shame."

"A DAUGHTER OF THE LAW"
(Universal)

A Particularly Good Melo Well Worth Seeing

"A DAUGHTER OF THE LAW" is the best Universal in which Carmel Myers has appeared. This does not mean that the star does any better work than in previous productions but that the story in itself is out of the ordinary. This together with a rather exceptional cast which carries the bulk of the action, and good direction, place the feature in the "above the average class."

The plot runs the gamut of the saloons, dance halls, dives, homes of the elite, etc., but does not linger long in any particular place. The story is decidedly strong in action and suspense, twisting and wriggling itself in and around the spectator's mind when he believes he has solved its object.

It is not until the final reel that the plot unfolds itself and this is in the nature of a surprise, for it appears evident that the villains are to make their escape over the border unmolested.

They are apprehended by the heroine and her father, who is aided by the detectives. All this taking place on a fast moving train.

This story is a good illustration of the fact that no matter how overworked a certain kind of plot may be it can be revived with good results, provided it is well told, is mixed with suspense and action and has the thrills to give it impetus.

And we must not forget the supporting cast of which none better could have been selected to portray the leading roles. They are Jack O'Brien, the leading man, Fred Kohler, who is particularly convincing as the heavy, Charles Arling, as the police inspector and father of the heroine, Dick Lareno and Joe Bennett.

The story tells of a criminal gang, operating on a big scale which is run down by the police after a sister attempts to save her erring brother. He is killed by the gang leader for which the latter is sent to jail. Making his escape the crook is pursued by the sister and her father and finally captured.—*Frank Leonard.*

THE CAST

Nora Hayes	Carmel Myers
Jim Garth	Jack O'Brien
George Stacey	Fred Kohler
Slim Dolan	Jack Walters
Papa Marlowe	Dick Lareno
Inspector Hayes	Charles Arling
Eddie Hayes	Joe Bennett

Story by Wadsworth Camp.
Scenario by Harvey Gates.
Directed by Jack Conway.

PRESS NOTICE—STORY

Carmel Myers, in "A Daughter of the Law," the Universal production at the ———— theatre brings to the role of Nora Hayes a flashing bewitching personality alive with magnetism and power.

The story, a virile one, filled with mystery and intrigue, was written by Wadsworth Camp whose detective yarns have made him famous among American writers.

Exciting incidents in which a criminal gang operating on a tremendous scale, are run down by the police after a series of situations in which a sister heroically attempts to save an erring brother, supply the base of a plot which sustains the interest throughout by constantly baffling the most astute minds.

Unlike many modern pictures in which the criminal element are shown working their nefarious trade in underworld scenes, "A Daughter of the Law" tells the story in a thrilling manner—but leaves many of the unpleasant details to the imagination of the audience.

A feature of the picture is a fight between the gang and the police in the interior of a magnificent home.

PROGRAM READER

It is generally believed that a criminal is the result of environment and training—in other words that he is born and brought up in an atmosphere of crookedness and aside from a certain code of "honor" practiced among the "gang" that he knows nothing concerning the morals and ideals of so-called respectable society.

Eddie Hayes, the son of an inspector of police refused all the approved standards and became a member of a nationally notorious gang of criminals with headquarters in the same city where his father was using his utmost to combat the criminal element.

Eddie's sister, Nora, brought up in exactly the same environment, responded to the opposite influence and tried in every way to save her brother from his career of crime. She was familiar with the workings of the underworld element through her interest in her brother, but the risks and excitement which apparently appealed to Eddie filled her with fear and disgust.

Morally courageous, however, Nora made a tremendous sacrifice in an effort to keep her brother from being caught by the police.

See this wonderfully thrilling story. It will fill you with excitement.

CATCH LINES

It is generally believed that a criminal is the result of his environment and training. This was not true of Eddie Hayes, the son of an inspector of police, for he refused all the approved standards. Did he live to see his folly out? See "A Daughter of the Law" and get a big thrill.

She was a beautiful girl and the daughter of a police inspector yet she entered the slums and mixed with the roughest element What was her object? See Carmel Myers in her latest Universal, "A Daughter of the Law."

Why did Nora Hayes persuade her father to let the gangster flee when the latter was in her parent's clutches. See the big moment in one of the most thrilling stories ever told, "A Daughter of the Law," with Carmel Myers as the star.

See Carmel Myers in her latest Universal, "A Daughter of the Law." It's a thriller from beginning to end.

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PICTURE BRAND STAR RELEASED PLAN BOOK

business despite the extreme heat." Wally Reid's best picture. Did fine business despite warm weather." "Very good; receipts fair." "Sure did go over big. Large box office receipts." "Delightful story with star at his best. Boosted attendance figures despite minimum." "Full of pep and speed. Will get 'em if anything will these days." "Fine production. Pleased my patrons and brought good business." "Went over well. Excellent story, well handled, and business was good." "Very good entertainment pleased. Had good business during run."

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.
Exhibitor Comment—"A mediocre picture. Business didn't amount to much." "My people liked Fatty in two-reelers, but they just won't see him in feature length stuff. Business very poor." "Fatty's poorest—and not doing business, either."

TWO WEEKS WITH PAY (REALART) BEBE DANIELS.....JUNE 4
"Light in substance, but thoroughly pleasing."—M. P. News.
Exhibitor Comment.—"This one went over great. Bebe Daniels is always a big favorite here. A full house all week." "Drew nicely. Bebe is building up a big following." "Very clever picture, immensely pleasing but not a big drawing card." "Bebe draws like a house afire, and Walter Hiers made a personal appearance, so it was great stuff. Business fine."
Consensus—"Good picture, good puller."

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Interesting especially to women because of character contrasts."—M. P. News.
Exhibitor Comment—"A ratber tiresome thing which was only a fair box-office attraction."

UNCHARTERED SEAS (METRO) ALICE LAKE.....APR. 30
"Mechanical plot and stilted characters in this one."—M. P. News.

UNWILLING HERO, AN (GOLDWYN) WILL ROGERS.....JULY 23
"Will Rogers at his best—undeniably high-class light comedy."—M. P. News.

VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"This is not good screen material."—M. P. News.

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"Good incident and detail spell interesting western for Carey."—M. P. News.
Exhibitor Comment—"An ordinary western picture. Business fair." "Tbis is a fair offering. Usual business." "Fairly entertaining. Business fair." "Great picture. Patrons well satisfied. Box office receipts satisfying."
Consensus—"Average picture, average puller."

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON .....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

WEALTH (PARAMOUNT) ETHEL CLAYTON.....JULY 9
"Ethel Clayton has emotional opportunities here and expresses them."—M. P. News.

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"Some good incident in ordinary western."—M. P. News.

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.
Exhibitor Comment—"Plot too flimsy even for farce. Picture very mediocre."

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Single track and rather slow."—M. P. News.
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house." "Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH .....APR. 16
"Interesting feature gives star emotional opportunities."—M. P. News.

WHERE LIGHTS ARE LOW (ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 9
"Good vehicle for Hayakawa."—M. P. News.

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success." M. P. News.

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"Fair entertainment in Meighan's latest."—M. P. News.
Exhibitor Comment—"An excellent picture, wbich, coupled with the popularity of Tbomas Meighan, brought good houses during its run." "Well received, receipts pleasing." "Excellent business, as is usual wben I play a Tbomas Meighan picture. Do not consider picture up to standard set by 'City of Silent Men' nor was business as good. But nothing to complain of." "This picture did a satisfactory business for a week's run and pleased patrons." "Had great business with this picture. And it sure deserved it." "Pleased patrons although not type of picture usually shown at this theatre. Meighan admirably suited to part." "A good box office attraction." "Brought good attendance." "Fairly entertaining feature with average business." "Fine picture. Every one liked it. Business was very good considering the extreme heat." "The first tbree reels are very good; tbe rest is cbeap melodrama. Tbey seem to be making a mistake in putting tbis star in too many crook pictures. Business fell off because of the heat." "Good comedy which drew fairly well despite extremely hot weather."

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAY 21
"Conventional picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Fairly entertaining, but it brought more than usual business." "This is an exceptionally fine picture witb well sustained interest but it failed to draw good business owing to the very warm weather." "An excellent picture. Something unusual. Drew fair-sized crowds." "Just an ordinary picture which did an average week's business." "Fairly good feature picture. Weather had been exceedingly warm and many people out of the city along the bcaches, but attracted pretty good business." "One of the very best to be seen in a long, long time. Receipts fair."
Consensus—"Good picture, good puller."

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"Good direction makes this picture very human."—M. P. News.
Exhibitor Comment—"A very good picture. Not much business because of hot weather." "A medium show, with fair receipts." "Business so poor on this that it had to be taken off after three days, though booked for a week. Think it failed to appeal because the locations and costuming did not appeal to my clientele of "flappers" and young matrons."

WITHOUT BENEFIT OF CLERGY (ASSOCIATED EXHIBITORS-PATHE) .....JULY 2
"Famous Kipling story presented in fine atmosphere."—M. P. News.

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"Conventional Alaskan story carries wonderful backgrounds."—M. P. News.
Exhibitor Comment—"Mediocre picture, but it drew the crowds." "Fair business. Star not so well known."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Regeneration picture certainly holds the interest."—M. P. News.
Exhibitor Comment—"Strong story with decided moral that is pretty heavy food for summer consumption. High order of photoplay and will appeal to thinking classes." "A fairly entertaining subject that attracted only fair business." "Very fine picture. Business better than was expected with hot weather." "Quite a good picture which brought good business." "Pleased very much. Really a good picture. But unequaled hot weatber ruined business." "Only pleasing, receipts fair." "A high class picture which appealed to the thinking class. Did good business with it." "Very good show and business was quite up to the average, at least, despite inclement weatber and the fact that so many people are out of the city on the Gulf beaches." "Ran with Harold Lloyd's 'Among Those Present' and held 'em out every night and every matinee. Result big week and satisfied crowds. Holding second week." "Title bas box office value. Did good business. Audiences liked it."
Consensus—"Good picture, good puller."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"Billions" (Metro)—"Nothing to rave about. Business at very low ebb."
"The County Fair" (State Rights)—"Picture is good, but needs a whole lot of ballyhooing to put it over. Big business two days."
"The Cheater" (Metro)—Excellent picture. Did good business for one day with Son of Tarzan serial."
"Humoresque" (Paramount)—"Two days to big and average business."
"The Charm School" (Paramount) "Reid always a good drawing card."
"Easy to Get" (Paramount)—"Very pleasing picture; satisfied the majority. Big business one day."
"What Women Love" (First National)—"Very good, especially the under water stuff."
"Soul of Rafael" (Equity)—"Best picture I have played in six weeks—but C. K. Young not popular here. Average business two days."
"Blackmail" (Metro)—"Not as good as 'Chorus Girl's Romance' or 'Dangerous to Men,' however, it pleased business."
"One Hour Before Dawn" (Pathe)—"Hypnotic work and murder spoil this picture."
"Beware of the Bride" (Fox)—"Fine comedy drama to average business two days."
"High and Dizzy" (Pathe)—"Very fine."
"Chorus Girl's Romance" (Metro)—"A corker. This is one of the best pictures Viola Dana has ever appeared in. Big business one day."
"The Son of Tarzan" (First National)—"This is one of the best serials we have ever had the pleasure to run, going big."
"Peaceful Valley" (First National)—"This is what we call a Charles Ray masterpiece and one of the best pictures she has ever made."
"North Wind's Malice" (Goldwyn)—"We ran "Humoresque" just previous to this with Vera Gordon as the Jewish mother, and our patrons were so well pleased with it that they promptly responded to 'North Winds Malice' and it brought fine business. The picture is there and pleased all. Big business two days."
"Officer 666" (Goldwyn)—"This is nothing more than a re-issue with a different star. However, it is a fine comedy drama and should go big where it has not been shown under another banner."
"Dawn" (Pathe)—"This is a good picture and the star is a comer. Average business one day."
"Harriet and the Piper" (First National)—"The entertaining value is good. pleased those that came. Business just normal."
"The Road of Ambition" (National Pictures, Inc.)—"Business very weak; production only fair. Just an average production."
"The Last of the Mohicans" (Associated Prods.)—"Opened to big business. A screen classic which pleased everyone. Big business one day."
"The Stranger" (State Rights)—"Big scenes in this thrilling Western. Drew big business in blinding rainstorm with "Son of Tarzan serial as an attraction."
"Unseen Forces"—"Not the best title in the world and of minor value from a box office standpoint."
"Half an Hour" (Paramount)—"Poorest picture I've played in months. Barely made expenses and considered myself lucky at that. Dalton not popular here."
"The City Sparrow"—"Star somewhat of a drawing card. Plot itself extremely hackneyed. Business fair."
"The Invisible Divorce" (National Pictures)—"Good little picture and went over well. The fourth reel drags a little, but the fifth catches it up and the audiences full houses at each performance—liked this very much. Good business."
"His Own Law" (Goldwyn)—"Majority of my patrons are women and they didn't like the ending of this, although they seemed to like the picture itself, up to that point. Box office, just fair."
"Heritage" (State Rights)—"Great—one of the most wholesome pictures made. Everybody enthusiastic over it. Appeals to young and old alike. A treat. Matty Roupert wins approval by his clever acting and remarkable personality."
"Everybody's Sweetheart" (Selznick)—"It certainly 'took' and 'took' well. Everybody pleased."

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Manufacturers of Safety Standard Equipment Are Now Organized

Expect Twenty Projector Manufacturers Will Be Enrolled in Association

We wish to congratulate the manufacturers and distributors of Safety Standard Film upon the formation of their new association, known as "Associated Manufacturers of Safety Standard Film and Projectors, Inc."

The incorporation of this company will do more toward the promotion and stabilizing of the use of motion pictures in the home, church, school, Y. M. C. A., etc., than any other organization could possibly do, as it is working along the right lines—the promotion of safety, which is absolutely impossible under any regulation when inflammable film is used.

Our attention was called, only last week, to a regulation passed by one of our leading States which allows the use of "approved" types of portable motion picture projectors without fireproof booths in factories and offices where employees assemble for instructional purposes, and in assembly halls of an area of 1,200 square feet or less where not more than two exhibitions are given each month. The ruling, as we have it, does not state whether the demand is made that only non-inflammable film should be used, though from the reading it is assumed that any kind of film can be used providing a "tight metal cabinet" is used for storing the films when not in use.

This, in our estimation, is only "beating the devil around the bush" and does not in any way protect the audience.

Had the Commission who have passed this regulation, stated that outside of motion picture theatres or auditoriums where approved fireproof booths are installed, no film could be used unless it be absolutely non-inflammable and then gone on to recommend the use of the Safety Standard, they would have had a safety regulation which would have been worthy of the name.

The education of the governing authorities throughout the country is something which must go on slowly and cannot be brought about over night. This is the work which can be, and must be, carried on and promoted by the Associated Manufacturers of Safety Standard Films and Projectors, Inc.

The officers of this new corporation are: President, A. F. Victor, Victor Animatograph Company; Treasurer, L. E. Davidson, United Projector & Film Co.; Secretary, Willard B. Cook, Fathescope Company of America, Inc.

We are told by the officers of this company that they expect to have a membership of at least twenty manufacturers of projectors using only the Safety Standard and film companies which have been and are being organized to handle and promote the sales of this Safety film. The NEWS wishes them every success possible in their undertaking, not only in the enlargement of their own organization, but in their endeavor to bring about a speedy realization of exhibition conditions and dangers as they actually exist.

The objects of this corporation are outlined as follows:

To enable the various firms and individuals engaged in the manufacture and sale of Safety Standard Films and Projectors to secure collective effort in developing and extending the Safety Standard interest outside of the theatre.

To disseminate as broadly as possible information and publicity with reference to the freedom from hazard in the general unrestricted use of Safety Standard Films and Projectors outside of the Theatre and to enable a prospective purchaser of motion picture equipment to intelligently decide which form is best adapted to his particular requirements.

The Associated Manufacturers will naturally be particularly active in securing the removal of restrictions and prejudice against the use of Safety Standard equipment everywhere. This should have the hearty support of all the Theatre interests.

The Association will assist Municipalities and States through Committees of Municipalities and Legislative Bodies in the framing of ordinances calculated to reduce fire hazard in the non-theatrical use of motion pictures.

The Association will also gather statistics and general information of interest to its Members and furnish this in its most practical form for their individual use.

The Association already includes in its Membership some of the largest firms engaged in the Safety Standard Industry and it is confidently anticipated that all manufacturers of Safety Standard Films, Projectors and accessories will take advantage of the benefits afforded by a membership therein. E. K. GILLETT.

New Traco Theatre, Toms River, N. J.

Have New Rheostat for Moving Picture Projection

Big Step In Advance Claimed by Mt. Vernon Company

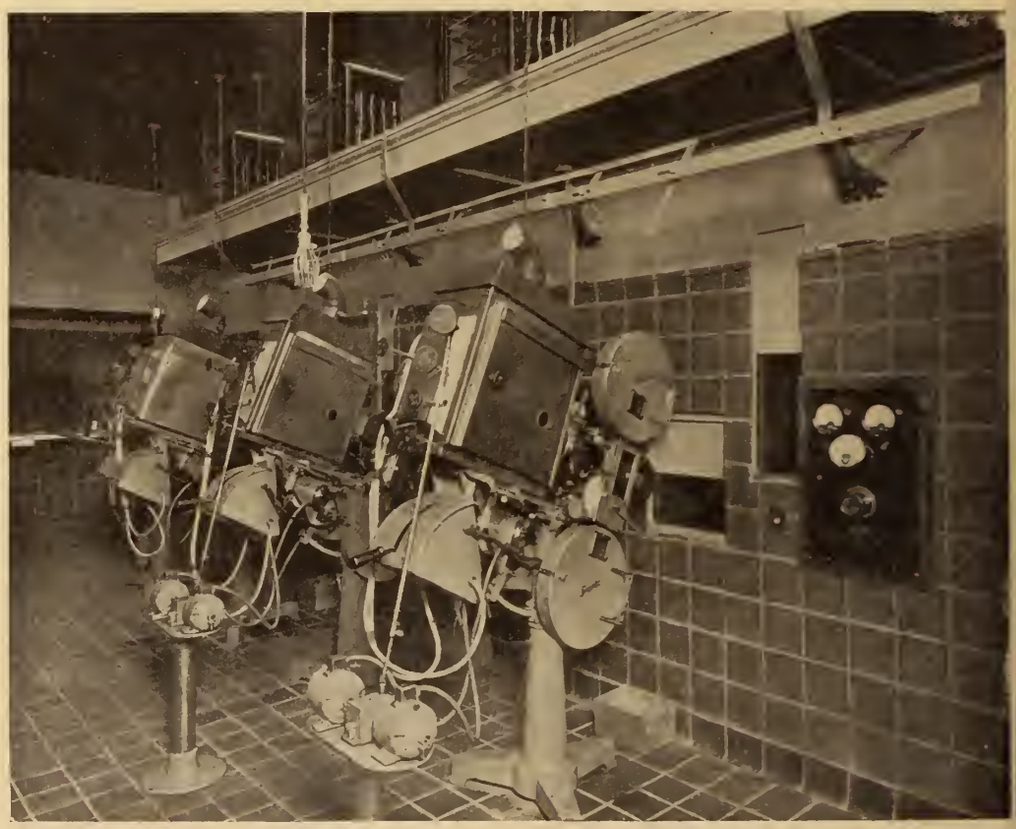
Moving picture work imposes a specially severe duty on rheostats, as it requires a fairly large current capacity, and to give best results the rheostat should possess a low temperature co-efficient resistivity and a resistance that does not deteriorate to any appreciable extent with use.

The Ward Leonard Electric Company has recently developed a new type of rheostat construction for high-current capacity rheostats. This new construction employs units made of ribbon resistor material pressed into structural shape so as to facilitate assembly.

It is well known that for certain purposes ribbon resistors are preferable to cast iron on account of the difference in weight and breakability. However, one of the drawbacks to the use of ribbon has been the difficulty of supporting it in such a way as to prevent short-circuits between adjacent parts and yet not take an undue amount of space. This new method of construction is so planned as to make the unit self-supporting, by forming the metallic ribbon into a trough or channel-shaped section which is flattened at both ends and in the middle. The unit is then bent about the middle to form a "V," as shown in the accompanying illustration, and both ends are turned up to form supporting feet which permit the attachment of the unit to a suitable panel board.

The accompanying illustrations show an installation made in the Newman theatre at Kansas City. These machines are equipped with arcs consuming 120 amperes at 50 volts. Since they are connected to 110-volt circuits, there is 60 volts at 120 amperes to be absorbed by the rheostat. The usual moving picture machine absorbs approximately 50 amperes at 60 volts. Therefore, this installation requires an absorption of energy in the rheostat of approximately 2.4 times as much as the ordinary installation.

The particular rheostat employed for this installation is made up of two sections, a heavy-current section of Ribohm construction which forms the fixed resistance of the combination, and the fine-adjustment section of lower current capacity which is connected in parallel with the Ribohm section. The circuit diagram is shown in Figure 1. As will be seen, there are seven steps in parallel with the fixed step, and the adjustments are made by a radial switch. The adjustable steps consist of Vitrohm tubes so assembled as to give proper resistance and radiating capacity.



Installation of Ward Leonard Ribohm rheostats in the Newman theatre, Kansas City, Mo.

The rheostat as a whole is practically unbreakable, and as far as handling is concerned, it is impossible to damage it in any way. There is no part of the circuit that can rust or corrode, and the ventilation is so efficient that the rheostat will return to room temperature within two minutes after the current has been cut off. A rheostat of this kind if made up of cast iron grids would require hours to cool off. It would also occupy a much larger space and would weigh about three and a half times more.

The fixed resistance section of this rheostat is worthy of special consideration, as this method of construction is new and possesses certain characteristics that are valuable for many classes of work. Single units, such as shown in Figure 2, may be made up into complete rheostats or resistors by connecting any desired number of such units, either in series or in parallel. When connecting in series the units are mounted zig-zag fashion, being joined at the feet where they are held in close contact by a bolt through the panel board. When connected in parallel, they are joined by means of bus-bars which clamp the feet to the panel board. Taps are easily taken from the completed rheostat at the feet, as shown in Figures 3 and 4, the connection being brought to the front of the board by means of a long stud.

This inverted V-shaped unit when firmly attached to the panel possesses extreme rigidity and will maintain its position independently of expanson and contraction, even when heated a under heavy load conditions. When certai nickel-chromium alloys are used, the metal ma be operated at red heat without any noticeabl diminishing of the strength of the unit.

Resistor units built according to this syste have been given the name "Ribbon Units." The metal which is used in the ribbon may b any one of the resistor materials. Therefore

(*Continued on page* 880)

Figure 2—One section of a Ribohm rheostat unit

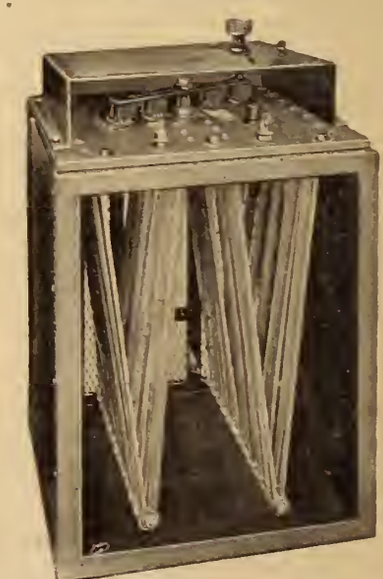


Figure 4—Exterior of Ribohm rheostat made for Sun-Light Arc Co. motion picture machine

White matt glazed Terra Cotta

PANTAGES THEATRE
VANCOUVER, B. C.

B. MARCUS PRITECA, Architect

Missed the train - - .- - and two hours to wait!

"THIS stuffy railway station is no place for a two-hour wait," decided the Smith family, when they found they had missed the train. "Let's go see a picture!"

Walking down the street they saw several dingy looking, uninviting motion picture houses. But they kept on going. Finally they came to a theatre building of a totally different type. Its clean, white front was beautiful to look at. There was an unmistakable atmosphere of comfort and quality.

"They must have a good show in here," said Father Smith—and in they all went.

* * * *

AN attractive exterior does draw strangers to the theatre. And it builds up permanent patronage as well. The appearance of such a building proclaims success. Success is proof that the house provides the sort of entertainment people want.

Merely by glancing at the photograph, you can tell that Pantages Theatre, Vancouver, is a successful house; that it enjoys the hearty support of the public. This beautiful theatre is faced entirely with white matt glazed Terra Cotta. And in designing it, the wonderful decorative possibilities of Terra Cotta were skillfully utilized by the architect.

Terra Cotta is particularly suited to the construction and remodelling of motion picture theatres. It is a permanent structural material. It never changes in texture, color or finish; it resists fire, weather, age.

Write for our brochure, "The Theatre," and see what Terra Cotta is doing for many of the best theatres in America. For the interesting general story of the material itself ask for "Terra Cotta Defined." Either or both will be sent free on request by **National Terra Cotta Society**, 1 Madison Avenue, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Strikingly Unusual Decorations Feature New Delft Theatre

Chinese Designs in Black, White, Silver and Green

In the opening of the Delft theatre at Marquette, Mich., something entirely new and strikingly unusual in the style of decorating of moving picture houses was revealed to the art. In coloring and type the interior and exterior of the theatre is extremely different from that in most playhouses.

When Morgan W. Jopling, president of the Delft Theatres, Inc., set out to have the Marquette house built, he determined to present to the public some remarkably new decorative schemes, and Agnes Foster Wright of New York was engaged to supervise that work.

Black, white, green and silver are the color combinations used throughout the theatre. The ticket booth resembles a Chinese pagoda, having large plate glass windows with glazed shades orientally decorated. Advertising display frames in the entrance are of silver leaf. Incoming and outgoing audiences are divided by a row of wrought iron ivy stands. Chinese panels on the lobby walls are made from old blocks depicting a Chinese village. The inner lobby has white walls and green panels, with furniture of old Spanish design in walnut and silver.

The foyer is done in a striking silver and black of Chinese design, the pilasters are decorated with diamond shaped mirrors with green frames. The ceiling of the auditorium is a large wheel design with a center of lights with silver plaque fixtures. The rear wall is a stencilled black and silver chevron design.

Another remarkable feature of the theatre is the long lobby. The theatre proper is located behind a railroad track and to have an entrance to the street it was necessary to tear down a small theatre and to build the lobby over the old site crossing the railroad tracks. So designed and so sealed is the lobby that the patron gets no evidence that he is crossing the tracks.

The Delft has a seating capacity of 1,250. Herbst and Quenzli, of Milwaukee, are the architects. Painting and decorations are by Koch and Woboril, Milwaukee. Stage setting was designed by Joseph Platt, of New York. R. H. Zerbel will manage the Delft.

Beautiful House for Jersey City

The K. T. and S. Amusement Co., a New Jersey Corporation, capitalized at $300,000, will erect a modern and up-to-date fireproof theatre and office building on the sites at 71 and 73 Newark Avenue and 62, 64, 66 and 68 Gregory Street, Jersey City. The lobby frontage of 40 x 100 feet will be on Newark Avenue and the theatre will run on 100 x 100 feet to Gregory Street.

The seating capacity will be 2500 and will be equipped with all modern conveniences for the patrons. From plans shown by the K. T. & S. Amusement Co., they are certainly giving Jersey City the benefit of a theatre beautiful.

Ambassador Hotel of Los Angeles Has Motion Picture Theatre

Magnificently Decorated House Incorporated in New Hotel

Evidence of the ever increasing popularity of the modern picture as a medium of high class entertainment, is contained in the incorporation of a complete motion picture theatre as a part of the new Ambassador Hotel which recently opened in Los Angeles, California.

Here we see one of the most magnificent hotels in the country so fully realizing and appreciating the value of motion pictures in offering excellent high-grade refined entertainment to its guests, that it has gone to the enormous expense of erecting a complete theatre as a part of the hotel itself.

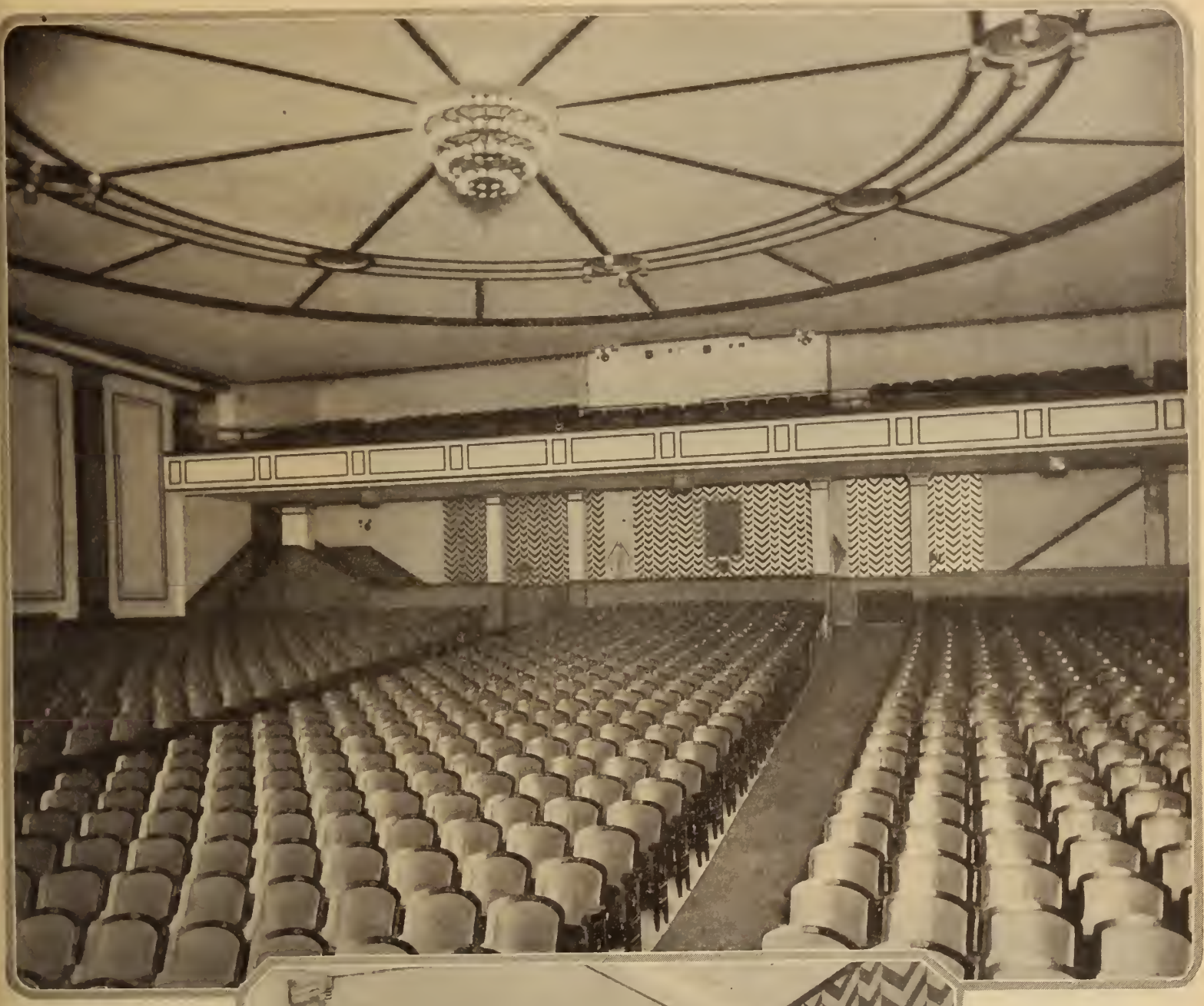
The Ambassador Theatre is leased and operated by the Gore Bros. & Sol Lesser Enterprises and is under the personal management of S. Barrett McCormick, former manager of the Rivoli Theatre in Toledo, Ohio.

The selection of equipment that would be in keeping with the service, for which the Ambassador Hotels are noted, was given very careful consideration and it was finally decided by those interested that the Argus Enterprises, Inc., 836 South Olive St., Los Angeles, California, should take entire charge of completely equipping the projection room.

Accordingly the Argus officials set to work to prescribe the very latest and most highly developed projection equipment and also to design its most effective layout and equipped the Ambassador Projection room with two Simplex motor driven projectors equipped with the

(*Continued on page* 884)

Ambassador Hotel, Los Angeles, where they have installed an up-to-date theatre



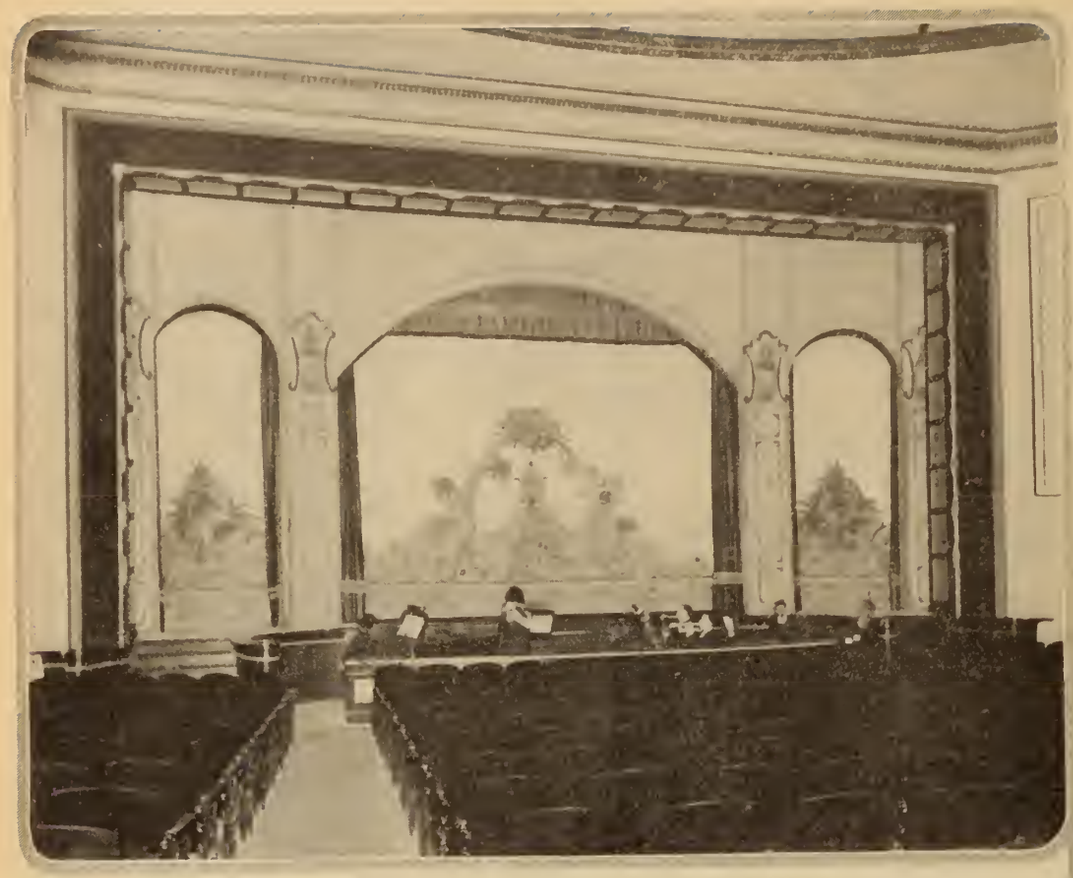
A scheme of white, black, green and silver has been used in the interior, the pilasters being brilliant green and silver. The ceiling is decorated like an enormous wheel with a center light of festooned, graduated black glass balls. The fixtures are especially designed silver placques.

The rear wall is stenciled in a black and silver chevron design. Against this stand wrought iron torcheres in silver and black. Diamond shaped mirrors in green frames decorate the pilaster. The wall is further enriched by a beautiful Chinese panel in subtle tones of silver.

The Delft Theatre of Marquette, Michigan

Modernist Decoration in an Unusual Cinema.

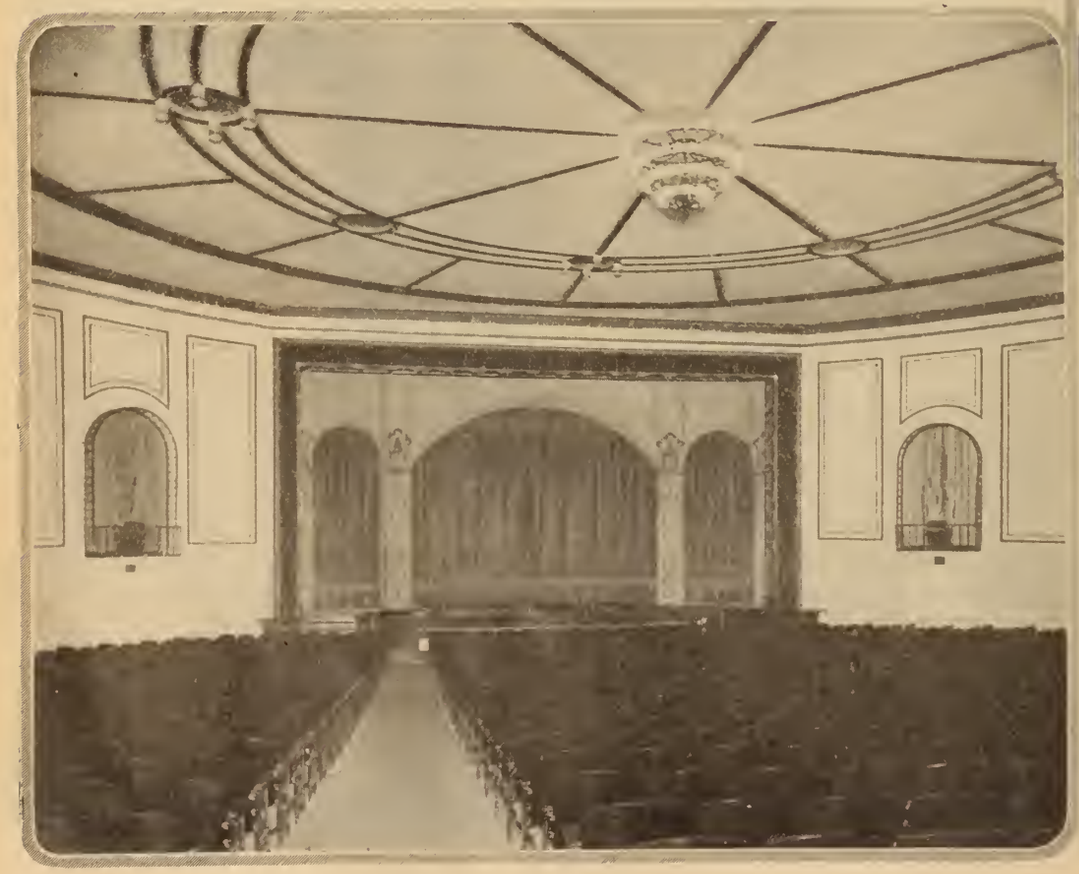
Agnes Foster Wright, New York, decorator



The proscenium is framed with silver panels in black trim, repeating the scheme of the pilasters creating an unusual atmosphere for the set. A fanciful Chinese feeling pervades the set, which depicts tropical flowers, large birds and a pagoda painted in delicate tints of green. The steps to the stage are marbleized verte antique.

A HARMONY IN WHITE AND BLACK BRILLIANT GREEN AND SILVER

Instead of the uncomfortable and commonplace boxes, the space is filled with a decorative wrought iron balcony and behind it a marvellous tree of wrought iron from which hang graduated black glass balls. A thin, brilliant green curtain over silver forms the background. Purple and green lights are played on the tree.



The decorations are planned so as not to detract from the performance, yet afford an interesting and unique atmosphere during intermission. Only on the stage is there any other color beside green. Here is a draw curtain of light yellow and green and lantern like decorations in clear light yellow and orange.

There are three foyers and each is treated somewhat differently This, the middle foyer, has Spanish furniture in black walnut decorated with silver. A large mirror has a handsome overpainting of brilliant birds and flowers, making a bright spot of color.

The ticket booth is in black, green and silver with decorated green glazed shades that carry out the same fanciful feeling and delicate colors of the stage set and the Chinese panels of the walls. The stairs at the right lead to the balcony, over which is the office of Morgan W. Jopling, President of the Company.

THE CHINESE FEELING IS ADAPTED FOR THIS PLAYHOUSE

In place of a railing to separate incoming and outgoing audiences is a line of wrought iron ivy stands. The walls of the foyer are decorated with a remarkable series of Chinese panels picturing a theatre in China. The colors are brilliant as the panels are printed from historical wood blocks.

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

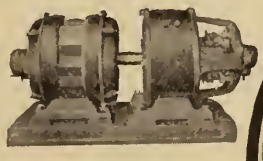
And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

No Essential to First Class Projection Should be Sacrificed to Attain Minimum Operating Cost



Westinghouse Motor-Generator Set

Some of the essentials of first class projection possessed by Westinghouse Motion Picture Theatre Equipment.

—A steady uninterrupted arc—obtained by a combination of constant voltage and constant current.

—Change over without danger of interrupted, diminished or unsteady illumination of the picture.

—Current easily and quickly adjustable to meet conditions.

—Projection of picture—projection of slides, and use of spot light simultaneously.

—Simplicity—quietness and efficiency.

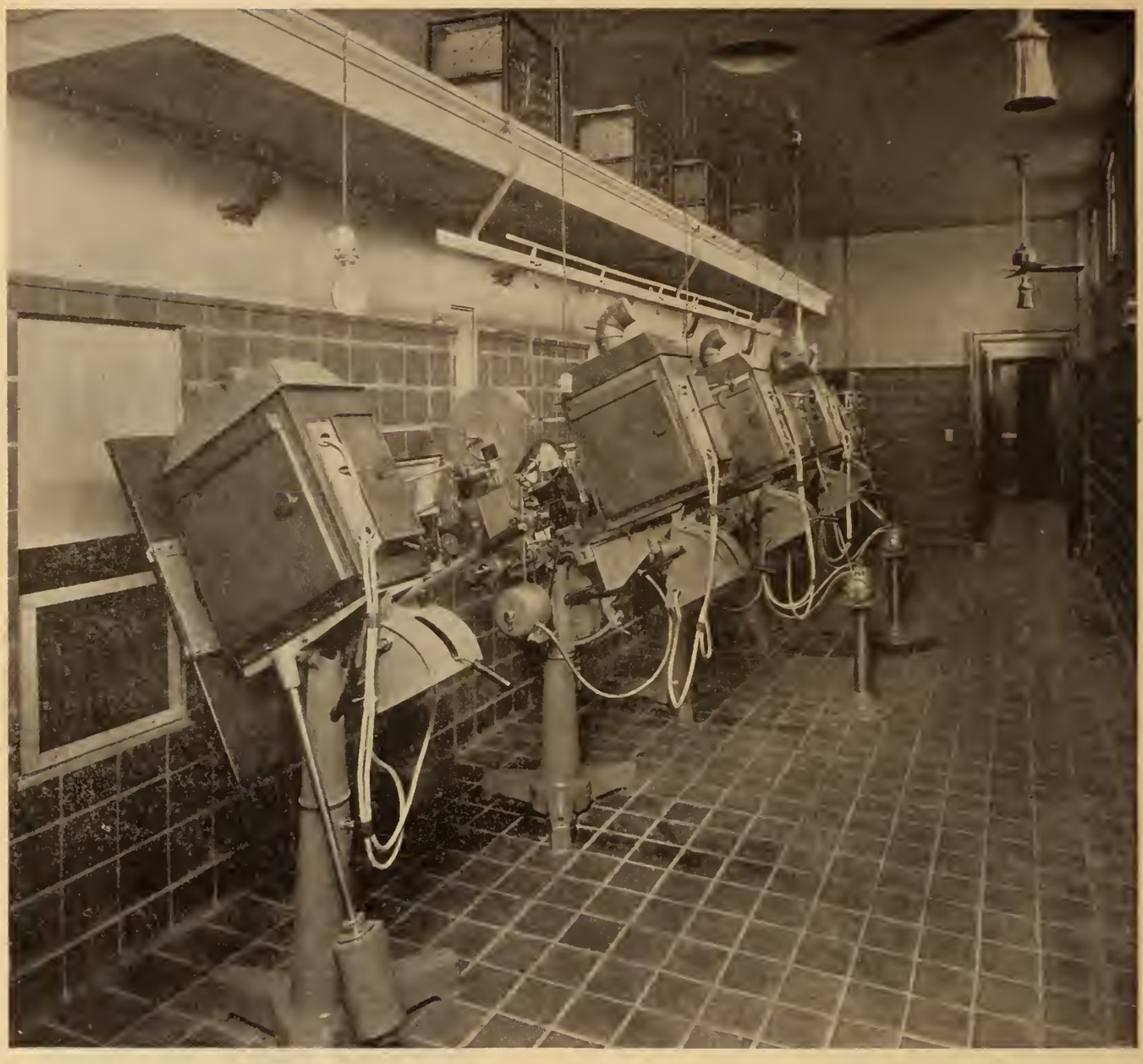
Equipment Furnished and Installed by Howells Cine Equip. Co., 729 7th Ave., New York City, Agents for Westinghouse Motion Picture Theatre Equipment.

Westinghouse Electric & Mfg. Co.

EAST PITTSBURGH, PA.

Offices in All Principal American Cities

Westinghouse



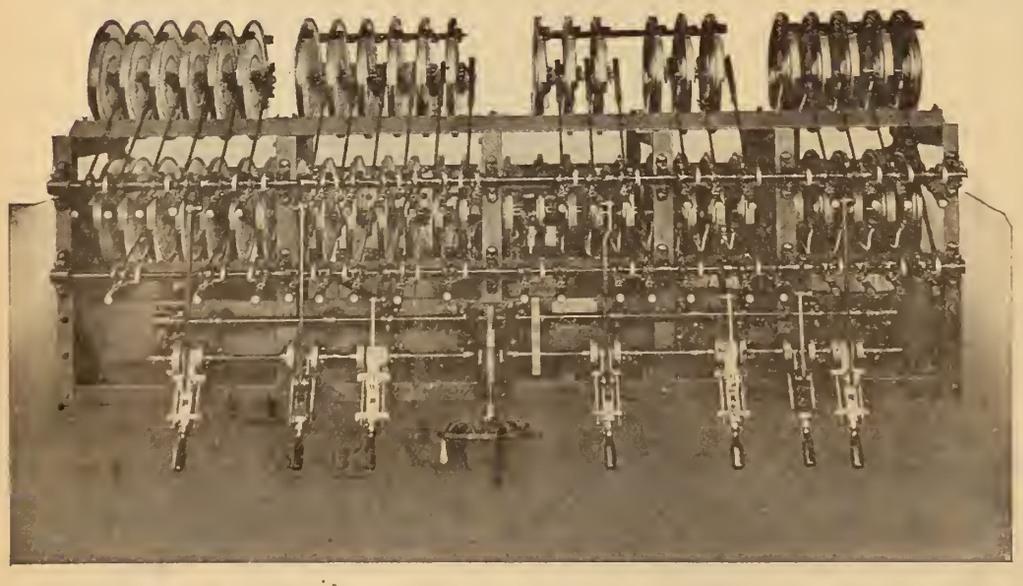
120 *Ampere arc motion picture projectors controlled by Ward Leonard rheostats of special design and minimum weight, as in use in the Newman theatre, Kansas City, Mo.*

(*Continued from page* 872)

it may have a zero temperature co-efficient if necessary.

Ribohm construction makes it easy to stock parts from which rheostats of any capacity or resistance may be quickly assembled. As at

(*Continued on page* 884)



Last week we ran a story telling of the construction and equipment of the Million Dollar Palace theatre at Dallas, Texas. Lack of space prohibited our using the above cut of the wonderful Dimmer Switchboard. This was manufactured by the Ward-Leonard Co., of Mt. Vernon, N. Y.

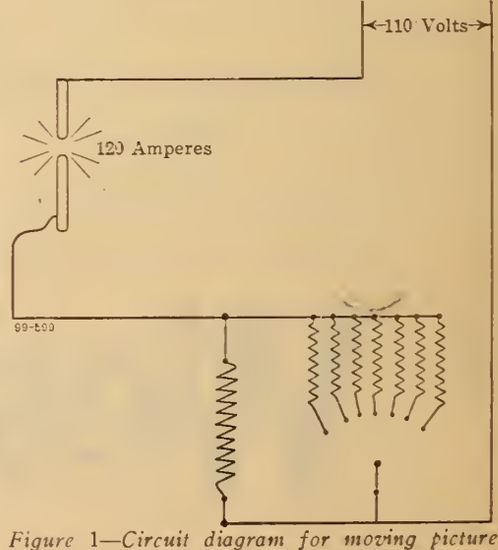
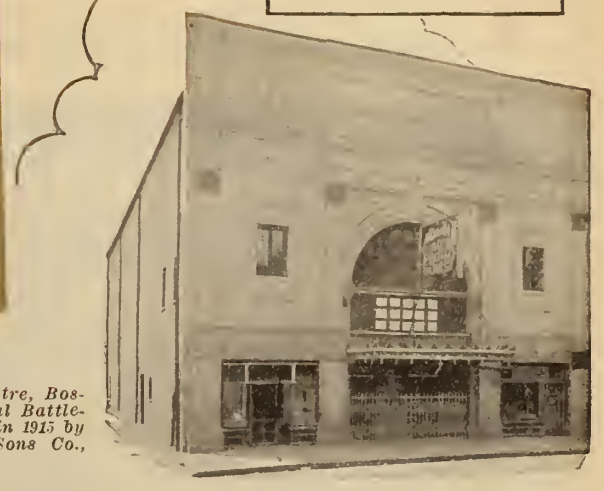


Figure 1—*Circuit diagram for moving picture arc controlled by Ribohm rheostat*

Drawing shows Gold-Seal Battleship Linoleum on floor of typical theatre lobby.

St. James Theatre, Boston, Mass. Gold-Seal Cork Carpet laid in 1914 by Gilchrist Co., Boston.



Inman Square Theatre, Boston, Mass. Gold-Seal Battleship Linoleum laid in 1915 by John H. Pray & Sons Co., Boston.

The Floor-Covering for Your Theatre—

Of course, there are a lot of requirements to keep in mind when planning the floors of your theatre. But doesn't *Gold-Seal* Battleship Linoleum fill them all? Let's see.

In the first place, it is sturdily tough and durable—well able to stand for years the grind of floor-service in the busiest theatre. Second, it can be cleaned easily, quickly and at remarkably low cost. Third, and of interest to your patrons—it is restfully quiet under tramping feet. Fourth, its soft brown tone blends artistically into any scheme of interior decoration.

Gold-Seal Battleship Linoleum is built to conform to the rigid specifications of the U. S. Navy—built to stand the grinding wear of deck service on our fighting craft. But it is not only built to give this satisfactory service, it is *guaranteed* to give it.

On every roll of *Gold-Seal* Battleship Linoleum you will find our Gold-Seal Guarantee—"Satisfaction Guaranteed or Your Money Back"—a guarantee that means just what it says.

And this, after all, is the big point: When you buy *Gold-Seal* Battleship Linoleum you buy guaranteed floor-covering satisfaction.

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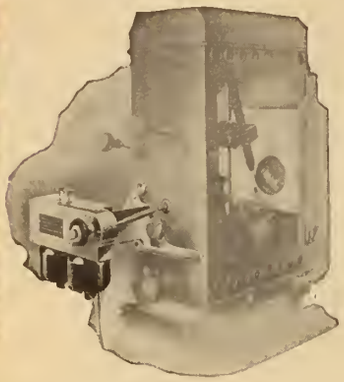

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Gentlemen: July 19th, 1921.

It is indeed a pleasure for me to write you with reference to the wonderful results you have had in photographing the Dempsey-Carpentier Contest for me. I had intended to write you sooner, thanking you for your co-operation, but the extreme pressure of business in getting this picture out is the cause of the delay.

Your work with the Akeley Camera is an outstanding feature throughout our production. The remarkable follow-up shots which you secured are invaluable in adding to the quality of our production, and the extreme close-ups of the entire action would lead one to believe that your camera was inside the ring during the entire fight, and I am quite sure that the remarkable work of the close-ups have settled many an argument between parties who had bet money on this fight and were undecided on certain technical points. The photographic quality of your work is superb.

We had invested a small fortune in our efforts to make this picture a success from every angle, and the pictures taken by the Akeley Camera were the best insurance policy that we could have possibly bought.

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It affords me great pleasure to testify to the sterling merits of the Powers Cameragraph,which,as a manager of "The Four Horsemen of the Apocalypse",I have thoroughly tested.

In each of the cities where I have put on this big Rex Ingram-Metro picture, I have had installed two Powers 6-B Type E latest model Cameragraphs,duplicating those used during the long run of the "Four Horsemen"in New York City,and can vouch for their strength and beauty of construction,the ease with which they may be taken apart and reassembled,and the remarkable excellence of their projection. It is really a wonderful machine.

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Were Used by
THE
FOUR
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The Peerless Arc Controls and the Kollmorgan Snaplite Lenses you have supplied me have added greatly to the very great satisfaction afforded by the Powers machine.

Please permit me to thank you for the cordial co-operation afforded by your office in installing the show at the Curran Theatre in San Francisco,and the personal and untiring interest you and your associates have taken in the success of the engagement here.

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Very Truly Yours Willard D. Corey
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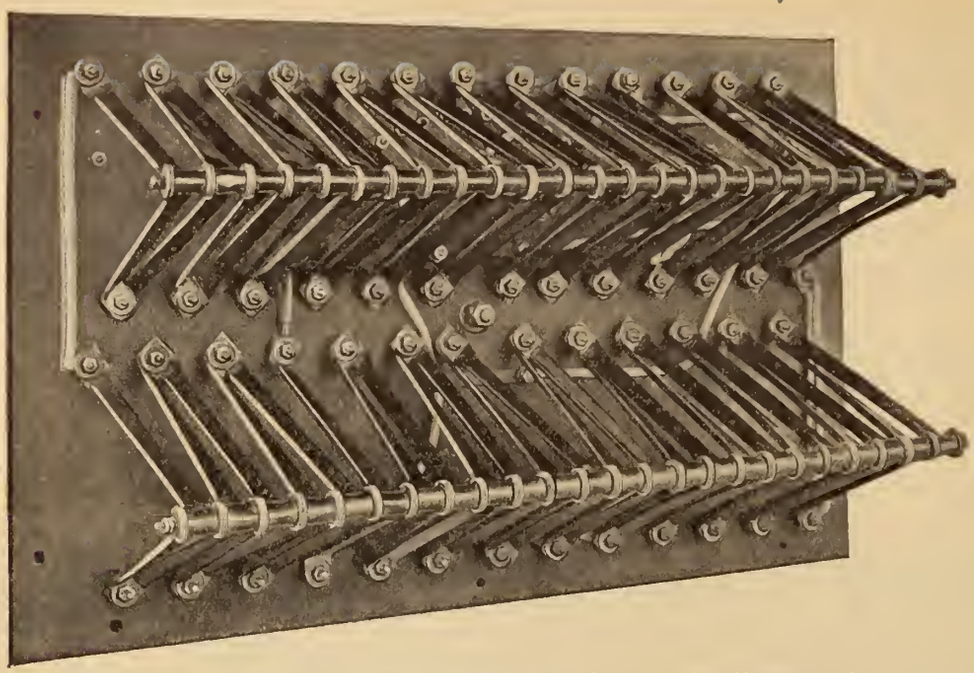


Figure 3—Interior of Ribohm rheostat, Sun-Light Arc Corp. moving picture machine.

Install Cooling System in Livonia Theatre

The Livonia theatre, owned by the Wilonia Amusement company, Brooklyn, recently had a cooling system installed by the Typhoon Fan Company, New York. The installation consists of a 10 ft. Typhoon Twin set and a 10 ft. tandem set. One typhoon set has a span of 26 feet and is driven by a motor of 20 H. P. at a speed of 150 revolutions per minute.

The 10 ft. Tandem set which is located on the roof directly over the proscenium is also driven by a 20 H. P. motor. The interior of the house is kept cool and comfortable no matter what the weather, as there is a complete change of atmosphere every minute. There is no danger from draught as the air passes over the audience at a low velocity. During the winter months either one or both of the Typhoon sets can be reversed and used for exhausting the air instead of blowing the air in as is done during the summer.

The Typhoon system is adaptable to either old or new theatres, as the apparatus can be installed in practically any location, either outside or inside the theatre.

New Rheostat

(*Continued from page* 880)

present constructed, Ribohm rheostats are made by assembling Ribohm units on board of suitable insulation. All internal or cross connections are made with straps or wires carried on the board. In many cases the Ribohm units connect directly to the contact segments of rheostats, thus eliminating the wire connections usually required. The insulating base with its resistor complete is then inserted in a cage which completely encloses all love parts.

Expansion, due to heating, is taken care of very effectively by this method of construction, in which no strains are exerted upon the terminals, units or connections. Ribohm units as treated by the Ward Leonard Company are practically as rigid when red hot as when cool, and may be run continuously at high temperature without deterioration.

The following comparison of Ribohm rheostas with cast iron grid rheostats intended for the same purpose is of interest. A Ribohm resistor unit designed for three kilowatts continuous duty occupies a space of 10 x 10 x 12 inches and weighs 8 pounds; and a Ribohm rheostat with 12 steps designed for 9 kilowatts continuous duty occupies a space of 18 x 18 x 21 inches and weighs 80 pounds.

Ambassador Hotel Has Movie Theatre

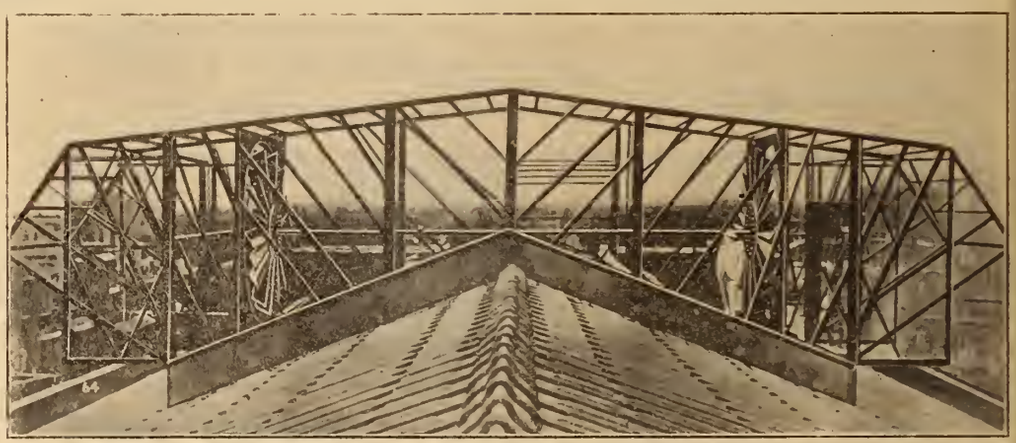
(*Continued from page* 874)

large type "S" Simplex lamps and lamphouses. A Westinghouse Motor Generator Set, Snaplite Lenses, a Kliegl Spotlight and a special stereopticon also formed a part of the excellent equipment.

The picture is projected at a distance of 90 feet on to a flat-white, eighteen foot screen. Art Smith, Chief Projectionist and Howard Edgar, his assistant, accomplished splendid projection results on the opening night and expressed their sincere satisfaction in their equipment.

The Ambassador Theatre is on the Casino floor and is directly off the entrance of the main grill. A luxurious and most expensively fitted lounging room finished in Italian Renaissance style is furnished magnificently

(*Continued on page* 886)



Typhoons installed in Livonia theatre, Brooklyn. The frame work shown is made of angle iron and when completed with sheet metal, will completely cover the entire apparatus

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Art. 56, SIGNS TO BE POSTED.—In the case of every place, admission to which is subject to tax, the proprietor or manager must keep conspicuously posted at the outer entrance and near the box office, one or more signs accurately stating each of the established prices of admission, and in the case of each such price the tax due and the sum total of the established price and the tax.

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Ambassador Hotel Has Movie Theatre

(*Continued from page* 884)

with furniture of the same period, with similarly conceived walls and ceilings.

The decorations in the theatre proper follow those of the lounging room and instead of the ordinary seats arranged in rows and riveted to the floor, there are large easy chairs, each with a wide space between them and all overstuffed so that the patrons of the Ambassador sink down into their softness and thus enjoy the performance with the utmost of ease and comfort. The chairs are all located on one floor, there being no balconies in the theatre.

The Ambassador stage is elaborately constructed thus facilitating artistic prologues as well as any kind of vaudeville or theatrical performances which may occasionally be chosen to constitute the program.

The heating and ventilating system is decidedly unique, warm air is forced in through concealed openings in the ceiling while underneath the seats are openings through which the foul air of the theatre is drawn out and in this way each and every person is assured of comfortable ventilation.

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The installation of Simplex Projectors in the Ambassador, recalls the recent installations of Simplex Projectors in a number of well known hotels among which might be mentioned the Chalfonte Hotel, Atlantic City, New Jersey, and the Statler Chain of Hotels located in Buffalo, Cleveland, Detroit, St. Louis, and the large Hotel Pennsylvania of New York City which is under the Statler management.

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AUGUST 20, 1921

Motion Picture News

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VOL. XXIV No. 9

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Oct 2

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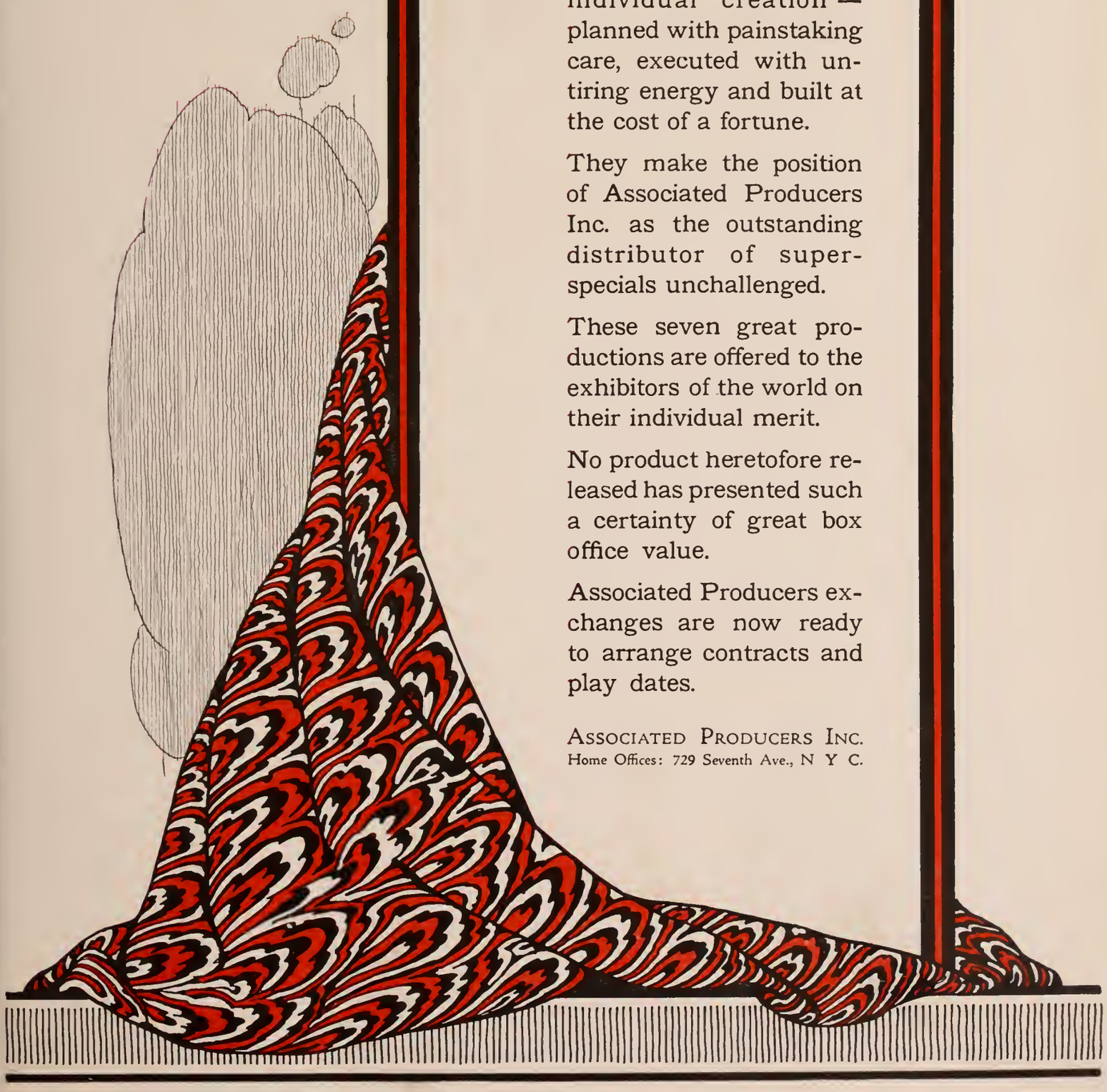


J. L. FROTHINGHAM

Will present an elaborately produced and lavishly staged melodrama of international intrigue—

"Pilgrims of the Night"

Adapted from the story

"PASSERSBY"

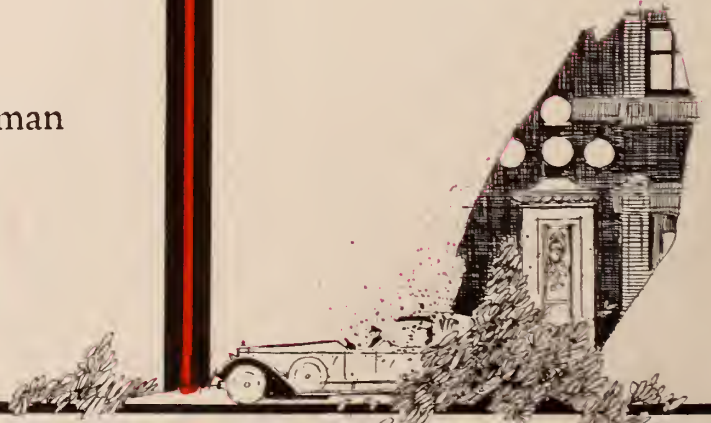
from the pen of the illustrious E. Phillips Oppenheim, with

RUBYE DEREMER

and an exceptional cast including

LEWIS S. STONE
KATHLEEN KIRKHAM
RAYMOND HATTON
WILLIAM V. MONG
WALTER McGRAIL
FRANK LEIGH

Directed by
Edward S. Sloman



MACK SENNETT

will present the super-special for which the whole world is waiting

MABEL NORMAND

in

"Molly O"

The creator of "Mickey," the star of "Mickey" and a picture bigger than "Mickey"

Directed by F. RICHARD JONES, with a celebrated supporting cast including —

LOWELL SHERMAN
JACK MULHALL
JACQUELINE LOGAN
GEORGE NICHOLS
EUGENIE BESSERER
CARL STOCKDALE
GLORIA DAVENPORT
ANNA HERNANDEZ
EDDIE GRIBBON
ALBERT HACKETT

A greater triumph than "Mickey," the outstanding money-maker of box-office history.

HOBART BOSWORTH

will present and play the leading role in a thrilling, fast-action drama of gold rush days in the Yukon and America today

"BLIND HEARTS"

made by Hobart Bosworth Productions, Inc., with a distinguished supporting cast composed of—

MADGE BELLAMY
WADE BOELTER
IRENE BLACKWELL
LULU WARRENTON
WILLIAM CONKLIN
HENRY J. HERBERT
COLETTE FORBES
RAYMOND McKEE

Directed by
ROWLAND V. LEE

TOM MONROE

THOMAS H. INCE

will present the most tremendous screen drama of his successful career

"HAIL the WOMAN"

THE BIG AMERICAN DRAMA OF ALL TIME

Built on the theme of American womanhood, American morals—philosophical and true—by C. Gardner Sullivan, with the most celebrated cast ever assembled—

FLORENCE VIDOR
MADGE BELLAMY
LLOYD HUGHES
THEODORE ROBERTS
TULLY MARSHALL
CHARLES MEREDITH
EDWARD MARTINDEL
MATHILDE BRUNDAGE

Directed by Griffith Wray

Personally Supervised by Thomas H. Ince

KING VIDOR

Creator of *The Turn in the Road* and *The Jack-Knife Man* will release his master drama

"LOVE NEVER DIES"

From the book, *The Cottage of Delight*, by Will M. Harben, featuring LLOYD HUGHES *and* MADGE BELLAMY supported by a cast including

CLAIRE McDOWELL
JULIA BROWN
WINIFRED GREENWOOD
FRED GAMBOLD
LILLIAN LEIGHTON
FRANK BROWNLEE
JOSEPH BENNETT

Adapted and Directed by
KING VIDOR

H.O. DAVIS

will present a six reel drama of rainbow peaks, high altitudes and deep snows in the land of many rivers

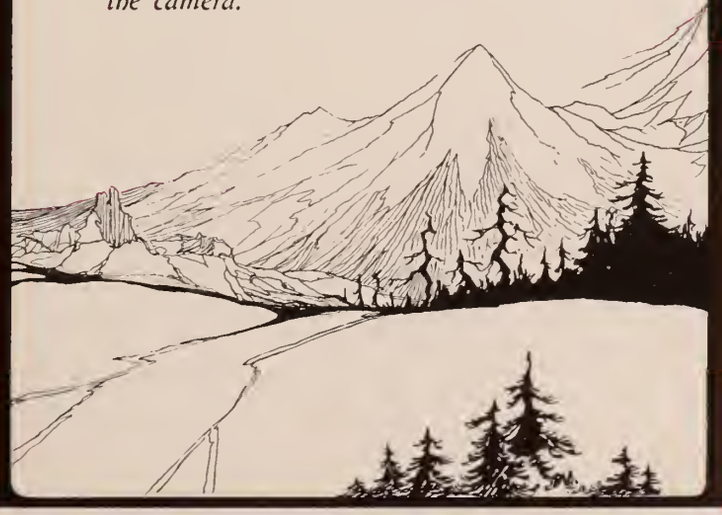
"The SILENT CALL"

A LAWRENCE TRIMBLE JANE MURFIN Production

from the *Saturday Evening Post* story, *"The Cross Pull,"* by Hal G. Evarts. directed by Lawrence Trimble and adapted by Jane Murfin. Cast includes—

JOHN BOWERS
KATHRYN McGUIRE
WILLIAM V. MONG
JAMES MASON
WILLIAM J. DYER
ROBERT BOLDER
NELSON MacDOWELL
RAY HOWARD
E. J. BRADY *and*
STRONGHEART

the most marvelous dog ever recruited for the camera.



HOBART BOSWORTH

will present and portray the title role in a smashing drama of Pacific Seas and the Artic

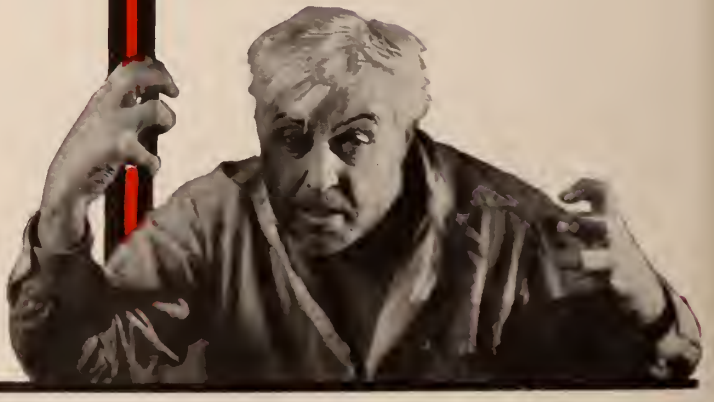
"The SEA LION"

A story of the Alaskan whale fisheries, the second of his pictures from Hobart Bosworth Productions, Inc., with a supporting cast of celebrated players, including—

BESSIE LOVE
EMORY JOHNSON
JACK CURTISS
CAROL HALLOWAY
RICHARD MORRIS

From the story by Emily Johnson

Directed by
Rowland V. Lee



LEWIS J. SELZNICK
presents:-
SELZNICK
PICTURES
HAZEL DAWN and BERT LYTELL
in "The LONE WOLF"
A HERBERT BRENON
PRODUCTION
LOUIS JOSEPH VANCE'S
Master Story of Mystery
and Thrills ~
Brilliantly
Revived!

Century Comedies

Brownie

The National Joy Pup

"Never in the history of this theatre have we received such favorable comments on a short feature as on 'Society Dogs,'" writes George Fischer, manager of the Woodlawn Theatre, Chicago, Ill. "So pleased and impressed were we that we have set in the next Brownie comedy, 'Golfing' for a week's run. It is our intention to give this as prominent a place in our publicity as we do the big picture."

Brownie's Latest

"Golfing"

One Big Clean Laugh
Every Week in the Year

International News

WORLD BEFORE YOUR EYES

ALWAYS FIRST
NO EXTRA COST FOR BIG EVENTS
REAL LIFE DRAMAS AT A FRACTION OF THE COST OF YOUR FEATURE
RELEASED THRU
UNIVERSAL

Carl Laemmle
presents

"NO WOMAN KNOWS"

Another masterpiece by
TOD BROWNING,
the man who made
"Outside the Law"

UNIVERSAL-JEWEL

PRESTIGE

PATRONAGE

PROFITS

Get Yours By Booking

FOX PICTURES

Solid for

FOX WEEK

SEPT. 11th to 17th

Bookings for Fox Week have been received in overwhelming and gratifying numbers. Thousands of sagacious exhibitors have realized the tremendous money-making possibilities of Fox pictures. They have planned to start their patrons right with seven days of perfect entertainment. They are building their season's success on a solid financial foundation.

Are You One of Them?

if not—seize now your great opportunity—Book Fox Pictures Solid

for

FOX WEEK—SEPT. 11th to SEPT. 17th

WILLIAM FOX

Announces

The PROGRAM for PROSPERITY

Season
1921
1922

To attract and hold profitable patronage, especially during the coming season, all theatres must have Great Pictures;— let the following pages be your guiding star.

IN the Special Super-Features which have been designed by William Fox for distribution during the Season 1921-1922, Exhibitors will find one of the greatest opportunities ever offered for bookings which attract and maintain profitable patronage. These specials, twelve in number, will be sold individually, upon their merits. The group, comprising those pictures listed on this and the opposite page, and three others to be announced, embraces the greatest box-office attractions ever offered for the direct booking of motion picture theatres.

OVER THE HILL

A drama of Love Divine

Direct from one year run in New York

By WILL CARLETON Directed by HARRY MILLARDE

Adapted for the screen by Paul H. Sloane

A VIRGIN PARADISE

Story of the ... by ecrisy

By Hiram Percy Maxim

Directed by J. SEARLE DAWLEY

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

MARK TWAIN'S Greatest Comedy

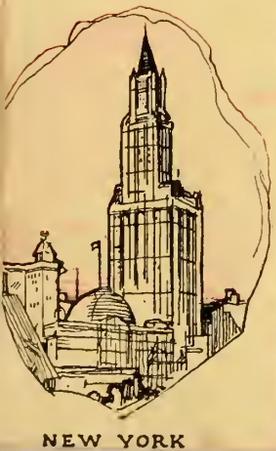
Staged by EMMETT J. FLYNN

THUNDERCLAP

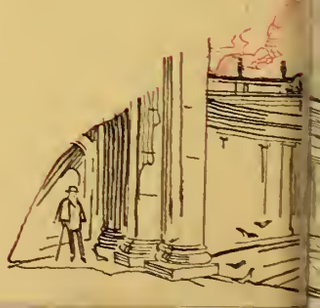
... Forbidden Thing Staged

Scenario by Paul H. Sloane

Directed by RICHARD STANTON



NEW YORK

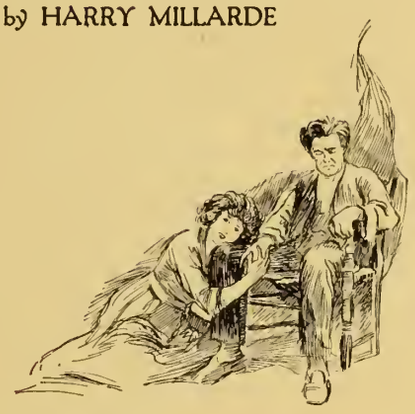


SHAME

Story by Emmett J. Flynn and Bernard McConville
Staged by EMMETT J. FLYNN

PERJURY

By Ruth Comfort Mitchell Scenario by Mary Murillo
Directed by HARRY MILLARDE



FOOTFALLS

A new type of cinedrama—Faith,

Story by Wilbur Daniel Steel
Staged by CHARLES J. BRABIN

ZANE GREY'S

THE LAST TRAIL

Staged by EMMETT J. FLYNN

QUEEN of SHEBA

Gigantic spectacle, and story

Story by Virginia Tracy
Directed by J. GORDON EDWARDS

PICTURES OF HIGHEST EXCELLENCE ARE NOW IN PRODUCTION IN FOX STUDIOS IN LOS ANGELES, NEW YORK AND ROME, ITALY

LOS ANGELES

FOX STARS

THE New Season finds Fox Film Corporation equipped as never before to furnish the Exhibitors with star productions of highest calibre. Fox stars and Fox star pictures are today on a higher plane than ever, and assure for the coming season an unmatched program of box-office attractions.

WILLIAM FARNUM enjoys unique distinction among the favorites of the screen. He has passed from comedy to drama, from romance to realism with equal charm; and always with a host of admirers awaiting his next appearance. During 1921-1922—his seventh successive season with Fox Film Corporation—he will be presented in four new productions, the titles of which will be duly announced.

BUCK JONES! Those who have played his pictures during the past season know how strong a hit he has scored. His genial good nature and clean, breezy type of manhood have made him a strong favorite. "To a Finish" is the first of the Buck Jones series of about eight

SHIRLEY MASON has won a sure place in the hearts of picture patrons everywhere, and has taken her place as one of the really popular stars, with an ever-increasing following. Approximately eight Shirley Mason pictures will be released, "Ever Since Eve," by Joseph Ernest Peat coming first, followed by "Queenie," by Wilbur Finley Fauley.

WILLIAM RUSSELL has shown himself to be equally at home whether depicting the out-of-door-type of character or the more cultured drawing-room hero. His first two releases of the new season present a Western drama, "Singing River," followed by Victor Bridges widely-read romantic drama, "The Lady From Longacre." Eight Russell pictures may be expected.

And FOX PRODUCTIONS for 1921-1922

PEARL WHITE'S name and features are known from one end of the globe to the other—there is, indeed, no personality so well known everywhere to followers of the screen. During the coming season Miss White will be seen in plays well suited to her vivid personality, a series of about five.

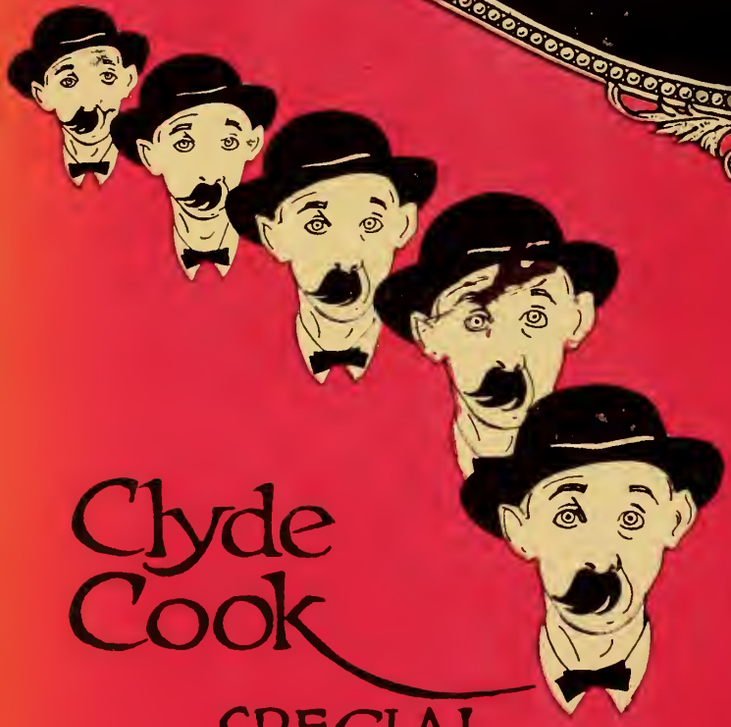
TOM MIX! Never has a picture star enjoyed so sure a hold on the hearts of his admirers. With the wonderful record of never having made a failure Tom Mix enters the new season splendidly equipped; he will make eight new productions, the first of which is "The Night Horsemen," a sequel to his success of last season, "The Untamed."

DUSTIN FARNUM a favorite on former Fox release schedules—returns to the fold in the season now at hand. Acceding to demands from all quarters, William Fox has re-engaged this popular romantic actor, and will present him in a series of about six photoplays during the season. The first of these is "The Primal Law."

JOHN GILBERT takes rank among Fox stars by reason of the excellence of his work. Perhaps no better example of this need be cited than his brilliant performance as David Fielding in "Shame," which was generously praised by the press of New York. His first star picture is "Gleam O' Dawn," by Arthur Goodrich; he will make approximately eight during the season.

20TH CENTURY PICTURES

20TH CENTURY Pictures have won their way to enormous popularity. There will be twenty-six of these sure-fire box-office boosters in the new season, with such proven favorites as Eileen Percy, Edna Murphy and Johnnie Walker, Barbara Bedford and others, seen in clean, wholesome entertainment.



Clyde Cook SPECIAL Comedies

CLYDE COOK! His name in electric lights over a theatre entrance means money in the box-office. Clyde Cook Special Comedies provide a national reserve fund of merriment. Of eight two-reelers during the coming year, the first is "The Toreador." Just fancy Clyde Cook as the bull-fighter!

Al St John Comedies

Acceding to genuine demands from all quarters, William Fox has promoted Al St. John to stardom, and the many admirers of this versatile comedian will be pleased to know that a series of about eight Al St. John two-reel comedies will be released on the Fox schedule in the new season, the first two of which are "Small Town Stuff" and "The Happy Pest."

William Fox
Sunshine Comedies

WILLIAM FOX SUNSHINE COMEDIES are so firmly established in the favor of both those who exhibit motion pictures and those who form their audiences that they have become a staple and integral part of the motion picture entertainment of the world. Sunshine Comedies are today infinitely superior to the Sunshine Comedies which won instant approval upon their first appearance seasons ago. During 1921-1922 twenty-six will be released, one every other week.

THE business of gathering and presenting through the medium of motion pictures the news of the world is an undertaking in which equipment, far-reaching establishment, unlimited command of talent and unstinted expenditure are absolutely necessary. The wonderful growth to a position of pre-eminence of FOX NEWS during the year and a half since this news reel was established may be understood in the light of these considerations. FOX NEWS is today an asset which no theatre mindful of the service due its patrons can do without. Its supremacy during the coming season is already foreshadowed by its past performances.

Fox News

Mutt & Jeff

THAT famous pair, the creation of Captain Bud Fisher, Mutt & Jeff, have become as familiar figures to the world as ever did the characters of Charles Dickens, Victor Hugo or any other of the world's famous personalities. Who does not know his Mutt & Jeff? A super brand of Mutt & Jeff cartoons will be issued weekly, in five hundred feet length during the new season.

BRANCHES, FOX FILM CORPORATION, UNITED STATES AND CANADA

ALBANY, N. Y.
46 Orange Street
ATLANTA, GA.
111 Walton Street
BOSTON, MASS.
54 Piedmont Street
BUFFALO, N. Y.
209 Franklin Street
BUTTE, MONTANA
129 West Broadway
CHICAGO, ILL.
910 So. Wabash Avenue
CINCINNATI, OHIO
514 Elm Street
CLEVELAND, OHIO
Payne Ave. East 21st Street
DALLAS, TEXAS
1907 Commerce Street
DENVER, COLO.
1442 Welton Street
DETROIT, MICH.
Mack Building
INDIANAPOLIS, IND.
232 No. Illinois Street
KANSAS CITY, MO
928 Main Street
LOS ANGELES, CALIF.
914 So. Olive Street
MINNEAPOLIS, MINN
608 First Avenue, No
NEW ORLEANS, LA
725 Poydras Street
NEW YORK CITY, N. Y.
130 West 46th Street
OKLAHOMA CITY, OKLA.
7-9 So. Walker Street
OMAHA, NEBR.
1415 Harney Street
PHILADELPHIA, PA.
1315 Vine Street
PITTSBURGH, PA.
121 Fourth Avenue
SALT LAKE CITY, UTAH
46 Exchange Place
SAN FRANCISCO, CALIF.
243 Golden Gate Avenue
SEATTLE, WASH.
2008 Third Avenue
ST. LOUIS, MO.
3632 Olive Street
WASHINGTON, D. C.
305 Ninth Street, N. W.

CANADA

FOX FILM CORPORATION, LTD.
TORONTO, ONTARIO
21 Dundas Street, East
MONTREAL, QUEBEC
322 St. Catherine Street
ST. JOHN, NEW BRUNSWICK
162 Union Street
WINNIPEG, MANITOBA
48 Aikens Building
CALGARY, ALBERTA
9 Princess Theatre Building
VANCOUVER, BRITISH COLUMBIA
Leigh Spencer Building

BRANCHES AND AGENCIES IN EVERY CIVILIZED COUNTRY IN THE WORLD

WILLIAM FOX

presents

during the Season 1921-1922
the following productions

in approximately the numbers listed

Special Super-Features	12
William Farnum pictures	4
Tom Mix pictures	8
Dustin Farnum pictures	6
Pearl White pictures	5
Buck Jones pictures	8
Shirley Mason pictures	8
William Russell pictures	8
John Gilbert pictures	8
20th Century pictures	26
Clyde Cook Special Comedies	8
Al St. John Comedies	8
Sunshine Comedies	26
Fox News, editions	104
Mutt & Jeff releases	52
Grand Total	291

FOX FILM CORPORATION

William Fox, President

WEST 55th STREET NEW YORK, U. S. A.

UNITED ARTISTS CORPORATION

announces the immediate release of

D.W. GRIFFITH'S

masterpiece

"WAY DOWN EAST"

Booking now at all

UNITED ARTISTS CORPORATION

offices

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

NOTICE!

WARNER BROS.

will not discuss terms or screen

"WHY GIRLS LEAVE HOME"

for any intermediate parties
or representatives but only
direct with principals who
are in a position to handle
the biggest of pictures

Directed by **Wm. Nigh** *Produced by* **Harry Rapf**

WARNER BROTHERS

1600 BROADWAY **NEW YORK**

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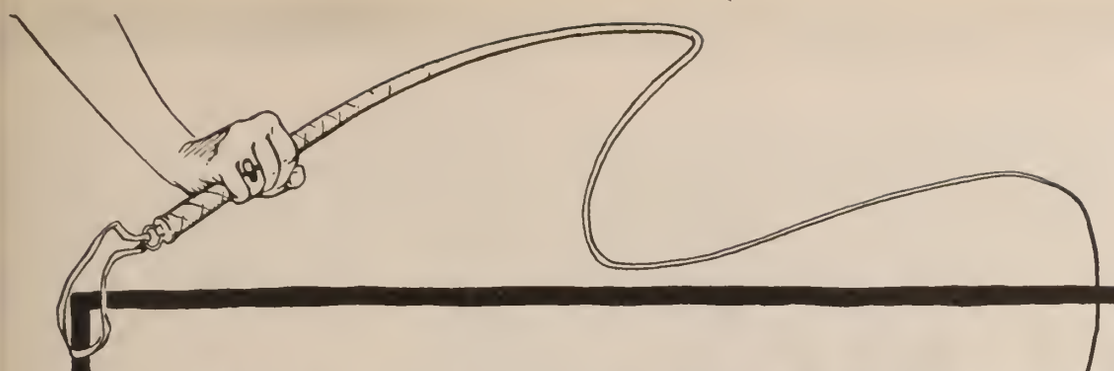
APOLLO TRADING COMPANY



R-C PICTURES

R-C PICTURES CORPORATION
Present
PAULINE FREDERICK
in "The STING OF THE LASH"

A soul reclaimed – a story of undying love

***Directed by* Henry King**

She swung the hissing lash upon his shoulders and the sting killed the brute in him and awoke his manhood.

An Advertiser's Year

¶ "This will be a year for fighters" says William A. Johnston's editorial in a recent issue.

¶ The thought may be paraphrased to read: *"This Will Be An Advertiser's Year."*

¶ Sharp buying by exhibitors, keen shopping by patrons, competitive conditions forced by the collapse of go-easy boom times—make it a year for—

¶ The man whose product is *worth* advertising; and the man who sells his product for all it is worth.

The News Alone Covers the Field

GEORGE KLEINE

presents

QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Released by

F. B. WARREN (FBW) CORPORATION

1540 Broadway New York City

The Picture That Made

$2,000,000 in 1913-14

Quo Vadis was a wonderful picture in its day. It is still a wonder-picture to-day.

This revival in six reels of the first great European picture that ever invaded America brings forth the one production deserving to rank beside "The Birth of a Nation" in commercial values.

A perfect negative, re-edited by Doty Hobart and with art titles by Warren Newcombe, the skilled pair who created the immensely successful picture "The Woman God Changed."

A hundred brand new prints from Republic Laboratories; great showman lithographs from Otis.

Beautiful lobby photography from Ullman and a vigorous, resourceful advertising and exploitation campaign, devised by an organization that knows more about real publicity than any other company in the industry.

Quo Vadis is officially released throughout the country on September 11. It is available pre-release in the larger cities beginning August 15.

Among the great, big pulse-attacking thrills of the mighty Cines production, "Quo Vadis," are:

The persecution of the Christians at the dawn of an era.

The battle of the Gladiators in the arena.

Ursus' rescue of Lygia from the back of a maddened bull.

A court's intrigues for the favor of mighty Caesar.

The jealousy of Caesar's wife, the Empress Poppea.

The burning of Rome to provide a theme for Nero's poem.

The Christian captives devoured by scores of lions.

All year long "Quo Vadis" will continue to be one of the ranking productions of the season—equalling and excelling newer and costly pictures that cannot compare with it for beauty and production superiorities.

Released by
F. B. WARREN (RKO) CORPORATION
1540 Broadway New York City

ARCO PRESS, NEW YORK

Dramafilms
presents

MOONGOLD

A
WILL BRADLEY
PRODUCTION

The most entertaining short-reel, 3-part novelty production of recent screen history.

Given the longest "run" ever enjoyed by a short subject—five weeks in Hugo Riesenfeld's New York Paramount theatres.

Eagerly sought by the nation's biggest and best theatres.

It has beauty and refinement; contains tears and smiles. It is the finest and most perfect little attraction we have ever seen.

An all-star cast, including George Fawcett, Lois Bartlett, H. Dudley Hawley and Syn De Conde.

Released September 4th. The kind of a screen conceit that will turn an average theatre program into a good one.

F.B.W CORPORATION

F. B. WARREN
CORPORATION
1540 Broadway New York City

"ADVENTURES OF TARZAN"

Brand New 15 Episode Tarzan Serial

The Wild Animal Serial Supreme

starring

ELMO LINCOLN

("the Original Tarzan")

and

LOUISE LORRAINE

Picturized from the concluding chapters of The Return of Tarzan" by Edgar Rice Burroughs

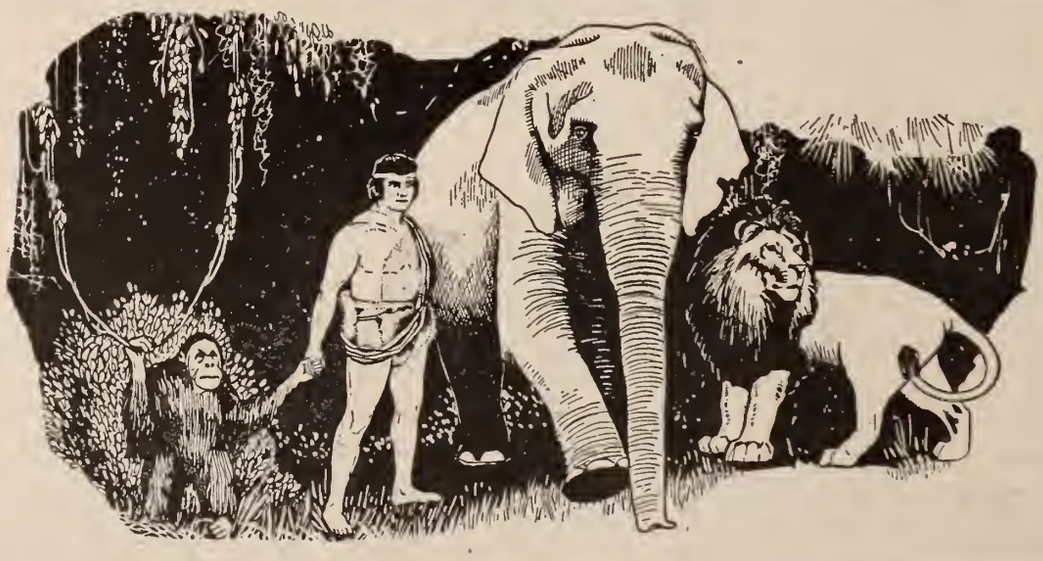
FOR STATE RIGHTS

apply now to

ADVENTURES OF TARZAN SERIAL ~ SALES ~ CORP.,

Suite 908, 1540 Broadway, New York, Bryant 3271

Produced by Great Western Producing Co. *for Weiss Brothers'* Numa Pictures Corp.



"THE TARZAN OF TARZANS"

a new series of

Bert Lubin offers

Six Feature Outdoor Productions Starring

Allene Ray

Supported by Notable Casts

The first "Partners of the Sunset" ready for screening August 15

Each release will be nationally advertised

Western Pictures Corporation
Bert Lubin, Pres.
1540 Broadway, New York, Telephone Bryant 3271

Herself!

Pola Negri as the Wild
Desert Dancer in

"ONE ARABIAN NIGHT"

If there is any book (next to the Bible) better known than "The Arabian Nights" what is it?

"One Arabian Night" is the Master Work of Lubitsch.

If First National says "it's Big"

it is BIG

FIRST NATIONAL PICTURES

More about it next week. An early Fall Release.

Motion Picture News

VOL. XXIV AUGUST 20, 1921 No. IX

A Tariff Strangle-Hold

WE are credibly informed that Canada is planning definite and complete measures of retaliation, provided the proposed 30 per cent ad valorem duty of foreign pictures—as contained in the Fordney tariff bill—passes Congress and becomes a law.

The Canadian Parliament will, as plans are now contemplated, immediately adopt a tariff measure fixing a like duty on pictures from the United States.

A Canadian 30 per cent ad valorem duty on pictures made here will mean a tax of $15,000 on a $50,000 picture and $30,000 on a $100,000 picture. This tariff is prohibitive as every distributor knows. It simply means the exclusion of pictures from the United States. There is no argument about that.

Canada will utilize the opportunity to foster home production. Tentative plans along this line, we are informed, are already being made in Calgary, Winnipeg, Montreal, Toronto, Nova Scotia, etc. Canadian capitalists are said to be interested.

In addition to its home-made pictures Canada looks to Europe for a considerable and steady supply of product. Not merely that but this production supply is being carefully investigated. Pictures are expected from Scandinavia, Spain, France, Italy, and, of course, the bulk of the supply from Great Britain.

Does the American producer want to lose the Canadian market—in addition to the European? Can he afford it?

Apparently not. The closing of twenty-five per cent of the theatres of the United States—for a brief season now, fortunately all but ended—put the production and distribution end of the industry into well nigh a panic.

That is a good index to what will happen if a tariff measure cuts off the bulk of our foreign trade, always reckoned as twenty-five per cent of the picture's full market.

A severe blow indeed to a big and already heavily taxed manufacturing industry; and an utterly stupid one in view of the obvious fact that the revenue will be positively inconsiderate.

It's Up to the Exhibitor

WE have stated previously our opinions on independence, on independent producers, and on "Independence month."

The independent producer is highly essential to the industry—to its box-office health, which means nothing less than the foundation of health and growth upon which the whole industry depends.

He *must* be encouraged.

And this encouragement must come from the exhibitor.

Today the exhibitor leans toward volume supply of pictures. We won't argue the pro and con of this situation. The fact alone is essential.

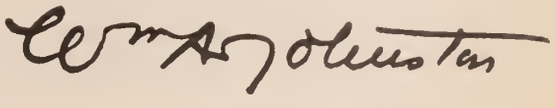
If the independent producer, who is an occasional, not a volume producer, is to be encouraged then the exhibitor must see that his worth while picture gets a fair booking chance and a fair booking price.

The independent producer gets neither today. That's the long and short of it.

"Independence Month" will give the exhibitor an opportunity to prove his allegiance to the independent producer. It will also give his box-office an opportunity to prove the independent producer's worth.

But the exhibitors' relation to the independent producer—a straight business relation not a sentimental one—must go on after "Independence Month" is over. It's merely a matter of bookings and rentals—to give of each what the independent picture deserves.

And that's right up to the exhibitor—to him alone.



Allied Laboratories Summarize Position

EDITOR'S NOTE.—At the request of Motion Picture News the independent laboratory owners organized as the "Allied Laboratories" have summarized their position in the controversy over Jules Brulatour's laboratory activities in the following admirably succinct statement.

Discussion of the tariff question and its effect on raw stock competition, together with other interwoven issues have, in the opinion of Motion Picture News, tended to confuse and becloud the laboratory question. It was for that reason that the following statement was prepared. It places the attitude of the independent laboratories squarely and clearly before the industry; it now remains for George Eastman and Jules Brulatour, as the parties affected, to meet the issue in equally outspoken fashion. The columns of Motion Picture News are open to such rebuttal.

In two particular points is the situation a most serious one, demanding both answer and action. First, Mr. Brulatour's laboratory activities, as yet not officially denied, combined with his representation of the Eastman Kodak Company, give him direct knowledge of the activities and position of competing independent laboratories; secondly, the allegation has been made and reiterated that this power possessed by Mr. Brulatour has been used in an unfair manner, to the extent of price cutting and the extension of unreasonable credit.

"Unfair business" is an ugly term; the strength for evil contained in the words gave birth to the powerful Federal Trades Commission. In no industry, whether it be motion pictures or sawdust selling, can the "unfair" be allowed to continue and to flourish without results inimical to all concerned in that industry.

The issue is flatly before Mr. Eastman and Mr. Brulatour. The answer is of interest and importance to every member of the motion picture industry.

Following is the statement of the Allied Laboratories:

August 9, 1921.

Mr. W. A. Johnson, Editor,
Motion Picture News,
New York City.

Dear Sir:

We wish to bring to your attention the situation concerning the independent laboratories which, in our opinion, applies to every independent laboratory in the business regardless of the fact that they may not be members of our association.

The volume of raw stock used was of Eastman manufacture. A few months ago many of our largest laboratories used Eastman raw stock exclusively.

As you of course know, Jules E. Brulatour is the sole distributor of Eastman raw stock and it is from him we must purchase our requirements, by cash or certified check in advance. We understand there are a favored few who can obtain a week's credit from Brulatour.

This of course places Brulatour in a position to know exactly what our volume amounts to and to have other private information concerning our business that is very detrimental under the conditions that have developed recently.

Jules E. Brulatour is the controlling factor in the Paragon, San Jac, and G. M. Laboratories. He is reported admitting this to a certain independent producer and distributor.

These three laboratories have a capacity sufficiently large to take care of the entire volume of printing required. We are advised by our customers that Brulatour or his representatives have made ridiculous prices, as low as .03¼ cent per foot for the finished product, credit 90 to 120 days, whereas the minimum price on which any independent laboratory can exist and use Eastman stock and turn out a quality product is .03½ cents per foot, maximum terms 60 days. Much film must be printed at the minimum quotation to make even .03½ cents per foot profitable.

To date Jules E. Brulatour has succeeded in getting business from several large distributors who formerly patronized the independent laboratory, besides causing a very unrestful situation between the independent laboratory and their customers. This situation, taking into consideration the fact that the average producer and distributor demands Eastman stock, hardly gives the independent laboratory chance to exist.

This entire matter was placed before Mr. Eastman of the Eastman Kodak Company who in our opinion is fully aware of Brulatour's activities. If Brulatour's present monopoly on raw stock plus his contemplated monopoly of the laboratory business does not put the entire motion picture industry at his mercy, we would like to know what further power he would need and must seek to bring about such a situation.

It is true that other independent raw stocks are coming on the market, but it will be some time before the independent laboratories can sell their product to the producer and distributor of motion pictures, and provided this healthy competitive condition in our business can be brought about, is Brulatour going to lower his prices for the finished product below .03¼ cents? If so the independent laboratory cannot then exist even with competitive raw stock and independent producers and distributors willing to buy it.

It is indeed a serious situation and requires the greatest thought and consederation of every representative man in the industry whose interest extends further than his reward of profit.

Very respectfully yours,

ALLIED LABORATORIES
ASSOCIATION, INC.,
By H. Yates.

Pathe Versus Censors

An appeal which, it is declared, will, if necessary, be carried to the United States Supreme Court, against the deletion by the Motion Picture Commission of scenes of bathing girls carried in a Pathe News reel.

An official of Pathe stated that, while it had not definitely been decided, in his opinion the concern would not attempt to restrain the Commission from acting by injunction proceedings, but would take the matter to court and attempt to show that the creation and functioning of the censor body is unconstitutional.

The scene in question showed bathing girls on a Texas beach. It was ordered deleted at the first showing and, on Pathe's protest, was again reviewed by the entire Commission, and again declared unfit for showing.

Commissioner Cobb is quoted as stating he does not believe any court action will test his body's powers, but will merely pass down an opinion regarding the bathing girl scenes in question.

Kansas City Film Board Elects New Officers

At a special meeting of the Kansas City exchange managers, the Kansas City Film Board of Trade underwent a period of reorganization. The election of officers are as follows: S. B. McCracken, Paramount, president; Lynn S. Card, Select, vice-president; Roy Young, Standard, treasurer, and Mabel Warren, secretary. Hyden J. Eaton was appointed general counsel of the organization.

The committees appointed were: Executive Committee, Roy Churchill, Robertson-Cole; Joe Fox, Phoenix, and the officers. Social Committee: Lynn S. Card, Select and B. C. Cook, Success Films. Grievance Committee: M. E. Williams, Pioneer; E. C. Rhoden, First National; Harry Graham, Pathe; Harry Taylor, S. and T. Films, and David Blyth, Realart.

A new set of rules and regulations were unanimously adopted by the members.

Distribution Representative at Paramount Studio

M. H. Lewis, who for the past year has been assistant to the salesmanager at the home office of Famous Players-Lasky Corp., left New York last Sunday for Hollywood to take up his duties as personal representative of the Department of Distribution at the Lasky studio. Through Mr. Lewis it is hoped to eliminate the frequent changes in schedules which have been so unsatisfactory during previous years.

G. E. Akers, formerly branch manager at St. Louis, has assumed his new studies at the company's home office in New York succeeding Mr. Lewis, manager at Los Angeles. In 1919 he was made branch manager at San Francisco and the following year he was appointed district manager of the Kansas City, St. Louis, Omaha and Des Moines offices. From Kansas City he came to home office as assistant to salesmanager.

Censors on Way to Universal City to Attend Grand Conference

Delegates in Chicago for Trip West; Far-Reaching Results Looked For

REPRESENTATIVES of censor-boards from all over the United States and Canada who have been invited by Carl Laemmle, president of Universal Film Manufacturing Company, to attend a grand conference on the Coast are now en route for Universal City. The main party, comprising representatives of ten censor-boards from this country and Canada met in Chicago at the Blackstone, which is the temporary rallying point for the censors from the Eastern section of the United States and the Dominion. From here the censors will proceed West by private car to Universal City under the leadership of H. M. Berman, general manager of Universal Film, who is acting as host in the absence of President Laemmle.

It is Mr. Laemmle's purpose to have the censors acquire a close-up of the work of making pictures and to bring censors and film producers together in the hope that censorship rulings of a uniform standard will be effected and a spirit of mutual esteem and cooperation established in the relations between the producers and the censorial bodies throughout the country.

Those who met at the Blackstone were the following: Harry L. Knapp, chairman of the Pennsylvania State Board of Censors, Mrs. Knapp and J. A. Berrier; Dr. George Heller, chairman of the Maryland State Board of Motion Picture Censors, and Mrs. Heller; A. S. Hamilton, chairman, and Miss Velma Hammil, of the Board of Censors of Moving Pictures, Ontario; Walter Hepburn, chief censor and James A. Smith of the Office of Censor of Moving Pictures, Vancouver; Mrs. I. G. Burbeck, Board of Motion Picture Censors, Alberta; Mrs. J. B. Miller and Mrs. B. L. Short, the Kansas State Board of Review; Mr. Henry Goldman, censor of films and pictures, Kansas City Censor Board, Kansas City, Mo.; John M. Casey, chief, Licensing Bureau Office of the Mayor, City of Boston; W. D. McGuire, executive secretary, National Board of Review, New York City; and W. T. Willis, chief censor, Chicago Censor Board.

In selecting an assistant to help entertain the censors on the trip and assist them in their work in Los Angeles, Mr. Berman choose B. R. Carrick, of Interstate Films, of Philadelphia. Mr. Carrick's experience with censors has been of longer standing than that of any other exchange manager of the United States.

To set forth the far-reaching benefits that are expected to result from the conference, R. H. Cochrane in reply to an editorial of the Kansas City Times explains just why the Universal took the lead in this censorship matter and why it is impossible for the Universal to get one bit more advantage out of it than any other producer, though Universal is footing the bill. The editorial to which Mr. Cochrane makes reply is quoted by the Universal home-office as follows:

"WILL THE KANSAS CENSORSHIP BOARD BITE?

"It cannot be believed that the two women members of the Kansas motion picture censorship board will accept the invitation of a producing company to go to California at the company's expense. The members of the Board are bound to realize, when they stop to think, that if they had been private citizens, or if they had been members of any other board, they never would have received the invitation.

"The producing companies are not conducting free excursions to California. They are not gathering up the public at random and taking them to Los Angeles just to show them how films are produced. They are not even inviting their most faithful patrons on such trips.

"But when a producer charters a special train and issues invitations to guests for a junket to movieland with all expenses paid, there is a reason why he selects his guests from the state censorship boards. There must be a reason for such selections or he wouldn't make them. Would the Kansas board have to guess very hard to bring out the reason? And for that reason the board is not likely to accept the invitation so kindly and thoughtfully extended. The board cannot allow a producer whose films come before them for review to take them on a pleasure excursion at his expense any more than it could allow him to pay their salaries. Unfortunately it is one of the grafts of government and officialdom that favored interests can, sometimes, purchase favor by such means. Such interests would protest their pleasant attentions were not meant to purchase favor, and the officials who received the attentions would protest they were not influenced by them. Of course. But it is to be noted such attentions are never bestowed on persons who are not in a position to reciprocate in some way, and that fact should be and doubtless will be, sufficient for the Kansas censorship board. It will, no doubt, thank the attentive producer and decline the invitation. If it thinks it really ought to go to California it will go in the Ford sedan the state bought for it, and for which it has no other use that anybody can see."

Mr. Cochrane's reply reads as follows:

"Your editorial of August second entitled 'Will the Kansas Censorship Board Bite?' is based on the erroneous assumption that this national convention of censors is a mere junket to movieland for pleasure. We have never attempted nor desired to bribe or flatter any censors in the many years we have been in the picture business and assuredly we had no thought of even putting them under obligations by such a trip as this. The only thing which prompted us to invite all the censors of the United States and Canada to convene is the fact that no two boards at the present time give us the same rulings on what they consider censorable. It is the same as though you had to publish different editorials and different news stories in each issue of your newspaper circulating in different states. We hope to bring about a uniformity of rulings which will save us some of our present enormous losses due to conflicting rulings.

"We have been fighting censorship with all our heart and soul and we always will believe that it is wrong in principle. However, we must face the fact that state censor-boards do exist and do have certain powers. If we succeed in harmonizing the ideas of the various boards we will have accomplished our only object. We have asked them to go to Universal City to work and not to play. They have accepted in the same spirit. We are confident that they can teach many things to our directors and story writers, and we are equally confident that our studio staff can teach the censors something.

"Certainly no harm can come from a frank exchange of ideas and certainly this company is not seeking special favors as a result of this convention. We felt sure the various states would never get together

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No Return Dates for Films Not Lifted on Time

THE F. I. L. M. Club of New York City, in a statement just issued and addressed "To All Exhibitors," serves notice that on and after August 15, 1921, return dates will not be furnished by any member of the F. I. L. M. Club for any picture uncalled for on date booked.

The statement declares that great losses have been sustained by Distributors because many Exhibitors have failed to lift pictures on dates booked and that the distributing companies of which the F. I. L. M. Club is comprised are forced to "end this growing evil" as the need for economy is pressing. The statement further adds:

"Payment for such uncalled for shows will be exacted.

"To avoid confusion, check up immediately your bookings with bills or notices of exhibition."

La Guardia Flays Censorship at A.M.P.A. Meeting; to Fight for Repeal Planned

IN a speech delivered before the members of the A. M. P. A. at its last weekly meeting, Fiorella H. La Guardia, president of the Board of Aldermen of New York City, scored state censorship as "the greatest weapon for moulding public opinion in the hands of political forces."

"I am not worried to such an extent about the number of seconds the censors decree that a husband may kiss his wife, a lover his sweetheart, or a mother her son," continued President La Guardia. "But I do see a serious danger in making the greatest agency for the dissemination of news—the screen—subservient to political conflict. Today the screen is the greatest force in the world in reaching the public. It finds a hearing before a greater audience than does the press or any book of literature.

"Not only that, but today the screen is the only independent medium for the expression and formation of public opinion. It is useless to say anything about the press. Just try and get a line in opposition to the policy of the owners of the newspapers and see how far you go. But the screen today is free; and professional politicians, realizing its potent force, are trying to bring it under their control.

"It is easy to see how this can be done. Once the producers of motion pictures realize that their vast investment of capital is going to be under the control of politically appointed censors, they are going to be anxious to meet every wish that will help them conserve their resources.

"It remains for you gentlemen to preserve for the American people this great industry you have established and to keep it clear from the domination of politicians to use for their own selfish purposes."

A movement to secure the repeal of the state censorship measure in New York is under contemplation by the A. M. P. A. as a result of Mr. La Guardia's speech. The matter has been referred to the board of directors for further action. If the organization can secure the alliance of the National Association, the Motion Picture Theatre Owners of America, and other prominent associations connected with the industry, the movement will be officially launched and details for carrying the fight into the pro-censorship camp perfected, it is announced.

Insists Foreign Rights of Fight Film Are Sold

In denial to the allegation of Tex Rickard, that F. C. Quimby, Inc., has not sold the foreign rights to the official Dempsey-Carpentier Fight Picture, Mr. Winik, of the Western Import Co., Ltd., declares that he purchased the foreign rights in London, from Capt. G. McLeod Baynes, the authorized representative of F. C. Quimby, Inc., and Mr. Winik will protect any of his buyers to whom he may sell territory.

Shipman Goes to Canada on Film Tariff Mission

Ernest Shipman signed contracts on Monday of this week in connection with the final release of the Ralph Connor stories. The details of the arrangement will be announced shortly by the contracting distributors. Mr. Shipman left for Canada on Tuesday evening on an important mission in connection with tariff matters growing out of recent developments in Washington, where the film tariff question has been claiming the attention of the Ways and Means Committee.

News Gives What He Wants the Way He Wants It

THE NEWS covers the field, and J. C. Bennett of the Princess Theatre, Whiting, Ind., is prompt to register his conviction of that fact. Here's what he has to say:

"Enclosed find check for two years' subscription. I get them all, but the NEWS gives what I want the way I want it. The Plan Book Review Department is my best bet.

"J. C. BENNETT."

Kansas City Musicians and Exhibs Reach Agreement

The controversy between the musicians' union and the exhibitors in Kansas City was "ironed out" last week at a conference between representatives of both factions.

The musicians, who have returned to work, have agreed to a forty-three week contract, instead of a year's contract, and will work six hours a day instead of five and a half. Each exhibitor will arrange a standard for the minimum number of musicians to be employed at his house.

Paramount Representative Leaves for Brazil

E. B. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation, announces the departure of John L. Day, South American representative, on the S. S. Huron on August 3, for Rio de Janeiro, on his annual business trip to the South American countries. Mr. Day will spend considerable time in the offices of the Paramount company in Brazil, arranging for increased distribution facilities during the coming year.

S. R. Kent on a Visit to 25 Paramount Exchanges

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, left New York recently on a tour covering twenty-five of the Paramount exchanges, including Buffalo, Cleveland, Pittsburg, Cincinnati, Indianapolis, Chicago, Minneapolis, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Kansas City and St. Louis.

Dempsey-Carpentier Fight Film Passed by Censors

The New York State Board of Censors has passed without alteration the Dempsey-Carpentier fight picture. Though not required to do so by law, Tex Rickard and Fred C. Quimby, his associate, voluntarily submitted the picture for inspection as a matter of respect and good faith.

The picture is now being shown at the Forty-fourth Street theatre, the Shubert-Riviera at Broadway and Ninety-seventh Street, and the Bronx Opera House. The picture is also running at the Shubert-Crescent and Teller's Shubert in Brooklyn. One dollar top scale prevails at all the houses which report tremendous patronage.

More than twelve out-of-town engagements already have been booked through New York State, it is announced, and the Quimby offices announce other engagements to follow in practically every city and town in the State. Most of the showings will be for two weeks, with one week for the smaller towns, it is declared.

Shipman to Continue Representing James Curwood

Ernest Shipman will continue to represent the James Oliver Curwood Productions in connection with the release of Mr. Curwood's "The Golden Snare," through First National. It is stated that Mr. Shipman's method of co-operative management with Curwood's "Back to God's Country" "Nomads of the North" proved so satisfactory that it was decided to continue Mr. Shipman in his representative capacity.

The Moss Theatres, Ltd., of London, are reported by the Shipman offices in New York to be conducting an extensive campaign for "Nomads of the North," and it is declared by the Shipman office that receipts on this production for the United Kingdom will exceed $100,000, thus equaling the returns on "Back to God's Country."

Ed. Schiller Honored by Atlanta Showmen

"Ed Schiller's Night" was held at the Capital City Club, Atlanta, on August 3rd, in honor of Col. E. Schiller. The committee in charge consisted of Lionel H. Keene, Charles Kessnich Meyer Regenstein, Dan Michaelove, Walter Liebmann, Lucien York, George R. Allison, Willard C. Patterson, Julian Boehm and Simon Selig.

Paramount Exploitation Chief on Tour

Claud Saunders, director of the division of exploitation of the Famous Players-Lasky Corporation, left August 4 to visit the Paramount exchanges in the West. He will stop at Indianapolis, St. Louis, Kansas City, Denver, Omaha, Des Moines, Minneapolis, and Chicago. He will return to the home office in about three weeks.

Independent's Association Making Progress

Announcement is made by the recently formed Independent Producers and Distributors' Association that the board of directors has engaged the services of Nathan Burkam, a New York attorney, to handle legal matters for the association. Mr. Burkham has been instructed to prepare a bill which it is intended to place before Congress, making it a penal offense for any person to deal in, exhibit, transport or traffic in any picture outside of the territory that such person has actually secured by right or purchase.

A grievance committee has been organized and has alreary considered several matters of importance. Several plans have been adopted for the encouragement of the use of Independent pictures during Independence Month.

No R-C Endorsement for Motion Picture Day

R. S. Cole, president of the R-C Pictures Corp., has issued the following statement regarding "Motion Picture Day."

"The proposal to set aside August 25 as 'Motion Picture Day,' on which producers and distributors of motion pictures would agree to supply their patrons with service without charge for that day only, on the condition that the rentals for that day be turned into a war chest to be used in combatting influences opposed to the motion picture industry, will not be endorsed by this organization.

This statement is made because it is apparent the movement has not the unanimous endorsement of the exhibitors and that the great body of exhibitors are opposed to the plan and have protested against it being put into effect," states R-C. Pictures Corporation.

Cool Week Has Gratifying Effect on Attendance

THE comfortable weather of the last week has had an appreciable effect toward bringing Broadway theatre attendance back to normal, it was stated yesterday by Adolph Zukor, president of the Famous Players-Lasky Corporation. This increase in attendance at motion picture theatres, as well as legitimate houses, has not been confined to New York, Mr. Zukor declares, but is being felt in other large centers throughout the country.

"Depression in the motion picture industry," said Mr. Zukor, "has not been as bad as had been reported, and observers have felt that whatever slump there was in attendance was due largely to the prolonged hot weather. This belief seems to be borne out by reports we have received from various cities during the last week.

"With the coming of more comfortable weather last Sunday, attendance at the leading picture theatres on Broadway jumped and is now practically normal. In other cities it has been the same. If this comfortable weather continues for another week, I look for the picture business to be back to normal all over the country before September 1."

Strikers Ask Aid of All Trade Unions

THE Los Angeles Central Labor Council is planning to circularize all Local Unions affiliated with the American Federation of Labor unless some action is taken whereby their grievances with the Realart and Lasky studios is obtained. The players have been notified of the proposed action and a copy of the circular letter has been sent to them.

After stating that the wages in the mechanical departments have been reduced one dollar a day and the working day lengthened to ten hours, the circular enumerates the following stars, whose pictures, it is claimed, are made under non-union conditions: Ethel Clayton, Wallace Reid, Gloria Swanson, David Kirkwood, Agnes Ayres, Julia Faye, Roscoe Arbuckle, Wanda Hawley, Bebe Daniels, Constance Binney, Elliot Dexter, May McAvoy, Theodore Roberts, Monte Blue, Jack Holt, Walter Hiers, Conrad Nagle, Lois Wilson, Mildred Harris.

"We appeal to you," concludes the letter, "to give us all assistance possible in showing these people the error of their way." The Los Angeles Council states that it has 35,000 of these letters ready for distribution to the Trade Unions within the next few days unless action is taken.

M. P. T. O. Seeks Modification of Theatre Taxes

Maintaining that the increasing number of shut-downs of motion picture theatres throughout the country is resulting in decreasing, materially, the amount of money received by the government in admission taxes from these sources and declaring that an elimination or reduction by Congress of the five per cent film rental tax and seating tax will prevent prospective closings and bring about the re-opening of theatres already closed, representatives of the Motion Picture Theatre Owners of America appeared before members of the Ways and Means Committee in an effort to secure a modification of the present burdensome taxes imposed on motion picture theatre proprietors.

The M. P. T. O. of A. was represented by Sam Berman, of New York City; Col. Henry B. Varner, of Lexington, N. C.; Julian Brylawski, of Washington, D. C., and Dr. Francis Holley, Director of the Bureau of Commercial Economics of Washington, D. C.

The hearing was held at the rooms of the committee at the Capitol; Congressman Fordney, of Michigan, chairman of the committee, presiding at the hearing.

Attention of the committee was called to the fact that at the present time, thirty per cent of the moving picture houses in the country are closed, and that those that are still open are operating under a loss. The committee was informed that business in the past few months has fallen off fifty to sixty per cent.

The committee was told that the five per cent film rental tax and the seating tax were borne by the exhibitor entirely as it was impossible to pass these levies along to the public.

The most telling point made to the committee was the fact that the present shut down of so many houses was materially decreasing the amount received by the government in the admission taxes. It was pointed out that the elimination of the burdensome taxes that fall solely on the exhibitors would enable many houses to re-open and prevent several houses that are now on the verge of shutting down from closing.

The elimination of these taxes would help maintain the equilibrium of the theatrical business and keep the admission tax at Normalcy, it was explained.

New York Incorporations

The following companies incorporated in the motion picture business in New York State, during the past week, according to the records in the Secretary of State's office, the amount of capitalization and the directors for the first year, appearing in the certificates filed:

P. O. S. Corporation, $1,000, P. A. Powers, Emil Offeman, Joseph I. Schnitzer, New York; S. Busoni, Inc., $2,000, George R. Holahan, Jr., P. Herbert Zornow, Louise Kookogey, Brooklyn; Beacon Lighting Fixture Co., $10,000, Morris Ravitch, Lillian E. McMahon, Elizabeth A. Reilly, New York; Leon DeCosta, Inc., $5,000, O. S. Rosecrantz, S. S. Weiss, H. S. Hechheimer, New York; Jefferson Film Corp., $10,000, Nicholas M. Schenck, Joseph M. Schenck, David Bernstein, New York; Brighton Gardens, Inc., $500, William L. Mulry, Archibald S. Gellis, Brooklyn; Henry Muller, Bronx; Paul Gerard Smith, Inc., $5,000, Edwin K. Nadel, Paul G. Smith, Harry Crawford, New York; The Blue Pierrots Co., Inc., $20,000, Clark Ross, Christopher Buckstone, Geo. A. Honnecker, New York; Rippowam Square Corp., $500, Edith M. Wojan, New York; Anna L. Wroath, Charles Carow, Brooklyn; Atlantic Producing Co., $500, J. J. Kennedy, Charles E. Healy, Henry T. Stetson, New York; Melody Amusement Corp., $36,000, William Goldberg, Max Feld, Abraham Kompel, New York.

Army Post Theatres Are to Hold "Universal Week"

In accordance with instructions from Major W. P. Woolridge, director of the theatre division of the U. S. Army Motion Picture Service, every army post theatre in the country is to hold a Universal Gala week, using the solid week program offered by that company in celebration of the Laemmle-Universal Anniversary.

Mr. Thomas H. Marttell, director of bookings for the Army Motion Picture Service, has notified every army theatre manager to get in touch immediately with the nearest Universal exchange and plan a Gala Week Program, to be held within the next few weeks. This means that in the 145 army post theatres in the United States and Panama a solid week of Universal pictures will be played.

Jack Johnson on Screen!

Mark Dintenfass, who was a party to the screen debut of Ex-Ambassador Gerard, now announces himself as the sponsor for Jack Johnson, ex-heavyweight champion, recently released from Leavenworth prison, in his motion picture venture.

The industry has heretofore taken rumors of a Jack Johnson motion picture with large grains of salt, and attributed them to irresponsible newspaper report. Now, however, it may be expected that both the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners Association will be quick to go on record in the matter.

Carr & Schad Hold Annual Outing August 7th

The third annual outing of the employes of Carr & Schad, Inc., was held at Tyson's Grove, near Reading, Pa., on Sunday, August 7. More than 250 attended the affair, including representatives from practically every film exchange in Philadelphia. Two special trolleys and more than fifty automobiles conveyed the officials, employes, and visitors from the Colonial theatre in Reading to the picnic grove. The entertainment program included dancing, atheltic contests, and two baseball games. A heavy rain storm halted the second game, between the Philadelphia film men and the Carr & Schad Giants, in the second inning and sent everybody scurrying for shelter. Supper was served in the Odd Fellows' Hall, Reading, where as much of the program as possible was continued.

Censors Attend Universal Conference

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on such a convention, so the next best thing was to do it ourselves. You must remember that if any good comes of this meeting every company in the business will benefit by it and not the Universal Company alone. There is not the slightest element of graft or junketing or favor seen in it, and we did not believe any censor invited to join the convention has regarded the invitation in any such light.

"If I have not convinced you of our good faith will you at least publish this so that your readers can have both sides of the story and thus form their own opinions.

"Sincerely,
"UNIVERSAL FILM MFG. CO.,
"R. H. Cochrane, Vice-President."

"At the Blackstone in Chicago on Tuesday Mr. Berman and Mrs. Carrick held a big reception for the censors at which were present not only the full membership of the Chicago Censor Board but many city officials and a great many exhibitors of motion pictures from Chicago and surrounding towns.

"On Wednesday in a private car the party embarked for Los Angeles, a stop of a day being made at the Grand Canyon."

Big News This Week

Three big announcements in this week's advertising pages which no reader should miss.

An eight-page broadside from Associated Producers that should start the wheels moving.

An important four-page insert from the F. B. Warren Corporation placing that new organization's hat in the center of the ring.

The annual Fox Corporation announcement—Broadway specials, star series, comedies galore—a feast of entertainment.

Don't miss these pages of the advertising section. THE SUMMER IS OVER!

Stoll Manager in New York to Arrange New Deal

Alfred Lever, general manager of the Stoll organization, who has arrived in America, is planning to negotiate contracts for the distribution in the United States of 26 Stoll productions a year. The release of fifteen two-reelers, based on "Sherlock Holmes" stories and featuring Eille Norwood, is also being arranged.

The Stoll organization has established a large studio at the Newport Aeroplane plant in Cricklewood, outside of London. The new Stoll product, Mr. Lever declares, is to be universal in appeal and will avoid propaganda themes and world politics. Mr. Lever further stated that he believed present British activity would reduce the circulation of American pictures in England, which today represent about 85 per cent of the films shown there. If the tariff contemplated should become operative, the loss in foreign trade would offset any protection gained for American producers, he declares.

5 Per Cent Theatre Tax Bill Proposed in Georgia

By a vote of 30 to 13, the Senate of the State of Georgia has passed a bill providing for a tax of five per cent on all amusements, including grand opera, in the State. The debate was one of the hottest and longest that has yet been waged by the Senate.

It was originally planned to tax Atlanta's yearly season of Grand Opera to the amount of $2,500. This proposal was fought by the musical associations, and when its defeat seemed assured, the plan for a tax on all amusements was offered. Before the friends of the motion picture industry could be assembled, the bill was passed.

Unless Governor Hardwick, an avowed friend of motion pictures, can prevent the final passage of the bill, Georgia theatres will suffer under a heavy burden.

Dunellen Co., Incorporates

Articles of incorporation have been filed at Trenton, N. J., by the Dunellen Amusement Co. Harry W. Freedman, Philip J. Warner, and Irving Weinsten, all of Newark, are the incorporators. They propose to erect a $50,000 theatre at Dunellen, N. J.

Late News from the Coast

THERE has been no change in the studio mechanics' strike situation. Government has appointed a representative to serve as mediator.

The Los Angeles chief of police has issued an edict prohibiting policemen and speed cops of that city from working in pictures during their free time.

C. O. D. Branchfield is leaving for New York this week to market a series of productions made by the Flathead Production Corporation, of Flathead, Montana.. He will visit the key cities en route and arrive in New York during the latter part of August with the first subject.

Victor Herman has been engaged to direct Jackie Coogan in a series to be financed by the West Coast Theatres Company.

Douglas Fairbanks is editing and titling "The Three Musketeers" and will be present for the New York premiere with Mary Pickford, who has two more weeks' work on "Little Lord Fauntleroy." Fairbanks ,on his return trip, will make the first scenes for "The Virginian" in Wyoming, under the direction of Fred Niblo.

New lessees have taken over the old Griffith studio and renamed it Fine Arts Studio. It will operate as a commercial studio under the management of Nat Deverich. Hamilton White and William S. Campbell comedies are now being made there.

Detroit Club Women Start Silent Drama League

A movement intended to attract the active interest of the club women of America has been vigorously launched in Detroit by prominent club leaders of that city under the name of The League for the Silent Drama. The league's aims, as announced, are for a powerful, national body of women to extend encouragement to the producers of worthwhile photoplays and discourage destructive censorship.

The organization was formed at a joint meeting of the members of the Detroit Twentieth Century, Review, Woman's City and Theatre Arts Club and the Cercle Dramatique, called by the Detroit Center of the Drama League of America. The principal speaker was Nellie Peck Saunders, prominent Detroit clubwoman and actress, who is now a member of the Oliver Morosco Productions Co.

British Producer Seeks Tax on U. S. Imports

"Retaliation" is the cry by Walter West, joint managing director of Broadwest Films, Ltd., the British producer, in discussing the proposed tax on all foreign films imported to the United States. In a letter to the London Times of July 21st, Mr. West states that a 30 per cent ad valorem tariff in the United States would bar all British films from the American screen, and demands that Great Britain retaliate. Should an adequate tax be placed on American films coming into England, he states, the government would have a larger revenue and the British films industry stabilized.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

WITH the arrival of cooler weather the Chicago public again is taking an active interest in motion pictures with the result that houses throughout the city, both in the loop and outlying districts, noted a marked increase in attendance beginning about July 27th, and on Sunday night, August 7th, the great majority of motion picture theatres report that they were filled to capacity and "holding them out."

This showing is particularly gratifying to both exhibitors and exchange men as it is taken as an indication that the weather more than the general business depression, has been responsible for the very poor attendance at moving picture houses which marked the month of June and the early part of July.

It was pointed out that June's heat record was the highest experienced in Chicago in fifty years and that July temperatures rarely, if ever, had been excelled, making it practically impossible to attract people away from the beaches and cool spots in the parks which abound in Chicago.

Coincident with the revival of theatre attendance, the exchanges report much better business and with the reopening of many theatres about September 1st, which have been closed for the summer, it is the general prediction that the Chicago film industry will assume its normal pace.

Jawn Freese is directing a one-reel picture at the Chicago Rothacker studio for the Windy City chapter of the Red Cross. Thousands of Chicagoans are dollar-a-year "stockholders" in the local chapter. Previous years the directors annual report to "stockholders" had been made via printer's ink. A few of the reports were read. "Still the Greatest Mother" visualizes just how the "stockholders" money has been spent with respect to the ex-service man, civilian, community and future generation. This kind of an annual report, when screened in the theatres, will be read by thousands of thousands.

Managing Director Jim Salter will open the new six-hundred-seat "Auditorium" at Libertyville, Illinois, on August 13th. The house, which has just been completed, is a handsome and up-to-date theatre in every respect and the first of five houses located in Illinois which Mr. Salter and his associates expect to have in operation by Thanksgiving Day, two beside the Auditorium being under construction and negotiations for the purchase of two other theatres being practically completed. The first feature to be shown at the Auditorium will be "Hold Your Horses."

Showing a scene from "Danger Ahead," a new Universal production

Al. E. Bernstein, formerly Famous Players - Lasky assistant branch manager at Minneapolis, has been appointed Milwaukee manager and at present is visiting and getting acquainted with exhibitors throughout his new territory, making his headquarters in Chicago. Within a short time he expects to assume charge of the Milwaukee office.

E. C. Jensen, field representative for Robertson-Cole, who has been in charge of the Chicago office, pending the appointment of a new manager, is scheduled to leave for Omaha next Monday where he will remain for two weeks returning to his headquarters in New York.

District Manager Gilday, of Paramount, who has been confined to his home for several days with an attack of pleural pneumonia, now is on the highway to recovery and hopes to be able to return to his desk some time next week. Mr. Gilday was really ill for several days before he could be persuaded to leave the office and it is reported that the doctors are having a hard time to keep him from resuming his business duties despite his illness.

At the last semi-monthly meeting of the Motion Picture Theatre Owners of Chicago, "Independent Month" was heartily endorsed and the officials of the association were instructed to send out letters to all members urging them to co-operate with the independent producers and exchanges in making September a banner month.

Small theatres in Illinois hereafter will be able to purchase Associated First National Pictures on an entirely new plan which obviates the necessity of their putting up money for franchise. It is understood that the agreement provides for the theatre taking fifty-two pictures a year and depositing a stipulated sum of money in escrow which will be returned intact to the exhibitor at the expiration of the contract. Among the big pictures listed under this plan are "The River's End," "Peck's Bad Boy," "The Passion Flower," "The Kid," "Bob Hampton of Placer" and others. Country Salesmanager Eichenlaub will put a sales force of seven or eight men in the field to cover the territory on these pictures.

Edwin Mocsary, who is famous for the splendid presentations he put on at the Rialto and Rivoli Theatres in New York, and who recently has been connected with the Butterfly Theatre, Milwaukee, has been appointed managing director of the Stratford Theatre, Chicago, and will assume his new duties immediately. Mr. Mocsary plans to put on presentations at the Stratford similar to those given in the famous New York theatres with which he formerly was connected.

S. R. Kent, of Paramount, who is making a tour of the principal Famous Players-Lasky exchanges in the central and northwestern states, spent several days in Chicago conferring with the various heads of departments at the local office.

I. Maynard Schwartz, Chicago manager of Educational, has returned from his vacation at Twin Lakes, during which he enjoyed the swimming, fishing and other sports offered at that resort.

Manager Brimmer, of Vitagraph's Chicago exchange, announces that the regular schedule of trade showings for the benefit of exhibitors, will be resumed late this month, Thursday being the day chosen for the screenings, as last year.

Claude Saunders, manager of the exploitation department of Famous Players-Lasky, has been in Chicago for several days planning for increased service and better exploitation aids to exhibitors who are users of Paramount pictures.

A. J. Gallas, has been appointed manager of Robertson-Cole's Chicago exchange and assumed his new duties on August 8th. Mr. Gallas has been associated with Select's Chicago office for the past three years as a salesman and has been identified with the industry for several years previous to that, starting as a salesman with the Central Film Company, the Jones, Linick & Schaefer enterprise, which was located at 110 S. State Street, seven years ago.

Louis Laemmle is back at his desk in Universal's Chicago Exchange after a vacation during which he visited Mackinaw Island and other lake points.

Harry Weiss, of Superiod Screen Service, Inc., is making a three week's selling trip and before he returns to Chicago expects to visit 214 Illinois and Indiana towns. He is traveling by auto and runs on schedule time like a railroad train.

Maurice Fleckels has been in the city for ten days conferring with his partner, Ike Von Ronkel, of Favorite Players, and mapping out the fall campaign. Mr. Fleckels is an optimist on conditions in the moving picture industry and is convinced that theatres will do an excellent business this Winter.

Ben Beadell is on a vacation trip with his family and at present is at Lake Geneva. Later on they expect to auto through the Wisconsin lake regions, returning to Chicago in two or three weeks. Mr. Beadell expects to announce his new business connection when he gets back to Chicago.

The Interstate Film Service has bought the Illinois and Indiana rights to a number of additional pictures including twenty-six Dizzy Dumbell two-reel comedies and twenty-six Jacquelin Comedies, both of which are owned by the International Photoplay Company, of Chicago. Twelve Zip Comedies also will be among the pictures which Interstate Film will release starting early in September.

Music and The Picture

"What Has Been Your Most Successful Musical Experiment"

By Charles D. Isaacson

I WANT to publish the stories of musical motion picture successes, and widen the scope of our relationship. We have been honored in the confidences and co-operation of readers everywhere. Without exaggeration, it may be said that over a thousand exhibitors have been in intimate contact with your music editor at some time or other—on some problem or other.

Tell me what has been the most successful musical stunt you have ever staged. This might be an entire program, a special scoring of a picture or a musical number on a program.

Write down in your own way the story of that particular idea—tell in detail what you did, how you exploited it, and how the public responded. *And why you think it was so much worth while. Just what did it teach, demonstrate or prove?*

A symposium of these stories will be of tremendous value to the rest of the News readers, who have joined hands around this editorial board. What has been done in one city can be duplicated anywhere. And the broadest visioned executive, the man who is glad to open his secret archives for his contemporaries and colleagues will be rewarded in the old biblical manner, "he who casts his bread upon the waters," etc.

The Joy of Sound

We never realize to its fullest values the magic of a possession until it s suddenly removed. Take, for instance, the joy of sound. Suppose we lived in a world of silence!

No more to hear the voice of the mother, the cooing of the baby, the affectionate greeting of the sweetheart, the twitter of birds, the shriek of the engine, the lapping of the waves on the beach, the soughing of the trees, the rattle of the wagon wheels, the thrilling ring of the telephone bell, the patter of the rain on the window or on the lake surface, the thunder of the lightning, the booming of guns, the murmur of distant noises, the giggling of school girls, the crackling of paper as it is handled. It just comes to me that dear Dr. Crane has told somewhere of the sounds he loves best. Perhaps some of you remember his words. You will then understand better than I might tell you.

But such a place—a soundless world!

Now I will call off the sweet dulcet tones that would disappear: the sobbing note of a violin, the robust phrase of a baritone, the tender, high of a tenor, the marvels of grand opera, and the more heavenly harmonies of the symphony and the church organ, the piano's mighty chords, the trumpet's summons, the 'cello's mystic throb.

We think of sound without regard to its mysteries. This is well. And yet it seems to the writer that the series of little talks on sound he will publish here from time to time will serve to bring forward some almost uncanny facts that will delight the musician, student and listener as well!

Photoplaying and the Music Teacher

By Robert N. Watkin

The music teacher perhaps more than anyone else, recognizes that music is a great and growing force in the civic welfare of a community.

The music teacher responds nobly to any effort made to improve the taste for music, and I therefore feel sure of the co-operation of music teachers in any efforts to improve music in the play-houses of Texas. That is my plea here today. You teachers have a wide influence, and when you realize that every year the moving picture houses of this country are bringing to their millions of patrons music in some form or other, you can readily believe that they exert a tremendous influence on the musical development of a community. While those who attend picture shows are unconscious of music's appeal, the appeal is there, and involuntarily the patron is affected.

These facts were largely the important ones that were brought out in the motion picture music conference, held in New York City last January. In calling this conference Charles D. Isaacson, music editor of Motion Picture News, said:

"The time has come for a concerted action on the part of the musical and motion picture interests for an alliance which will have for its aim the simplification of motion picture music, an alliance which will serve both musician and motion picture interests for the mutual welfare of the industry and arts; an alliance which will further the movement to bring good music into the motion picture theatre as a means for the development of the highest type of picture patronage.

"The time has come for a definite move in this direction. The first national conference will be important not only for what it accomplishes, but for what it sets in motion and for the goal toward which it moves.

"The best way to make musicians understand the theatre needs and to make the theatre men get the most out of a musician is for both interests to know each other intimately and to make their plans in common."

The music-picture convention brought out clearly one idea: That the theatre generally succeeds which has learned that music enables the proprietor to give his theatre a personality, an atmosphere, which makes lasting patrons.

The conference clearly brought out also the idea that music in picture theatres is second only to the picture; every picture show manager therefore becomes an impressario for better music.

Women are recognized as leaders in all educational movements, and women even more than men realize that of all the liberal arts, music has the greatest influence over young people.

It has been truly said, "As is a nation's music, so is that nation in morals. "It is important that the right kind of music be heard in our picture shows. Music in this country is for the masses, but we must not presume tha the masses do not want good music. Give then a chance.

The motto of the music department of th federated clubs is: "To make good mus popular and popular music good." That woul be a splendid motto for the Music Teachers Association. In this way America will com into her own as the leader of the world i music.

Wanted: Students for the Wood Wind

There's ever so much more of a need fo flute, clarinet, oboe, bassoon, than for piano violin and 'cello, that the clever entrant int musical circles will think matters over care fully and see what he can do which will mak it easier for him to succeed.

The obvious instruments to choose in making a musical career are piano, violin and 'cello but as the saying goes, the woods are full o those who play them well. The unusual and hence the less popular instruments are in th wood wind section of the orchestra. Would yo believe it, when you hear that it is the mos difficult thing in the world to find enough artists on the flute, clarinet, oboe and bassoon to go around? When a conductor wants to fulfill his long latent ambitions, to head a genuine symphony orchestra which can compete with th other standard bodies, he finds himself balked Where can he get a wood wind section!

The moral is plain.

If you want to become popular with the conductors of orchestras, learn to play one of the wood wind instruments and do it so well that all will be competing for your services!

Walter Damrosch, who recently offered scholarships for oboe players brought that matter to a focus. He declared that the condition would be ludicrous if it were not so disastrous in its effect. If an oboe player might only divide himself into a hundred parts he could immediately obtain a hundred engagements! Mr. Damrosch some years ago went to France and actually imported the musicians he needed and made it attractive for them to stay in America. And Mr. Damrosch made his orchestra a success When he was in France during the war he started a school for army band musicians and would have turned out several excellent artists in all instruments, but the armistice ended activities.

Those who go into music as a profession have in mind the desire to do something artistic or something that pays well—or both. If the reader is seeking an activity requiring exper and specialized knowledge which will be highly interesting and lucrative, this is a field to consider seriously. The opportunites are unlimited the competition is comparatively nothng. Outside of a few masters of the instruments, America is a deserted plain. With the growth of the orchestra and opera idea in this country, the demand is growing. Every new motion picture theatre which wants to make a showing is installing a full orchestra—and what is an orchestra without its wood wind? Every band needs its wood wind.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Whistle—

Business only fair. Bill Hart surely chose a punk story in this one. Not suited to his talents. (East.)

Great picture and well liked by everyone. Big business during run. (West.)

Average picture with fair business. (West.)

A Wise Fool—

Good business followed extensive exploitation. (West.)

The Bronze Bell—

Did only a fair amount of business. The men seemed to like it fairly well but the women couldn't hand it much. (East.)

The Mystery Road—

Did it do good business? Did my audiences like it? Do I like it? To all three questions the same answer will be adequate: Not very much. (East.)

Crazy to Marry—

One of the best Fatty has put over in five reels but they prefer him in two reels. (West.)

Sentimental Tommy—

One of the best offerings of the season. Drew good-sized houses. (Middle West.)

The Woman God Changed—

Good drawing card and satisfied. (West.)

Buried Treasure—

Most elaborate and gorgeous bunch of piffle ever foisted on the public. (West.)

The Conquest of Canaan—

Very good picture and did a good business. (Middle West.)

Sacred and Profane Love—

Very good drama. But seemed to produce the element of sadness without many real thrills. Nothing extra, but passably entertaining. Business was nothing extra. (South.)

Life—

A little melodramic but very well done. We did good business with it. (Mid. West.)

Behold My Wife—

I consider this a very good picture although we had poor business with it, but this was due in a large measure to the extreme heat. (Middle West.)

Another of the Terminal theatre, Newark, displays, advertising "Straight From the Shoulder" and "Polly of the Storm Country"

Too Much Speed—

Had great business on this one in spite of the hot weather. Sure is a knockout. (Middle West.)

FIRST NATIONAL

The Midnight Bell—

Undoubtedly Ray's best picture, excelling even "Scrap Iron." Clever acting and interesting but old story. Attendance good. (East.)

Considered good entertainment. Work of star very good. Will please all audiences. (West.)

Sowing the Wind—

Picture had to be cut a great deal. Interesting story and acting good. Attendance fair.

Trust Your Wife—

Very entertaining and well liked by my patrons. Fine business. (West.)

Lessons in Love—

Did good business. The star attracted a large number of our patrons and all seemed well satisfied with the offering. (East.)

Stranger Than Fiction—

Very well liked. (Middle West.)

Scrap Iron—

This is one of Charles Ray's best pictures and we did very good business with it for a week. (Middle West.)

Scrambled Wives—

Very "cute" picture and right entertaining. Business rather good. Marguerite Clark lives in our city and this is somewhat of a drawing card for her screen efforts. (South.)

UNITED ARTISTS

Dream Street—

This picture is in its seventh week and is still drawing large crowds despite the torrid weather in this city. (Middle West.)

Not up to Griffith standard but attendance very good. Patrons satisfied.

Splendid feature which was fully appreciated by my patrons. Has good box office value. (West.)

Carnival

This one pleased my audiences but did not draw. (West.)

GOLDWYN

An Unwilling Hero—

Good picture with plenty of laughs. Fine summer attraction. (Middle West.)

Snowblind—

Rather tedious picture which did not make much of a hit. (Middle West.)

Don't Neglect Your Wife—

A catchy title, which is always a big help in attracting attention and arousing curiosity. Picture better than the average and business as good as could be reasonably expected for the season. (South.)

METRO

Life's Darn Funny—

Dance draws big here, but this picture is weak in spots. Fine business. (East.)

A Message From Mars—

Appeals only to the high brow. Fair business. (Middle West.)

Extravagance—

This is a splendid picture. It is very entertaining and was well liked here. Business considerably above the average. (South.)

ASSOCIATED PRODUCERS

The Ten-Dollar Raise—

Did excellent business and is a good production. Here's something aside from the regular cut and dried movie plot.

Good picture which brought fine business all week. (West.)

Mother o' Mine—

Beautiful picture, tense, characters all played their parts well. Theme not new, but well handled. Record breaking business. (East.)

HODKINSON

Man of the Forest—

Lots of melodrama with some good comedy. Drew an average crowd. (Middle West.)

TALLY'S
643 SO BROADWAY
J. L. TALLY
announces for the week starting Monday — The screen version of Myrtle Reed's world famous book
"LAVENDER AND OLD LACE"
—STARRING—
SEENA OWEN—LOUIS BENNISON—MARGARET SNOW—JAMES CORRIGAN.
A REALLY GREAT PICTURE
NEWS EVENTS — MUSIC — COMEDY

A novel and artistic display for "Lavender and Old Lace," the work of Tally's theatre, Los Angeles.

Keeping Up With Lizzie—

Entertaining feature with better business than usual. (West.)

UNIVERSAL

Reputation—

The plot is not much, but Miss Dean's acting more than makes up for it. She gets away successfully with a dual role, which is unusual. Picture held for the second week. (Middle West.)

The Kiss—

Pleasing feature which brought good business. (West.)

ROBERTSON-COLE

Seven Years Bad Luck—

Excellent comedy and with cooler weather made the best business for a long time. (Middle West.)

REALART

Such a Little Queen—

Attracted fairly well. The start the best part of the production. (East.)

ASSOCIATED EXHIBITORS

Now or Never—

Clever comedy with pleasing new stuff. Attendance good. Shown in connection with Wanda Hawley in "Her First Elopement." Lloyd picture attendance getter as star is well liked here. (East.)

STATE RIGHTS

West of the Rio Grande—

Very good picture. Had excellent business with it. (Middle West.)

PROGRAMS FOR THE WEEK OF AUG. 13TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Vocal—"Invocation to the Sun God," sung by Mr. Erik Bye.
Scenic—"Grand Canyon"—Prizma.
Special—"Gavotte Louis XIII," with Mlle. Gambarelli, Ballerina, and Alexander Oumansky, Ballet Master, Doris Niles, Thalia Zanou, Leon Leonidow and James Parker Coombs, also Capitol Mixed Quartette, Elizabeth Ayres, Louise Scheerer, Peter Harrower, Alva Bombarger.
Current Events—Capitol News.
Feature—A Connecticut Yankee in King Arthur's Court—Fox.

Mark Strand Theatre—
Current Events—Mark Strand Topical Review.
Scenic—A Sport Pictorial edited by Grantland Rice.
Feature—A Midnight Bell—Charles Ray.
Vocal Prologue by Strand male quartette.
Vocal—"Una Voce Poco 'Fa,' sung by Catarina Guerrieri, soprano.
Comedy—What A Whopper—Snub Pollard.
Organ Solo—"Midsummer Caprice," played by Frederick M. Smith and Herbert Sisson, organists.

Rivoli Theatre—
Current Events—Rivoli Pictorial.
Vocal—An Idyll—"Tell Me Again," by Lillian Crossman, soprano, Fred Jagel, tenor; "Lead Kindly Light," by Jane Eller, Alto.
Prologue—"Fancy and Truth," with Miriam Battista.
Feature—Experience, George Fitzmaurice.
Novelty—"Pierrot's Dream;" Pierette, Grace Eastman; Pierrot, Paul Oscard.
Comedy—Hard Knocks and Love Taps—Mack Sennett.
Organ Solo—"Prelude in C Sharp Minor—played by Prof. Firmin Swinnen.

Criterion Theatre—
Ninth week of "The Golem."

Lyric Theatre—
Second week of "Shame."

Century Theatre—
Second week of "The Thunderclap."

Park Theatre—
Second week of "The Virgin Paradise."

CHICAGO

Tivoli Theatre—
Tivoli Theatre—Overture—Selections from "The Firefly," and Miss Marjorie Dodge Warner singing "Gianina Mia."

Here is one for "Now or Never," sponsored by the Strand theatre, Minneapolis. In size the display was a third of a page.

Tivoli Topical Events.
Specialty—Olga and Mitcha in a sensational dance, "Adagio Patchetique."
Literary Digest.
Organ solo—popular selections by Jesse Crawford.
Scenic.
Specialty—M. Sigmund Boguslawski, popular and practical selections on the violin.
Feature—"The Foolish Matron."
Comedy—Cartoon.

Woodlawn Theatre—
Prizma Style Review.
Organ solo—"Polonaise," by Arthur J. Gutow.
International News.
Topics of the Day.
Comedy—"Golfing."
Feature—Wallace Reid in "Too Much Speed."
Overture—"The Royal Chef" and "Hail Chicago."
Intermission — Woodlawn Triumphal March.
Coming feature—Bebe Daniels in "The March Hare."

Randolph Theatre—
Feature — Thomas Meighan in "The Conquest of Canaan."
Comedy—"Sneakers."
Coming feature—"Crazy to Marry."

Ziegfeld Theatre—
"Dream Street." 7th week.

Barbee's Theatre—
Feature—"The Wakefield Case."
Pathe News.
Comedy—Aesops Fables.
Specialty—Ruth Granville, noted Saxophone player.
Coming feature—"Headin' Home," featuring Babe Ruth.

Roosevelt Theatre—
Color pictures.
Literary Digest Topics.
Specialty—"The Butterfly Girl," by Melba, Jr., soprano.
Roosevelt News Revue.
Roosevelt Presentation:
(added) "The Jolly Golfers," by excel male trio.
Coming feature—"The Affairs of Anatol."

MILWAUKEE

Strand Theatre—
Song—"Moonlight"—Musical and Lighting Effects.
Current Events—Literary Digest and Kinograms.
Entertainer—Little Baby Henderson.
Local Made Picture—Strand Beach Review Series—Featuring Scenes at Milwaukee Bathing Beaches.
Feature—"Stranger Than Fiction"—Katherine McDonald—First National.

Alhambra Theatre—
Overture—Selection fro Lucia.
Comedy—Snooky's Blue Monday.
Current Events—Pathe and Literary Digest.
Feature—"White and Unmarried"—Thomas Meighan.

Butterfly Theatre—
Overture—Pique Bame.
Saxaphone Selections—Ray Reynolds.
Current Events—Fox News.
Feature—"Crazy to Marry"—Fatty Arbuckle.

Merrill Theatre—
Organ Solo—My Old Kentucky Home.
Current Events—Universal Weekly.
Comedy—"Alfalfa Love"—Century.
Song—Miss Dorothy Vernon.
Feature—"Heart of Maryland"—Catherine Calvert.

ST. PAUL

Capitol Theatre—
Overture—"Massaniello" (The Dumb Girl of Portici)—Auber.
Tony Sarg's Almanac (No. 1)—"The First Circus."
Capitol Digest—Includes: Kinograms and International News.
Cartoon—"Out of Luck."
Lucille Ricksen in person, presenting "Stories from Studioland" and "Just A Wearyin' For you"—Bond.
"An Old Fashioned Garden"—Cole Porter.
Gloria Swanson in "The Great Moment."
Organ Solo—Selection from "Lucia di Lammermoor"—Donizetti.
Organ Recital—Played by Harold Price.
"Ballet Egyptienne"—Luigini.
"Dream of the Flowers"—Cohen.
"La Cinquintaine"—Gabriel-Marie.
Next Week—"The Child Thou Gavest Me."
VAIL—August 10—Machine9

BROOKLYN

Mark Strand Theatre—
Opening and Greeting—"The Spirit of Italy." A musical presentation of Italian pattern with Venetian canal drop and set gondola with transparent moon overhead and accompanying lighting effects. Judson House, tenor, sang "Santa Lucia," Lillian Poli, soprano, "Addio a Napoli," Edgar Kiefer, baritone, "Lolita," and a Neapolitan Dance by George Kidden and Dorothy Lane. Finale was duet, "Barcarolle," by Miss Poli and Mr. Kiefer.
Scenic—"Venice."
Musical Incident—"Operetta Miniature of 'The Rose Maid'" (Granichstaedten).
Mark Strand Topical News Review.
Prologue to Feature—"Ghosts." Set was church choir loft at night with three apertures in black "cyke" through which heads of Mark Strand Male Trio were thrust as they sang "Brownies" (Leoni) in semi-darkened stage.
Feature—Charles Ray in "A Midnight Bell."
Solo—"On the Road to Mandalay" (Kipling), Edgar Kiefer, baritone.
Comedy—"Holy Smoke" (Mermaid).
Organ Solo—"Pucciniana" (Puccini), Edward Napier and John Hammond, organists.
Next Week—Constance Talmadge in "Wedding Bells."

Missouri Theatre—
Overture—Special Selections.
Views and News—Missouri Strip from leading feature events.
Topics of the Day—Literary Digest.
Organ Solo—When Dreams Come True.

This one is from Washington, D. C., where "The Foolish Matrons" is playing this week at Loew's Palace theatre.

Feature—One a Minute—Douglas MacLean.

New Grand Central—
Overture—Gene Rodemich.
Topics of the Day.
Current Occurrences—From Pathe and Selznick News.
Organ Solo—Yost at organ.
Comedy—Buster Keaton in "The High Sign."
Feature—The Golden Snare—Curwood.
Added Attraction—Howe's "Famous Ride on a Runaway Train."

West End Lyric Airdome—
Orchestra Selection by Dave Silverman.
Program otherwise same as New Grand Central's.

Kings Theatre—
Popular Selections.
Recent Happenings—from leading strips.
Topics of Day.
Comedy.
Feature—Life.

CLEVELAND

State—
Overture—Hungarian Romance by Friedman.
Prologue—"Miracle Man," a fantasie arranged by Manager George Dumont.
Current Events — Pathe News Topics of the Day.
Cartoon—Mutt & Jeff in "The Painter's Frolic."
Prizma—"The Rug Maker"—Modern Sculptors.
Feature—"The Miracle Man."
Special—Thomas Meighan in person on Sunday and Monday, appearing four times a day.
Next Week—"The Journey's End."

Allen—
Overture—Musical Divertissement called "Italy," a fantasia of Italian Melodies arranged and conducted by Philip Spitalny, accompanied by Allen Ensemble of 30 voices, and Military Band produced by S. Barrett McCormick, with settings by Frank Zimmerer.
Current Events—Pathe, Selznick, Kineto.
Feature—"The Cabinet of Dr. Caligari."
Next Week—"The Rider of King Log" and "Among Those Present."

Park—
Overture—March Review arranged by Musical Director Homer Walters.
Current Events—Pathe News — Topics of the Day.
Comedy—"Blue Monday"—Chester comedy.
Scenic — "Jogging Across Saw Tooth."
Feature—"Little Italy," with Alice Brady.
Next Week—"Live and Let Live."

Standard—
Current Events — International News.
Comedy—Brownie the Dog in "Alfalfa Love."
Feature—"The Danger Man," with Jack Perrin.
Next Week — Mary Hilbin in "Danger Ahead."

KANSAS CITY

Liberty Theatre—
Overture—Special selections in conjunction with the feature.
News—Pathe.
Comedy—"Aesop's Fables."
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Carnival," with Matheson Lang.
Next week—"Little Italy," with Alice Brady.

Doric Theatre—
Overture—Selections by Doric orchestra, Sandor Kish, director.
News—Pathe.
Comedy—Pathe.
Organ selections—P. E. Stevens, organist.
Feature—"Live and Let Live," with special cast.
Next week—"Life Is Darn Funny."

Newman Theatre—
Overture—Selections from "Madame Butterfly."
Newman News and Views.
Organ selections—Gerald F. Baker and Q. Landwehr, organists.
Special numbers—Nina Sergeyeva, Russian Dancer and Russian Gypsy orchestra. Special stage settings in conjunction with the prelude.
Feature—"The Sign On the Door," with Norma Talmadge.
Next week—"The Conquest of Canaan," with Thomas Meighan.

Royal Theatre—
Overture—Selections by Royal orchestra, Lewis M. Forbstein, director.
News—Royal Screen Magazine.
Comedy—"The Bakery," with Larry Semon.
Organ selections—Milo T. Harte, organist.
Feature—"A Private Scandal," with May McAvoy.
Next week—"Passing Through," with Douglas MacLean.

Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
News—Screen Magazine.
Comedy—"Snooky's Wild Oats," Chester Comedy.
Feature—"Appearances," with David Powell.
Next week—"The Outside Woman,' with Wanda Hawley.

PHILADELPHIA

Stanley Theatre—
Current Events—Topical review including selections from all the weeklies of the world.
Piano Cadenza—Robert Armbruster, Soloist.
Prologue—"The Magic Dolls or Columbine's Dream"—Conceived by Andre Chotin of the Sarah Bernhardt Theatre, Paris.
Comedy—"Aesop's Fables."
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Carnival," with Matheson Lang.
Next week—"Little Italy," with Alice Brady.

TWICE DAILY 2.15 & 8.15
CRITERION
SHEA'S
EVERY SEAT RESERVED
STARTING NEXT SUNDAY, AUG 14th
The Million Dollar Masterpiece.
VICENTE BLASCO IBANEZ
The 4 HORSEMEN OF THE APOCALYPSE
A magnificent screen translation of the story that has thrilled twenty millions of readers. Enacted by the greatest cast in history. Produced by Rex Ingram. This colossal spectacle drama has turned thousands away from the doors of every theater in which it is shown. Seat sale begins Monday, Aug. 8 at 10:00 a. m. at Shea's Criterion and special box office at Shea's Hippodrome.
HERE IT COMES.
MADE BY METRO

One of Harold B. Franklin's hand drawn displays for "The Four Horsemen of the Apocalypse" playing an indefinite engagement at Shea's Criterion theatre, Buffalo.

Arcadia Theatre—
Comedy—"After the Dough," Masterpiece.
Current Events — Pathe News, Pathe.
Scenic—Burton Holmes, Paramount.
Feature—"Moonlight and Honeysuckle," Mary Miles Minter.
Next week—"The Wild Goose," Paramount.

Victoria Theatre—
Amplico and Organ Duet—"Raymond" (Thomas.)
Comedy—"Peaceful Alley," Masterpiece.
Current Events — Pathe News, Pathe.
Feature—"Worlds Apart," Selznick.
Next week—"Wet Gold," Goldwyn.

Palace Theatre—
Current Events — Pathe News, Pathe.
Topics of the Day—Literary Digest—Pathe.
Comedy—"The Sailor," Fox.
Feature—"The Journey's End," Ballin, Production.
Next week—"Crazy to Marry," Paramount.

Regent Theatre—
Comedy—"The Flirt," Pathe.
Feature—"The Last Card," May Allison.
Next week—"One A Minute," Paramount.

Capitol Theatre—
Current Events—Kinogram, Electro.
Comedy—"The Golfer," Fox.
Feature—"The Moth," Norma Talmadge.
Next week—"Little Italy," Realart.

BALTIMORE

Rivoli—
Overture—Classic.
Current Events—Rivoli News of the World.
Special—Prelude, arranged by Felice Iula.
Feature—Constance Talmadge in "Lessons of Love."
Comedy—"The Toonerville Trolley."
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.

Century—
Overture—Classic.
Current Events—Kinograms and Pathe as Century News.
Special—Prizma.
Vocal—Cesare Nesi, singer.
Feature—Arline Pretty in "Life."

Parkway—
Overture—Classic.
Current Events—Parkway News and Special Review.
Feature—Ethel Clayton in "Wealth."

Wizard—
Overture—Classic.
Current Events—Topics of the Day and Pathe News.
Feature—Constance Binney in "Such a Little Queen."
Comedy—Buster Keaton in "The Haunted House."

The Superba theatre, Los Angeles, is sponsor for this display for "The Fighting Lover."

NEW ORLEANS

Strand Theatre—
Feature—The Furnace—All Star.
Fox Sunshine Comedy—The Sailor—Clyde Cook.
Pathe News.
Prizma—Dawning.
Next Week—Gypsy Blood—Pola Negri.

Liberty Theatre—
Feature—The Woman God Changed—Cosmopolitan—All Star.
Educational Comedy—Short and Snappy.
Pathe Review.
Next Week—Mama's Affair—Constance Talmadge.

Trianon Theatre—
Feature—The Great Adventure—Lionel Barrymore.
Rolin Comedy — Teaching the Teacher.
Next Week—The Voice in the Dark—All Star.

Globe Theatre—
Feature—Out of the Chorus—Alice Brady.
Pathe News.
Next Week—The Little Clown—Mary Miles Minter.

Pearce's Tudor Theatre—
Feature—Women Who Wait—All Star.
Comedy—Blue Sunday—Lyons and Moran.
Next Week—not announced.

PITTSBURG

Olympic—
Current Events—Kinograms.
Novelty—Aesop's Fables.
Specialty—Pictorial Review.
Feature—The Great Moment.
Comedy—The Flirt.
Next Week—The Song of Songs.

Grand—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—In the Heart of a Fool.
Comedy—Call a Cop.
Next Week—Mamma's Affair.

Alhambra—
Current Events—Pathe News.
Feature—The Last Romance.
Comedy—Neighbors.
Next Week—Behind Masks.

Liberty—
Current Events — International News.
Novelty—Topics of the Day.
Feature—In the Heart of a Fool.
Comedy—Call a Cop.
Next Week — The Ten Dollar Raise.

Regent—
Current Events—Kinograms.
Feature—One a Minute.
Comedy—The Schepers Scheme.
Next Week—Mamma's Affair.

Savoy—
Current Events—Fox News.
Feature—Rainbow Trail.
Comedy—The Sailor.
Next Week — Straight from the Shoulder, and "The High Sign."

Blackstone—
Double Bill—"One a Minute," and "Home Talent."

Minerva—
Double Bill—"The Thinker," and "Marayna."

Cameraphone—
Double Bill—"Gilded Lies" and "The Fighter."

Lyric—
Current Events—Pathe News.
Feature—The Amateur Devil.
Comedy—The Hayseed.

Kenyon Theatre—
First Three Days—Closed Doors.
Second Three Days—Salvage.

Three column by thirteen inch display for "Life's Darn Funny" by the Strand theatre Minneapolis.

ALHAMBRA
FIRST HALF THIS WEEK
Dorothy Dalton
in
"BEHIND MASKS"
From E. Phillips Oppenheim's Popular Novel, "Jeanne of the Marshes."
A dashing romance of society's fringe and fashion's half-world that lives by its beauty and wits.
The tale of a convent girl who entered the game of life and found it "fixed" against her. But she played for love and fortune against a thousand odds—and won!
Filled with the flare of "high life" and luxury. Shimmering with lovely gowns. Alluring with many a charming scene of pleasure hall, villa and seashore.
Prizma Color Subject
Fox News Weekly
Topics of the Day
Isis
ENTIRE WEEK
"The King of Swat"
"BABE" RUTH
in
"HEADIN' HOME"
A simple tale of plain folks in a country village. A romance of youth and happiness.
Action—Thrills—Suspense—Pathos and Babe! Can he act? Well, come and see!
Comedy—"Naughty Mary Brown"
Paramount Magazine.

These to in "Behind Masks" and "Headin' Hame" are by the Alhambra and Isis theatre Indianapolis staff.

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms.
Novelty—Literary Digest Topics.
Comedy—"The Kick in High Life"—Lehrman.
Special Music — Orchestration of "Daisy Days" with novelty slides.
Feature—"Stranger Than Fiction."
Next Week—"Nobody."

Loew's State Theatre—
Overture—"Beautiful Galethea."
Current Events—Pathe News.
Novelty—Paramount Magazine.
Comedy—"Wild"—Tweedy.
Feature—"Seven Years Bad Luck."
Next Week—"Uncharted Seas."

Colonial Theatre—
Current Events—Selznick News.
Comedy—"Painters Frolic"—Mutt and Jeff.
Feature—"A Message from Mars."
Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"The Fighters."

Ohio Theatre—
Current Events—International News.
Comedy — "Higher Education" George Ade Fable.
Novelty—Literary Digest Topics.
Feature—"The Conquest of Canaan.
Next Week—"I Do," and "Girls Don't Gamble."

CINCINNATI

Walnut—
Current Events—Pathe 63.
Topics of the Day—Literary Digest.
Feature—"Wedding Bells."
Next Week—"The Journey's End."

Gifts—
Current Events—Fox 47.
Christie Comedy.
Feature—"Heart of Maryland."
Next Week—"The White Moll."

Grand—
Current Events—Kinograms.
Novelty—Aesop's Fables—Pathe.
Feature—"Deception."
Next Week — "Burn-'Em-Up Barnes."

Capitol—
Overture—"Orpheus in Hades"—Capitol Symphony, Buel Risinger, conducting.
Novelty—Screen Snapshots—Pathe
Comedy—"In Again"—Century.
Feature—"Cabinet of Dr. Caligari."
Next Week—"The Bronze Bell."

WASHINGTON

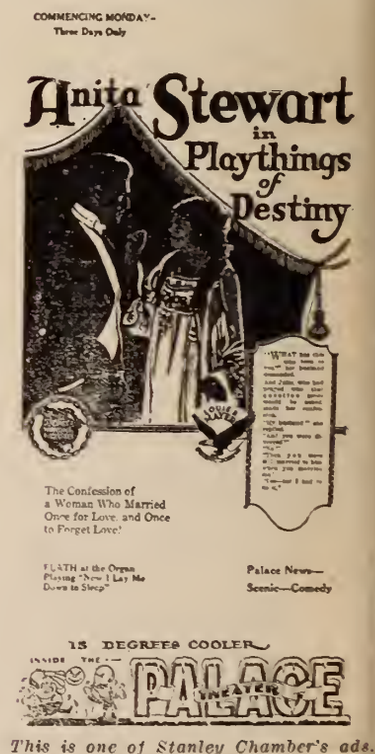
Crandall's Metropolitan—
Overture—"Pique Dame."
Current News—Pathe News—Topics of the Day.
Comedy—"Hard Knocks and Love Taps" (Associated Producers)
Feature—"The Midnight Bell" (First National).
Next Week — "Gypsy Blood" (First National).

Loew's Columbia—
Overture—"Oberon."
Current Events—International.
Comedy—"A Sailor on the Sea."
Feature—"The Bronze Bell."
Next Week—"Proxies."

Loew's Palace—
Overture—"The Only Girl."
Current Events—Pathe News—Topics of the Day.
Cartoon—"Bobby Bumps" (Paramount).
Educational—"The Little Match Girl (Prizma).
Feature—"I Am Guilty" (Associated Producers).
Next Week—"Conquest of Canaan" (Paramount).

LOS ANGELES

Grauman's Theatre—
Overture—Maytime.
Current Events—Pathe News.
Organ—Medley of popular airs with the words thrown on the screen to induce the audiences to sing.
Comedy—The Goat—Keaton.
Special—Musical number entitled, "Artists of the Past and Present." From a dark stage with velvet drop and lighting effects phonographic music is given. Caruso's "Solio Mio," Lauder's "In the Gloaming," and Galli Curci's, "Thy Brilliant Bird," is rendered. Then the velvet drop is raised and



This is one of Stanley Chamber's ads. billing "Playthings of Destiny," playing recently at the Palace of Wichita, Kansas.

GRAUMAN'S RIALTO
THE WORLD'S MOST BEAUTIFUL LITTLE THEATER BROADWAY NEAR EIGHTH
WILLIAM S. HART:—
We thought you had retired from the screen. The voice of Los Angeles and the whole world called you—and now you have come back. In "The Whistle" you have made the strongest red blooded drama that motion pictures have ever known——
NOW PLAYING
Wm. S. HART IN "THE WHISTLE"
The thrilling drawbridge accident!
The Rescue!
The supreme sacrifice on the belt wheel!
One thousand other thrills!
SEE
OLIVE ANN ALCORN
LILLIAN RUGGIERO, the "Baby Tetrazzini," the Most Remarkable Child Opera Singer in the World
HE HAS COME BACK
WALLACE AT THE WURLITZER
GRAUMAN'S RIALTO ORCHESTRA

Sid Grauman's display on "The Whistle" when this picture played Grauman's Rialto theatre, Los Angeles

three singers impersonate the artists of the records. The performers impersonating Lauder and Galli Curci pay homage to Caruso.

Feature—The Conquest of Canaan—Thomas Meighan.

California Theatre—

Overture—Pagliacci.
Current Events—Fox News and Kinograms.
Organ—Catalina.
Vocal—Soprano duet, "In the Garden of My Heart."
Cartoon—A Continuous Line of Thought—Goldwyn.
Ballet — Dance duo number, "Apache Parisiens." A velvet drop with shaft lighting is used.
Feature—The Sting of the Lash—Goldwyn.
Comedy—Call a Cop—Pathe.

Symphony Theatre—

Current Events—Selznick News.
Cartoon—Go to Work—Kineto.
Educational—Life in Tennessee—Kineto.
Overture—American Patrol.
Special—Miracles of the Jungle—Federated.

Clune's Broadway Theatre—

Current Events—From Selznick and Kinograms.

10° COOLER THAN ANY THEATRE in the UNITED STATES
State
COMMENCING SUNDAY
"CONNIE" TALMADGE in "Wedding Bells"
A FIRST NATIONAL ATTRACTION
LEAVE YOUR FANS AT HOME
IT'S ALWAYS COOL AT THE STATE
COME AND ENJOY IN SOLID COMFORT
"Connie's" Greatest Picture
It's a rootin-tootin and the best thing she has ever done.
A SUMMER COMBINATION THAT CAN'T BE BEAT
USUAL EXCELLENT DE LUXE PROGRAMME
PALLMA and his BAND SUPREME
Now Playing, WALLACE REID in "TOO MUCH SPEED"

Twelve inch by three column display on "Wedding Bells" by the State Theatre, Minneapolis

Grauman's Rialto—

Current Events—Pathe News.
Comedy—The Cat and the Canary.
Aesop's Fables—Pathe.
Ballet—Ann Alcorn in a special number.
Organ—Mimi.
Feature—The Great Moment—Paramount.

SEATTLE

Clemmer Theatre—

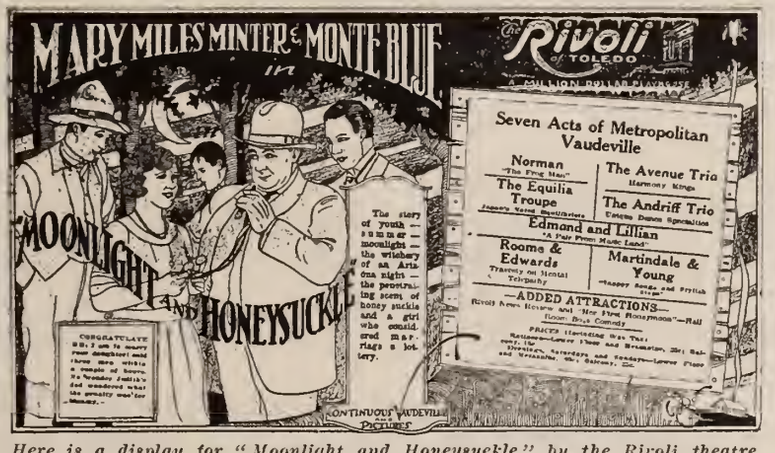
Overture—"Ave Maria" and "Tea Leaves."
Current Events — International News.
Special—Motion picture of "The Wayfarer" Seattle's "Passion Pageant."
Comedy—A Monkey Movie Star—Universal.
Feature—The Last Card—Metro.
Next Week—Short Skirts.

Liberty Theatre—

Current Events—Selznick.
Educational—Slaying a Hippopotamus.
Cartoon—Ants and the Grasshopper—Aesop's Fables—Pathe.
Feature—The Conquest of Canaan—Paramount.
Next Week—Made in Heaven.

Coliseum Theatre—

Overture—Selections from "Maytime."


MARY MILES MINTER & MONTE BLUE in "MOONLIGHT AND HONEYSUCKLE"
The Rivoli of TOLEDO
A MILLION DOLLAR THEATRE
Seven Acts of Metropolitan Vaudeville
Norman "The Frog Man"
The Avenue Trio Harmony Kings
The Equilia Troupe Jewelry Wand Manipulators
The Andriff Trio Classic Dance Specialists
Edmond and Lillian A Pair From Music Land
Roome & Edwards Travesty on Mental Telepathy
Martindale & Young "Happy Songs and Stylish Steps"
—ADDED ATTRACTIONS—
Rivoli News Review and "Her First Honeymoon"—Reel Comic Pathe Comedy
PRICES (Including War Tax)
CONTINUOUS VAUDEVILLE AND PICTURES

Here is a display for "Moonlight and Honeysuckle" by the Rivoli theatre, Toledo, O.

Comedy—Spiking the Spook—Christie.
Feature—The Scarab Ring—Vitagraph.

Tally's Theatre—

Second week of "Lavender and Old Lace."

Auditorium—

Fourteenth week of "Way Down East."

Mission Theatre—

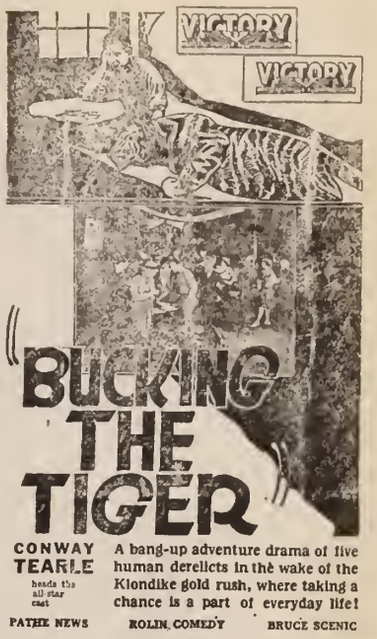
Fourth week of "The Four Horsemen of the Apocalypse."
Coming—The Conquering Power."

Superba Theatre—

Current Events — International News.
Vocal—Tenor solo, "Kentucky Home."
Comedy—Society Dogs—Century.
Vocal—Baritone solo, "Invictus."
Feature—The Man Trackers—Universal.

Given with an interlude in which the screen is raised just before the arrest scene of the picture and the actual scene is enacted by the principals appearing in the feature. The original exterior cabin scene from the picture is used with camera and lights on the set and Eddie Hull, maker of the picture, directing.

Current Events—Pathe News and Kinograms.
Scenic—The Bonnie Briar Country.
Cartoon—Bud and Susie.


VICTORY
VICTORY
"BUCKING THE TIGER"
CONWAY TEARLE heads the all star cast
A bang-up adventure drama of five human derelicts in the wake of the Klondike gold rush, where taking a chance is a part of everyday life!
PATHE NEWS
ROLIN COMEDY
BRUCE SCENIC

"Bucking the Tiger" ad, eleven inches by three inches, the work of the Victory theatre, Tacoma

Special—Three year old Margie Reed in a singing and dancing novelty with piano accompaniment by the child's mother.
Feature — Salvation Nell — Pauline Stark.
Next Week—The Great Moment.

Winter Garden Theatre—

Current Events — International News.
Educational—Ford Weekly.
Novelty — Topics of the Day — Pathe.
Comedy—In and Out.
Feature — The Red Demon — Tom Mix.

Blue Mouse Theatre—

Current Events—Fox News.
Educational—Pathe Review.
Comedy—Crows and Scarecrows.
Musical — Violin solos, "Meditation" from "Thais" and "Scotch Lullaby" played by Emil Birnbaum.
Feature — I Am Guilty — Louise Glaum.
Next Week—The Birth of A Nation.

GRAUMANS MILLION DOLLAR THEATER
THE PLAYHOUSE OF ORIGINALITY
BROADWAY AT THIRD
Dear Friends—YOU'RE INVITED. It's my wedding day! I'm going to elope with Lila Lee. And Bull Montana will be most conspicuous during the wedding. Roscoe (Fatty)
BEGIN TODAY, 9:15
ROSCOE FATTY ARBUCKLE IN "CRAZY TO MARRY"
A Paramount Picture
Presented by Jesse L. Lasky
If you think getting married is no laughing matter, come on and you'll change your mind.
9 Other Attractions
Mr. BULL MONTANA in person every night.
Sid Grauman presents "20 Minutes in a Rendezvous in Old London." 15 famous artists participating.
The Most Spectacular Program of the Whole Year!
Overture—Grauman's Symphony Orchestra—Mischa Guterson conducting
Pathe Weekly—Exclusive
Henry B. Murtagh at the Wurlitzer, rendering "Orpheus." Overture—(Offenbach).
Topics of the Day
"Twenty Minutes of a Rendezvous in Old London." Staged by Sid Grauman. 15 famous artists participating.
Grauman's World Visions—Glimpses of Unusual Places.
Comedy Cartoon, Selected.
Mr. Bull Montana in person every night.
Hans Hanke, genius of the piano. Range Gregg, dramatic soprano.
Jesse L. Lasky Presents Roscoe (Fatty) Arbuckle "CRAZY TO MARRY."
GRAUMAN'S SYMPHONY ORCHESTRA - MISCHA GUTERSON, CONDUCTOR
HENRY MURTAGH AT THE MIGHTY VOICED WURLITZER

Quarter page for "Crazy to Marry," used by Grauman's theatre, Los Angeles.

Exhibitors' Service Bureau—Pages 942-953

Two views of the lobby display which Frank Lacey, manager of the Majestic theatre, Portland, Ore., devised to exploit his recent showing of "Dream Street"

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

Stage setting for the prologue number which Managing Director Joseph. L. Plunkett of the New York Mark Strand theatre used in presenting a musical prologue for "Mother O' Mine"

New York Mark Strand Quartet Presented in Prologue

A simple but highly effective prologue for "Mother O' Mine" was staged by Managing Director Joseph L. Plunkett, of the New York Mark Strand during the recent engagement of this picture. The drawing of the curtains disclosed a set of a rural stone was in the foreground and a field and country house in the background. A quartet was stationed in front of a wall and had started on the verse of "Close Harmony" as the curtains parted.

During the singing of the chorus of this number the gradual dimming of lights began. The second selection by the quartet was "Mother O' Mine," the composition dedicated to the Ince production and by the time the chorus was completed the stage was dusk. A repetition of the chorus carried the quartet off stage and they took up a position so that their voices registered as if coming from the house.

Lights appeared in the windows of the house as the stage faded into darkness and with the quartet still singing the chorus of "Mother O' Mine" the picture was started. The singing continued undiminished volume throughout the showing of the titles and then when the first scene appeared on the screen, the voices went into a quick dimmuendo ending in silence with the long shot of the farm house which follows the close-up of the mother which opens the picture.

"General Custer" Advertises "Bob Hampton"

C. A. Barbian manager of the Waldorf theatre, Akron, O. employed a simple but effective method of exploiting "Bob Hampton of Placer."

Mr. Barbian costumed a man to portray the character of General Custer and sent him through the city on horseback.

Atmospheric effect was achieved in the lobby with a large tent in the center and pup tents on both sides of the entrance.

Smith Captures Front Page Space in Holyoke Paper

Harry Smith, manager of the Victory theatre at Holyoke, Mass., captured the front page of "The Holyoke Telegram" recently with a stunt used in connection with the "The Man Who."

The front page story from the Holyoke newspaper tells how Mr. Smith worked the stunt:

"Holyokers stood in amazement to-day when they saw the figure of a man dressed in a full dress suit with a derby hat and bare feet parading the streets and carrying a suit case. Each and every one asked each other, 'who is that crazy man,' and, indeed, the crazy man had them guessing until finally the folks stopped to look at the sign on the suit case.

Amis Turns Theatre Into Circus Tent

Manager J. B. Amis, of the Majestic theatre, Memphis, turned his theatre into an impromtu circus tent during the engagement of "The Little Clown."

The front of the theatre was hung with triangular banners, giving the name of the star. Circus posters were liberally displayed as were cut-outs from the one and three sheets advertising the picture.

A marquee had been erected, leading from the side-walk, to the box-office which was disguised as a "barker's box," and the ushers and doorman wore circus costumes.

It was most effective, and a welcome diversion for all the fans of Memphis, who demonstrated the amusement and enjoyment by a large attendance.

Lobby display for "The Man of the Forest," designed by Frank Lacey, manager of the Majestic theatre, Portland, Ore.

This shows the curb in front of the Lyceum theatre, Bayonne, N. J., with "The Wild Goose" posters pasted to the pavement as told in the accompanying story

Schmidt Builds Elaborate Lobby Display

Manager George Schmidt, of the Strand theatre, Atlanta is demonstrating that with a bigger theatre he can do greater things in exploiting his attractions. Mr. Schmidt has succeeded to the management of the Strand after a long experience at the Alamo No. 2.

For a return engagement of "Through the Back Door," he constructed, in the lobby, a red-brick "Queen Anne" bungalow—with green shutters, white trim, and everything. The back of the house faced the street, and through the back door could be seen a smart, up-to-date kitchen—snowy walls, gleaming pots and pans, a cupboard holding blue and white dishes, a kitchen cabinet stocked with groceries, and even a shiny black stove.

Perched on the window sill, partly shadowed by white scrim curtains, were cut-outs of the two little children whom Mary adopts in the picture. These youngsters were holding an attitude of "watchful waiting."

On the doorstep perched a cut-out of a small black dog, one ear cocked up interestedly, watching, also.

And just inside the door was a cut-out of Mary, with the two scrubbing brushes strapped to her small feet, busily scrubbing the floor. The cut-out was very life-like, arms extended, as if the picture had been caught "in motion."

The effect of "suspended motion" was heightened by some artfully arranged lights, and the display drew well all week.

Children Write Essays for Prizes

Essays are a feature of special morning matinees for children now being staged each Saturday by Managing Director Willard C. Patterson, of the new Metropolitan theatre, Atlanta. The subject of the essay is "What I Like Best About the Metropolitan's Saturday Morning Program." In selecting the best essay, for which two tickets were given for the fifteen best, proper attention was paid to the age of the children, and this taken into consideration when the selection was made.

Uses the Curb for Bill Board Stands

Fred V. Greene, Jr., the Paramount exploiteer from the New York exchange, unloosened a brand new one in Bayonne, N. J., when "The Wild Goose" played at the Lyceum theatre.

He took a six-sheet and two ones and pasted them to the street pavement and curb in front of the theatre. The Bayonne buses unload in front of the theatre, and passengers stepped on the posters wondering what in the world it was all about. Cabs, wooden-rimmed wagons, automobiles, all passed over the paper without hurting it in the least. Greene says it is invulnerable to everything except rain. It attracted a lot of attention because of the unusual position.

Broadway Theatre Builds Lobby Front for "Wet Gold"

Manager MacDonald of the Broadway theatre, New York, used an effective but inexpensive lobby display for the recent showing of "Wet Gold." Mr. MacDonald mounted a 24-sheet poster on a large frame and stretched the display across the front of the theatre over the entrance.

The diving apparatus was so arranged that a man appeared to be standing in the theatre entrance wearing the suit. It attracted much attention, a line of persons standing by reading the descriptive label on it all day long. The sharks and the poster also came in for much attention. Two large frames of stills and specially prepared cards added to the attractiveness of the display.

Flanking the poster on each side was a dried and stuffed shark, suspended by its tail, with head hanging within reach of a person standing on tiptoe, directly in the entrace the manager placed a modern diving suit.

"Wet Gold" lobby decorations by Manager MacDonald of the New York Broadway theatre

The Clemmer theatre, Seattle, lobby display for "The Man Tamer"

Elephants Advertise "Mother O' Mine" at Minneapolis

The Blue Mouse theatre of Minneapolis played "Mother O' Mine" the same week that Sells Brothers-Otto Floto Circus was due to open its engagement in the city.

The circus did its usual billing and the theatre went in heavy for exploitation, but the odds seemed to be in favor of the circus until the Blue Mouse exploitation man hit on an idea of making the circus advertise the picture.

A talk with the circus people about supplying lightweight blankets for the elephants on which "Mother O' Mine" advertising had been printed, to protect the beasts from flys and dust found the show receptive, and the result was that the eight elephants which compose the circus herd thereafter appeared in the daily parade draped in a covering both sides of which carried advertisements for the motion picture attraction at the Blue Mouse theatre.

When the big beasts were in their quarters the banners advertising the showing of "Mother O' Mine" hung in the "big top," where the main performance was held.

It is estimated that over 200,000 people were reached with this advertising.

Swain's "Gilded Lily" Display

Manager Swain, of the Saenger theatre, Shreveport, La., used a lobby display for the "Gilded Lily," consisting of potted plants and green stuff with a good supply of artificial lilies placed around a cut-out of the star of the picture as shown in the accompanying picture.

A big stand with the heading, "Food for Film Fans," showing clippings, photos and personal items about the stars is also proving a popular feature among the regular fans.

Brecker Borrows Troop of Lions

A troupe of half a dozen lions was used by Mr. Brecker, the enterprising owner of the Odeon, Roosevelt and Apollo theatres, New York, to exploit his showing of "Miracles of the Jungle."

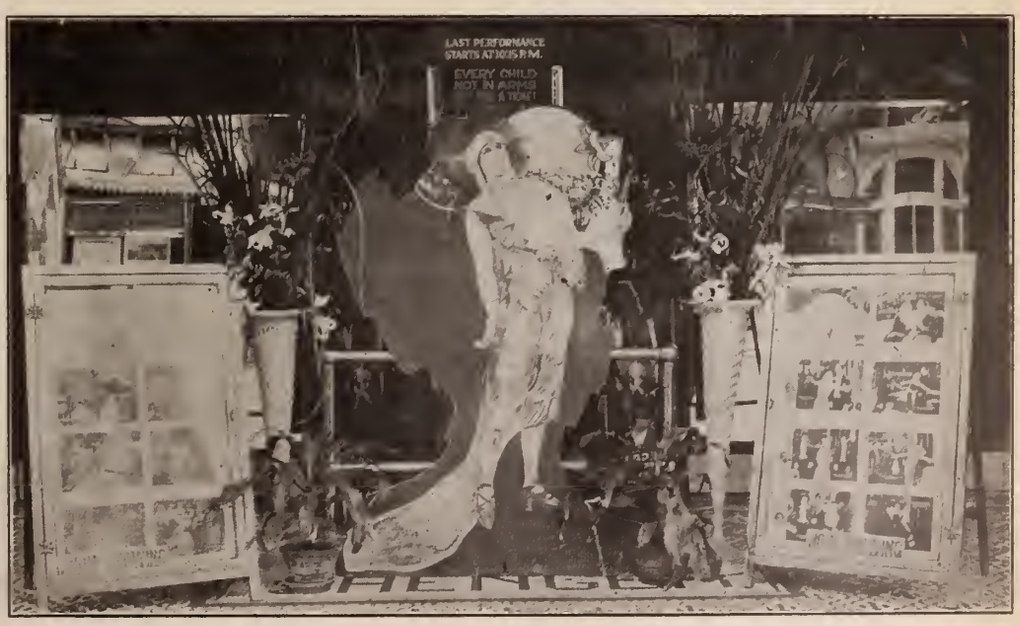
The lions were performing at Happyland Park, a summer amusement resort, in the neighborhood of which all three of the theatres are situated. With the cooperation of the management, Brecker papered the amusement park with colored animal one-sheets, passed out thousands of heralds and throw-aways, and in other ways stimulated interest. As the lions are going to be at the park all summer, Brecker is planning to keep open his houses during that period, instead of closing for the warm spell, as is usually done. Warner's Exchange gets credit for the stunt.

Classified Ad Section Used with Success

Oscar Ginns and Elias Wetsetin of the Queen theatre, Wilmington, Del., and W. R. Ferguson worked together to put over "Earthbound" at its recent showing at the Queen.

As a lobby display the big globe which had its initial use at Washington and described a number of times in these columns was used.

They tied up the *Wilmington Evening Journal* in a free ticket stunt with a new angle and a decided kick to it. For three days the *Journal* ran a front page, boxed, boldface type story, headed "Look in Our Classified Ads on Page So-and-So. Free Tickets for Keen Observers." Then the story went on to tell that the tickets were for "Earthbound" showing at the Queen theatre and that the persons mentioned in boldface type in special inserts among the classified ads would receive a pair of free



This lobby display for "The Gilded Lily" is by the Saenger theatre, Shreveport, La.

This cut shows the stage setting and characters appearing in the prologue for "When Lights Are Low" as staged recently at the Capitol theatre, New York

Hyman's "Sign on the Door" Prologue

Brooklyn's slogan—"A City of Homes," received accentuation at the Brooklyn Mark Strand when as a postlude to "The Sign on the Door," Managing Director Edward L. Hyman conceived a scenic and musical combination with tableau effect.

An ancient homestead was the drop with picket fence cut-out and plenty of shrubbery and tree foliage. In an open door sat a little old woman knitting and awaiting the homecoming of her boy at dusk. A tenor sang Del Riego's "Homing," seated on the edge of the old woman's rocker. As he entered he embraced the woman, evidently his mother.

Seattle Newspaper Helps "Over the Hill"

As a special publicity stunt to advertise "Over The Hill" now playing at the Metropolitan theatre in Seattle, the Seattle Post-Intelligencer, a morning paper, gave away five hundred tickets to the show to mothers over fifty years of age. At first the paper had contracted to give only two hundred tickets, but when so many mothers presented themselves at the newspaper office, the persons in charge were reluctant to turn any away, so increased the number of free tickets to the half-thousand mark. The oldest mother in the crowd, eighty-seven years of age, was also given an enormous bouquet by the newspaper.

"Wet Gold" Prelude Highly Artistic and Entertaining

"Wet Gold" when playing at the New Allen theatre, Cleveland, of which S. Barrett McCormick is managing director was aided by a colorful atmospheric prologue originated by Mr. McCormick.

The prelude was presented under the title of "The Court of Pearls and Coral." It was a fantastic dramatic little fairy tale about a diver who visits the deep in search of lost treasure, but becomes enamored of the beautiful maidens, who, in wonderful dream costumes represent the precious stones, and remains one of them."

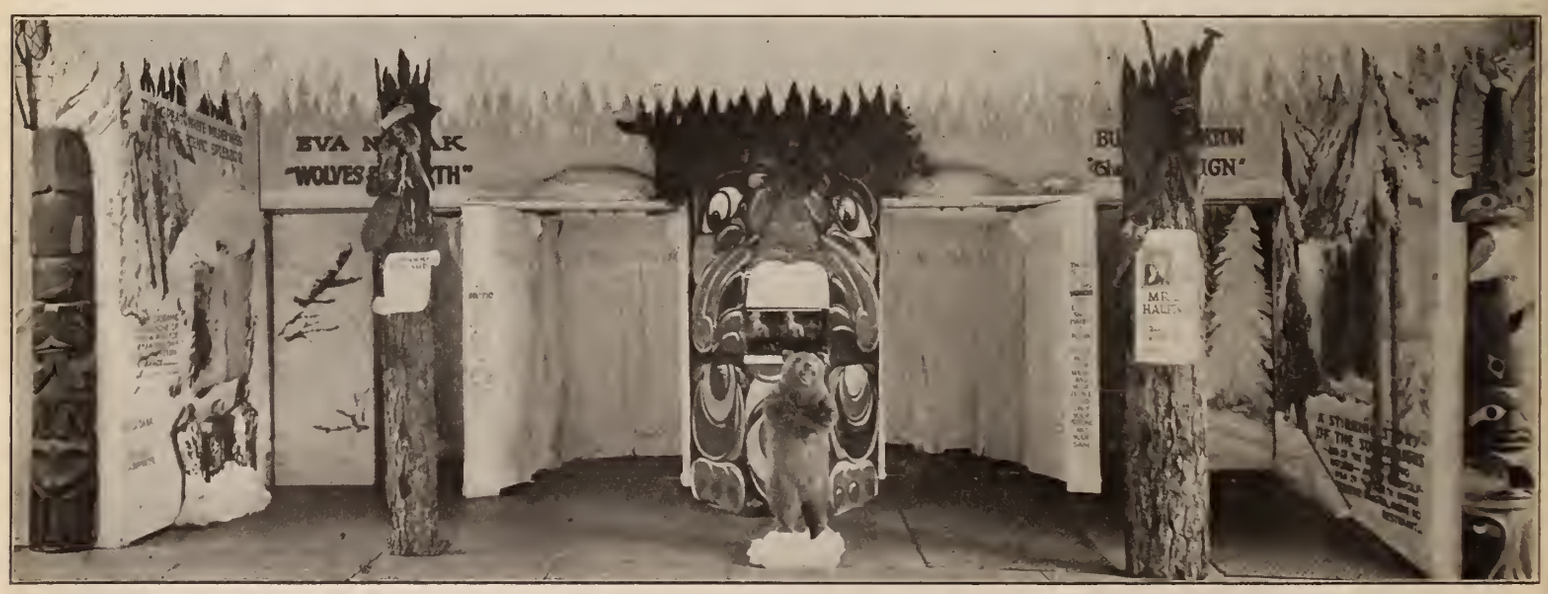
"The scene was the bottom of the sea, at midnight. The ballet girls, namely, 'ruby,' 'emerald,' 'coral,' 'amethyst,' etc., and called the spirits of buried treasure, are sleeping. A sunken ship is in the background. A huge starfish is in the foreground. The starfish opens and three men appear and did a fantastic dance. From a distance the 'Pirate King' sang the pirate song from "The Pirates of Penzance.' The girls awakened and welcomed the diver who came in search of the treasure chest. He found it; opened it. And from it sprang the 'Queen of the Undersea.' This queen, being immortal, transformed the diver into a sea man, and he remained one of them. The action ends with a wild bacchanale, and a riotous dance."

A cut appearing on this page illustrates the text description.

Inexpensive Lobby Stunt Goes Big

During the showing of "A Kiss in Time," L. E. Franseen, manager of the Tivoli theatre, Beaumont, Texas, placed a big clock in the theatre lobby. On the ends of the hands pictures of the principal players in the feature were arranged so as to meet and "kiss" on the hour.

The unusual stunt was inexpensive and attracted considerable attention.



This handsome lobby display for "Wolves of the North" was used by the Clemmer theatre, Seattle, Wash.

Ballyhoo for "A Small Town Idol" used by the Blue Mouse theatre, Minneapolis. The lobby display is a permanent hot weather creation that is attracting a lot of attention from Minneapolis fans

Special Show for Visiting Travelers at Pittsburgh

The Blackstone theatre, Pittsburgh, had booked "The Traveling Salesman" for the week of July 11, but wanted to hook up with the United Commercial Travelers meeting scheduled for July 9. The theatre planned at first to run the showing of the picture up a week, so as to come in on the meeting, but they hit on a better plan.

With the aid of William N. Robson, the Paramount exploiteer, they managed a pre-showing the evening of July 9, and sent post cards inviting the delegates, wives and friends to attend as guests of the theatre. The newspapers immediately took notice of this hospitality and the fact that the picture was one that should interest every traveler. It's a safe bet that the travelers who went back to their homes without having a chance to take advantage of the theatre's generosity, were on the lookout for the picture at their local theatres.

Here is some "The Kid" advertising which Emory Rylander of the Rylander theatre, used for his showing of this picture. The youngster is Manager Rylander's son

"Pardon My French" Given Prologue Number at Los Angeles

"Pardon My French," was given a prologue presentation at its recent premiere showing at the California theatre, Los Angeles.

A plush drop was used as a background and the stage set with palms and furniture. Into this set Miriam Wills and Pat Lewis weer introduced in "A Refreshing Bit of Nonsense," with Mr. Lewis at the piano and Miss Wills in two song numbers that included "Tea Leaves" and "My Little Blue Dress."

As an introduction to the act and between the songs, the players introduced bits of dialogue that had reference to the trials of the players in the screen story, coupling stage and screen presentations. That the various audiences were appreciative of this sort of prelude to "Pardon My French" was evidenced by the hearty applause and number of recalls after every presentation of the act.

Rollins Builds "Seeds of Vengeance" Display

With "Seeds of Vengeance" as the attraction, Manager Clarence Rollins, of the Capitol theatre, Clearwater, Fla., arranged a display that attracted a great deal of attention, got a half column write-up in the local paper, and pulled a record crowd.

The lobby was arranged to represent a mountain camp. There was the moss-covered floor, a pot of grits was "cooking" on a fire that glowed from the lighting effect beneath, with guns, boxes, axes and mountaineers to complete the picture.

Manager Rollins says these special lobbies have never failed to bring out the crowd. They do not cost a great deal to produce, except the labor and effort in digging up the props, and he intends to continue them on all specials that will stand such special exploitation.

Blue Mouse Theatre Has Hot Weather Lobby Display

The Blue Mouse theatre, Minneapolis, is displaying an unusually attractive hot weather lobby display these days.

The Rivoli Theatre Co., operating the Blue Mouse of which Oliver A. Rowe and William A. Sobelman are managers, have erected what from the street looks to be an enticing mass of snow and ice.

The box office and walls of the lobby are hung with cleverly painted icicles, with icebergs forming a background. The front of the Blue Mouse is pure white and with the display of ice presents an alluring invitation hard to resist. Tinkling Japanese novelty chimes hung in the lobby also seem to lend an aspect of coolness to the theatre.

At frequent intervals during the day the front and canopy of the Blue Mouse is sprayed with water to cool the theatre. While perhaps this does not really cool the house the psychological effect on the public is great.

The interior of the theatre is remarkably cool. Huge fans are constantly working and the ventilating system is excellent. While attendance at all the Minneapolis theatres are suffering from the heat wave, the enterprise of Sobelman and Rowe seems to be justly rewarded for their theatre seems to be attracting the greater part of the theatregoers.

Showing a portion of the lobby of the Capitol theatre, Clearwater, Fla., decorated for the engagement of "Seeds of Vengeance"

Here are G. E. Brown's freckle-faced prize winners, a stunt used to aid the run of "Dinty," as explained in the accompanying story

Brown Uses Freckles Idea on "Dinty"

Eight hundred thousand freckles!

Ordinarily freckles are not considered as negotiable, but freckled-face kids in Memphis recently had a good chance to cash in on their sun spots.

Giving Wes Barry, the freckled face star of "Dinty," an allowance of 1,000 freckles, G. E. Brown, director of advertising and publicity of The Memphis Enterprises, Inc., attempted to have Wes outclassed. He started a public and city-wide search for a freckled-face kid who could claim more than 1,000 freckles and offered to pay for the freckles at the rate of a penny each.

Brown tied up with the Memphis *Press*, an afternoon paper in Memphis, for five days front-page free publicity in the search for the freckled-face champion of Memphis. The start was the publication of a two-column cut of Wesley Barry with the artist's idea of how 1,000 freckles would look on a 13-year-old kid. This brought forth many challengers and at a special performance of "Dinty" at the Strand theatre, Brown estimated that the 800 kids present carried at least 800,000 freckles.

The champion of them all, strange to say, was a 13-year-old girl, who was awarded the cash prize of $10 and a bonus of $1 in recognition of the fact that she has red hair. The second, third and fourth prize winners also had red hair. In fact, there were exactly 89 red-haired kids at the party.

Brown also used the party as a distributing medium, giving out several thousand "Dinty" cards, which the kids put in their hats and wore home.

Flashlight Stunt Fills House for Eddie Polo Serial

The exhibitor who can pack his house on the hottest day of the year has a right to stick a feather in his cap. Here is how A. L. Cristy, manager of the Elmo theatre, Chicago, pulled them in one scorching Saturday afternoon for the opening episode of "Do or Die," the Universal serial.

During the week preceding June 25, the date of the first showing, Christy announced that a flashlight would be taken of his audience on the serial opening date, and that on each succeeding Saturday, one of the faces in the audience photograph would be made into a slide and projected on the screen. The person whose face appeared each week on the screen would be asked to come forward and receive a week's pass to the theatre.

This pulled them in. When the cameraman set up his camera and snapped the house, there was scarcely a vacant seat in the entire auditorium. Since then Christy has been picking faces at random for the weekly "Whose face is this?" stunt. The beauty of the stunt is, they are all coming back each week to watch for their faces on the screen.

Orphan's Week for "Peck's Bad Boy" Run

The showing of "Peck's Bad Boy" at the Mark Strand theatre, Albany, N. Y., for an entire week, was the signal for philanthropical minded persons to entertain the many orphan kiddies of the city, and they went to it with vim.

The Knickerbocker Press, the only morning paper in Albany, gave a whale of a theatre party on Monday afternoon, the first showing of the film, to the orphans of St. Vincent's and the Albany Orphan asylums, devoting big space to it before and after.

Tacoma Theatre Builds Novel Float

Charles F. McManus, Director of Publicity for the Colonial theatre, Tacoma, Wash., in conjunction with A. Mike Vogel, Paramount exploiteer, arranged a novel display and float for "The City of Silent Men."

A silhouette of a large city with a cut-out of the star was the feature of the display.

A one-ton truck borrowed from the company who also donated the services of a driver was used for the float.

THE GIRLS OF YESTERDAY AND THE CLOTHES
THEY WORE
THE GIRLS OF TODAY AND THE CLOTHES
THEY DON'T WEAR
WE HIGHLY, VERY HIGHLY, RECOMMEND
"SHORT SKIRTS"

Holman theatre, Montreal, lobby display used during the run of "Short Skirts"

Cloakey Puts Over Novel Show at Winnipeg

In connection with the showing of "The Message From Mars," besides an exploitation campaign which made the natives stop—look—and listen, O. D. Cloakey, manager of the Lyceum theatre, Winnipeg, Man., arranged a special program and adapted the now famous "old time movie stunt."

"The Great Train Robbery" and "A Trip to the Moon" was dug out of the vaults of a film exchange in Vancouver and shipped to the Lyceum. Special titles were made up calling attention of the patrons that the films were taken in 1901 and also as to the fashion suggestions for the ladies. The furniture painted on the scenery was noted also.

The regular accessories to the "movie show" such as old time announcer, who explained the picture, slides, tin pan piano murdered by a two fingered artist, the illustrated songster, who chewed gum in between verses etc., were gathered together.

This part of the program was followed by a title leader for "The Message from Mars" asking the audience to close their eyes and imagine they had been asleep for twenty years. The picture then went on the screen.

A part of Mr. Cloakey's exploitation of "The Message from Mars" is explained by the accompanying cut showing a ballyhoo float that was driven about the city.

A similar exploitation stunt for "Skirts" is also allustrated.

This lobby display for "Earthbound" was used by the Strand theatre, Easton, Pa.

Telephone Used to Exploit "Deception"

There will be no forced summer vacation for the Rose theatre, Glendive, Mont., after Rick Ricketson, the Paramount exploiteer from Salt Lake City, and Manager Thomas Vallancey woke the town up with "Deception."

Two girls were engaged to telephone to every number in the directory and tell the parties that the Rose theatre was playing "Deception," "The Educational Treat of the Age," and like boosts. Ricketson visited every club and society and pointed out the merits of the picture. Ricketson became the principal speaker at the noonday lunch club and the afternoon social gatherings and gathered personal publicity for himself as agent for "Deception." The picture went over so well that Mr. Vallancey is sold on the idea of exploitation.

He has already announced a buried treasure hunt when Marion Davies picture plays at his theatre. He will placard the town with signs telling where the buried treasure is hidden.

"Saphead" Lobby Features Stock Market Fixtures

For "The Saphead," when it played at the Rialto theatre, Augusta, Ga., recently, Manager Shields decided on a campaign which brought out, and laid particular stress on, the stock market scenes of the picture.

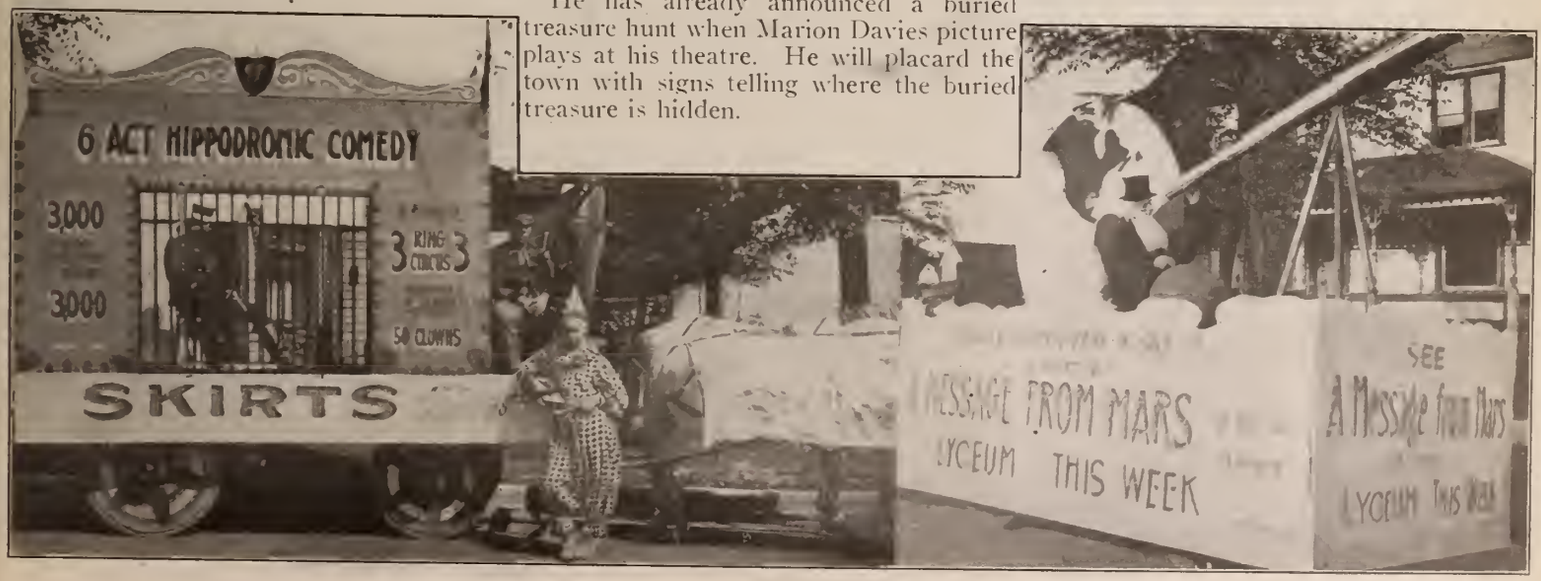
In the lobby, he placed a real, honest-to-jerry stock ticker, which he had borrowed from the Western Union. It clicked busily all day, but was arranged so that the roll of tape did not diminish.

On one side of the ticker, on a pedestal, he placed a dummy bull, such as is used by the Bull Durham Tobacco people, and which Manager Shields borrowed from this firm. The dummy was about a foot tall, and correspondingly broad.

On the other side of the ticker, reposed a teddy bear, of a size that corresponded with the bull on the other side. Thus effectively were represented the stock exchange with its clicking ticker, and the "bulls" and "bears" to whose ear that clicking is the music of triumph or defeat.

Pinned to the tape, every yard or so, were bits of tape on which catch-lines from the picture had been typewritten. And Manager Shields proved that he knew human nature, when he did this, for of all the people who stopped to look on, more than half of them, read through the tape, and had their interest thus quickened to a fever heat.

Business was excellent during the entire three-day run of the picture.



Two of the exploitation ballyhoo's used recently by O. D. Cloakey, manager of the Lyceum theatre, Winnipeg, Canada

Prologue number for "Behold My Wife" staged by the Majestic theatre, Louisville, Ky.

Unique Lobby Display Aids "Gypsy Blood" Showing

During the week's run of "Gypsy Blood" Russell Anton, manager of the Victoria, Philadelphia, by his clever and unique display, was able to materially crease the attendance at a nominal outlay.

The display, which took in practically the entire front of the theatre, represented a bull fight, with the infuriated bull making a lunge at the matador, who was shown flaunting the animal with a red rag. The painting was in natural colors and the brightness which it gave the front of the theatre could not fail to catch the eye of persons passing by and even those on the opposite side of the street.

The cut-out of the bull and the matador were of exact size of an animal and man and added much realism to the display. The cut-out was of heavy cardboard and the painting was done by the art department of The Stanley Company of America, which maintains a staff of artists for the purpose of adding originality to their posters and cards.

Stretched across the entire width of the lobby, overhead, was muslin painted in alternate strips of red and yellow. Specially painted three-sheet posters adorned the front and side frames and were painted in gay colors.

The newspaper advertising was less than the usual amount used by the theatre, so that the clever display represented no actual increase of expenditure. Manager Austin and his assistant, John Mitchell, were congratulated from many angles for their display.

Firnkoess' Prologue for "Behold My Wife"

An effective prologue for "Behold My Wife" was devised by Publicity Manager Firnkoess of the Majestic theatre, Louisville, Ky.

A realistic log shack was constructed and a fireplace with electric-heated logs, some weapons, Indian blankets, skins and antlers placed within the shack as shown in the cut added the correct touch. A local singer, dressed as a squaw, sang a few Indian songs. Considerable newspaper publicity was derived owing to this prologue.

New Orleans Trianon Has Clever Exploitation Idea

The Trianon theatre, New Orleans originated a clever exploitation scheme for "The Girl in the Taxi," playing at the Trianon recently.

The stunt consisted of nothing more nor less than the stationing for the full week duration of the exhibition of a real-honest-to-goodness taxi near the entrance.

Dan Rehms, house manager of the Trianon theatre, procured from the Toye Taxi Co., one of its well known big yellow, imposing taxis. The big automobile was placed right on the side of the banquette just a few feet from the ticket window, and near the main entrance. It showed up formidably and its impressive appearance caused many a wayfarer to halt in his march down Canal street and doubtless turned many feet into the playhouse.

Not the least among the attractions were the paste board cuts of the girl herself in the taxi. A picture of her and also of the man in the case peered out from the back of the automobile. The lobby was also especially decorated and billboarded for the occasion. So great, in fact, were the attractions that shoppers by the score could be counted stopping on their way down the great thoroughfare "sizing" things up even during the early morning hours long before the Trianon opened up its doors for business.

Oklahoma Theatre Pulls Nut Stunts for "The Nut"

Hundreds of cards reading, "A nut and a nickel will admit free of charge any child under twelve years of age to see 'The Nut' at the Yale theatre," were distributed about the town of Claremore, Okla., during the showing of the above mentioned picture. Anything looking like a nut got by.

Prologue stage setting for the number staged for "The Woman God Changed" as told in the accompanying story

Showing a scene from the prologue number staged for "Wet Gold" by the California theatre, Los Angeles, Cal.

Baker Capitalizes Local Star

"Courage" Campaign at St. Louis Based on Fact That Naomi Childers is Local Girl

Skouras Bros., operators of the New Grand Central theatre, St. Louis, conducted an unusually dignified and productive advertising campaign in connection with the presentation of "Courage," which was shown for a week's run starting July 9th.

The fact that Miss Childers, star of the picture, is a St. Louis product is known by more than ninety-five per cent of the local movie fans. This knowledge was capitalized by John Baker, publicity director for the Skouras Enterprises, in this way.

A neat postal card was mailed to each patron on the New Grand Central's long mailing list. The card bore a sincere invitation on the part of the theatre to have the recipient meet Miss Childers at some time during her stay in the city. Certain hours of the day were named as those during which the fan might be personally presented to the star at the offices of the Skouras Bros. It is needless to say that it would have been impossible to introduce the film star to each person who desired to meet her, but the hours named were such as to preclude a great onslaught of admirers. There were quite a number of women who trotted into the company's offices to shake the hand of the girl from St. Louis, who had made her mark on the screen, but the crowd never grew beyond handling proportions.

Following this Miss Childers appeared in person at the New Grand Central, and the fact was widely advertised in the daily newspapers.

Sensing the opportunity for further exploitation by virtue of Miss Childers' presence, Baker arranged for her to make several addresses before St. Louis organizations and clubs. At each place she spoke, she was introduced, of course, as "appearing at the New Grand Central theatre this week."

Among the various organizations to which Miss Childers was presented were the St. Louis Red Cross, The Society for Relief of Disabled Veterans, The American Legion, and the Kiwanis Club.

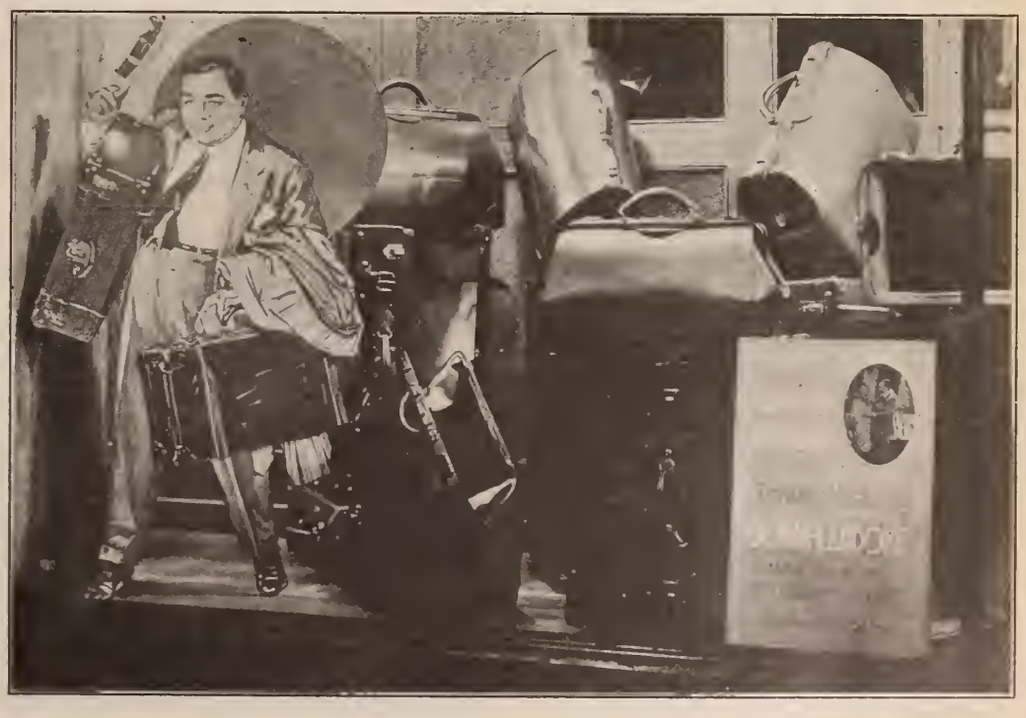
This clever campaign netted a welcome summer business and was worth all the efforts afforded it.

"Traveling Salesman" Tie-ups Go Big at New Haven

A. S. Nathan, Paramount exploiteer, arranged a novel tie-up for "The Traveling Salesman," at New Haven, Conn.

Life-size cut-outs of Roscoe Arbuckle, which are larger than life-size cut-outs of anybody else, featured in displays for the picture. One cleverly worded window card read, "For the 'Traveling Salesman' or the Traveling Vacationist Bohan and Landorf have the most dependable goods."

Merchants were pleased with the use of large cut-outs either from 24-sheets or special paper, claiming that they are especially successful in drawing attention to the windows.



One of the window displays for "The Traveling Salesman" secured during the showing of this picture at New Haven, Conn.

This is a view of an exploitation stunt which Joseph Bauer, general manager of the Wigwam theatre, used to attract added business for his showing of "Peck's Bad Boy"

Builds Toboggan Slide as Exploitation

Joseph Bauer, manager of the Wigwam theatre, San Francisco, in racking his brain for a new exploitation stunt with which to stimulate business for "Peck's Bad Boy," hit on the idea of building a "Jackie Coogan Scooter," which explained, means a toboggan slide of home manufacture.

Mr. Bauer made a track about 50 feet long out of one-inch by twelve-inch boards with one-inch cleats on each side of the track to hold the car to keep it from going over the sides. The track had two bumps on the incline and it is these bumps that pleased the kiddies.

The car itself is a very simple little truck made of an 18x24-inch platform with four ordinary steel truck casters. The bumper arrangement was simply a mattress strapped around a steel trolley pole at the end of the track.

After figuring out the approximate length of the track and where he could place it to the best advantage at which point he finally had it directly in front of his lobby, Joe hies himself down to the Central Police Station, where he has a little influence, and soon had the chief, hand him over a special police permit to allow the scooter to be put on the sidewalk.

Striking Stand in Butte, Mont.

The American theatre, Butte, Mont., has just completed a billboard, which is the talk of the town, according to Rick Ricketson, the Paramount exploiteer, who aided H. A. Albright, manager of the theatre and designer of the stand.

It consists of a de luxe frame with cream or siena tint, flag border in American colors. The board is heavily varnished and well lighted. It has a convex border to the lettered panel that is also convexed with old gold enamel. There is a white inset between this and the ground panel.

The board itself is about the size of a 24-sheet. It reads, as follows: "Butte's leading photoplay house"—in lavender; "The American—" bright oranie mineral letters; "The Home of Paramount Pictures"—bright pale green letters; Orchestra and organ lines in white.

The board was photographed and published in the Butte Chamber of Commerce pamphlet. "Butte That Can't Be Overlooked." It has created quite a bit of comment and will suffice for many months to draw the public to watch the changeable three-sheet frame on the stand where the current attraction is advertised. It is located near the depot and all car lines pass it. There is no way of reaching the main part of the city or the uptown hotels without passing the board.

Nathan Protects New Haven Against "Too Much Speed"

A novel feature of Albert Nathan's campaign in New Haven for "Too Much Speed" were heralds imitating police summons which were tied to the steering wheel of every automobile that was parked within the city limits. The Paramount exploiteer got permission to duplicate the summons tags used by the police. They had blank spaces where the distributor filled in the date and the number of the car in pencil. The rest of it read: "You are summoned to appear at the Rialto theatre, New Haven, to see——The name of the picture was on the reverse side. It was impossible for the car owner not to take the herald at first for an official summons and it is a safe bet he read it through.

Nathan sold the "Too Much Speed" campaign idea to the New Haven Automobile Club along with the open-warning-hand taken from the Paramount one-sheet. The hands were made into stickers for the windshields. The newspapers gave good publicity.

Exploitation for "The Little Clown" by the Alcazar theatre, Great Falls, Mont.

St. Louis Theatre Has Novel Movable Sign Board

The Capitol theatre, St. Louis, has a eans of advertising its current produc- ons about the downtown streets of the ty which has been highly productive om a box office receipt viewpoint.

While the idea is not absolutely original its entirety, the fact remains that there e many old ideas which, if properly ndled, can be made as fruitful as those wly conceived.

Exploitation Director John Baker real- es that one of the essentials of success- il showmanship is to keep the name of ur theatre before the public as much as ssible. Accordingly he had a signboard haped and decorated to resemble the up- r stories and dome of the United States apital in Washington. This arrangement as mounted on a large wagon drawn by vo Shetland ponies and driven by a rmer circus dwarf. The signboard con- ins posters on both sides telling of the rrent feature at the Capitol and atten- on is commanded by a number of muted ells which clang at the motion of the agon. In all the sight is one worth opping to regard.

Too Much Speed" Exploitation Tied-Up with Post Story

A feature of the "Too Much Speed" ampaign in St. Louis, was the hook up ith the story "Too Much Speed" which ppeared in the Saturday Evening Post lay 28. Charles E. Raymond, the Para- ount exploiteer, co-operating with the Missouri theatre, sent postal cards to early every residence in the city, reading: "A Message for You! Look on Page of 'The Saturday Evening Post,' Issue f May 28."

This is the way that Manager George Schmidt of the Strand theatre, Atlanta, exploited "The Big Town Round-up"

A view of the prologue number for "A Tale of Two Worlds" as presented by S. Barrett McCormick, managing director of the Allen theatre, Cleveland

Atmospheric Prologue of Unusual Merit Presented at Capitol

When "Lights Are Low" was presented at the New York Capitol theatre, S. L. Rothafel gave the feature an elaborate prologue.

The stage setting provided represented a garden scene in China.

The accompanying illustrations while lacking the gay colorings of the set itself will show how the atmosphere was created. The pagodas, arches, willow trees and throne all attest to the high social standing of the owner of the garden.

Mr. Rothafel titled this unit of his program, "A Chinese Fantasy." Group and ensemble dancing: "The Sword Dance," vocal numbers, and the orchestral accompaniment together with colors and lighting served to put the audience in a most receptive mood for the showing of the feature, "Where Lights Are Low," which followed.

Inexpensive Prologue for "Foolish Matrons"

For the showing of "The Foolish Matrons" at the New Symphony theatre, Los Angeles, a prologue was presented that proved a most entertaining feature of the engagement. The screen was down on a darkened stage. One side of the stage was flooded with deep red revealing a man garbed in the conventional devil's costume. A dimmed green spot was played on him and gradually brought up to full strength. He then recited the following, written by Glen Pope, of the New Symphony staff:

"I am Temptation—Mankind is my prey—Always am I watching lest they say me Nay—Pride, Vanity, Extravagance; these are my tools. Tried and trusted, they serve as bait for fools. In the cities I am ever lurking—coming when I'm needed. For the puny things called men, who improve their talents but their virtue impair; who strengthen their minds but weaken their morals—they step into my snare. Women, the foolish ones, know me, their master, well. Their feet go down to Death—their steps take hold on Hell. Ponder not, my friends, o'er the riddle of her life—Her ways are movable. Canst not know a foolish wife. I move the pawns in the great chess game of chance. Avarice, ambition, folly—all join in the same glad dance. For what? Love, happiness, power, pelf? All of these, but first of all, comes self! Bide ye a while. On the silver sheet ye'll see women—foolish, wise, selfish—giving all, these three. And the answer—I know not—for in a woman's heart are many things. But hark ye—'tis time to start.

At the conclusion of the recitation the stage was darkened in a reverse manner to that which had been used in the lighting and as the last red faded the feature picture started.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

The Salvation Army of Toronto has secured a lease for 18 months of the Wychwood theatre, a bright suburban moving picture theatre in the northwestern section of the city, and it is planned to conduct the theatre as a community center. The Salvation Army has also taken an option on the purchase of the property. The theatre has a seating capacity of 550. Until the erection of several new large theatres in the district by big corporations, the Wychwood enjoyed popular patronage.

Mr. V. Hamm of Unity, Saskatchewan, has secured the opera house at Sidney, Vancouver Island, British Columbia, and has re-named it the Select theatre. Mr. Hamm has made a number of changes in the house and will specialize with Select attractions.

Oral Cloakey, manager of the Lyceum theatre, Winnipeg, Manitoba, has installed another novelty for his house in the form of a saxaphone orchestra, which has made quite a hit. Charles Schamp, formerly the organist at the Lyceum theatre, has returned to his home in Chicago.

The Arlington theatre is another of the Winnipeg theatres which are being remodeled for the coming season. The Arlington is being redecorated, both inside and out, a new ventilating system is being installed and new seats have been bought. The Furby theatre is being remodeled while the Star theatre has been enlarged.

Mr. M. Shuster, manager of the Colonial theatre, Niagara Falls, Ontario, boasts that he has the smallest moving picture theatre in Canada. The Colonial has 270 seats and prices range from 16 cents to 27 cents. Manager Shuster gives two shows nightly and a matinee on Saturday. He declares that the theatre is a paying enterprise.

NEW ENGLAND

Suffering from a blood clot on the brain and reported in such a serious condition that surgeons fear to perform an operation, Braxton W. Hill, one of the most popular and best known members of the police force of New London, Conn., is a patient at Massachusetts General Hospital at Boston, as a result of injuries suffered a year ago while quelling a disturbance at the Lyceum theatre during the progress of a motion picture program. Attempting to remove three intoxicated sailors from the playhouse August 20, 1920, he was struck over the head with a blunt weapon. He arrested his men and held on to them until reserves arrived. It was not until several months ago that he began to feel serious effects of the blow on his head.

Antonio DeLorenzo, proprietor of the Crown and Liberty theatre in Hartford, Conn., this week added the third motion picture house to the chain he is developing, when, with Thomas DeLorenzo of Brooklyn, N. Y., as partner, he consummated a three-year lease of the new Bristol theatre at Bristol, a nearby and rapidly developing municipality. Thomas DeLorenzo has taken over active management of the Bristol house, the leasing becoming effective immediately. The new house will be run with both vaudeville and motion pictures on the program and has a seating capacity of 1,100, which places it in the front rank of theatres in the smaller Connecticut cities.

Herbert Edgar Holtz, pianist at Parsons's theatre, in Hartford, Conn., and a well-known local music teacher, and Miss Florence Lane Clark of the same city, were married last week at Montclair, N. J., the groom's former home, according to announcements received in Hartford, Conn. They are to pass their honeymoon at Montclair. Prior to the 13th, Mrs. Holtz was employed by the Travelers Insurance Company at their offices here.

CINCINNATI

Movie prices in this city went back to pre-war levels in a number of downtown houses, beginning this week. I. Libson, controlling the Walnut, Strand, Family, Bijou and Star theatres, sponsored the move. At the Strand and Family theatres the new price will be 15 cents for all seats, with a two-cent war tax. Both have been charging 20 cents, including the tax. The Strand, until a few weeks ago, charged 30 cents for the lower floor and 20 cents for the balcony.

The new prices at the Walnut will be 20 cents for the balconies, and 30 cents for the lower floor, with a war tax of 2 and 3 cents, respectively added to these prices. The price heretofore has been 40 cents for the lower floor and 25 cents for the balconies. At the Bijou and Star theatres the old price of 10 cents is re-established, with one cent for war tax.

KANSAS CITY

R. A. Berthscky, a special representative from New York, is visiting the Kansas City office of Associated Producers. He will make a tour of several of the key towns in this territory for the purpose of acquainting exhibitors with the policy of his company for the coming season.

No re-issues will be handled by the Success Photoplays Company, Kansas City, according to an announcement by B. C. Cook of that company. Only new productions, which have been produced or are in the making this season, will be distributed, Mr. Cook says.

Fred Hatlet of the Liberty theatre, Springfield, Mo., has purchased the Queens theatre in Kansas City.

A. A. Renfro has opened a new airdome in Kansas City, located at Thirty-first street and Indiana avenue.

E. E. Richards of Richards & Flynn, Kansas City, is in New York and, according to the local office, is closing one of the largest deals that have been transacted in this territory for some time.

The offices of the Cole Theatre Supply Company in Kansas City have been moved from the first floor of the Ozark building to the first floor, formerly occupied by the Robertson-Cole Distributing Corporation. The supply company will move into a newly constructed building in the "Movie Colony" before long. A first installment of Power machines have been received and they are on display at the new offices.

OKLAHOMA CITY

According to word from Wichita, Kansas, J. H. Cooper, one of the largest theatre owners in the southwest, who has just returned to Wichita from Oklahoma City, is negotiating a million dollar theatre deal, which, it is said, will mean a chain of motion picture houses of which the Criterion of Oklahoma and the Wichita theatre of Wichita will be the major units.

J. Frank Shea, the popular manager of the South Texas district for the Southern Enterprise Corporation (Paramount) has been transferred from Houston, Texas, to Oklahoma City, where Mr. Shea will act as state manager for the Exhibitor's Department for Southern Enterprise Corporation.

Announcement has been made that the district office of Paramount has been transferred to Atlanta, Ga., with L. L. Dent in charge.

Mr. Corbet, who for the past several months has been district manager at Dallas, Texas, will remain in Dallas at the general office as district manager for the First National. According to Mr. Corbet, the First National office of Southern Enterprise will go into the open market and buy independent productions for the fall season.

The Oklahoma City Screen Club held its first formal gathering recently at the Chamber of Commerce where the members lunched and listened to a good talk by Eugene P. Gum, secretary of the Oklahoma Bankers Association.

Mr. Gum's address, short and snappy, dealt with bad checks, express C. O. D. return collections and various other phases of the film industry.

The club expects to meet every week or two for both sociability and business and to acquire educational information of value to the movie business.

KANSAS CITY

"Johnnie" Waters, formerly manager of the Richards & Flynn Film Company, Kansas City, has accepted the general sales managership of Peacock Production, Inc., and will have complete charge of the sales of the Kansas City, St. Louis, Oklahoma City and Dallas, Tex., offices.

E. E. Herrington of Kansas City will soon begin the arrangement of plans for the erection of a new airdome at Ninth street and Tracey avenue, Kansas City. It is planned to build a structure with a seating capacity of between 1,000 and 1,500.

George W. Hinton, formerly sales representative of the Kansas City branch of Associated Producers, Inc., and who has been acting as temporary manager following the resignation of Ben Blotcky, has received permanent appointment as manager of the Kansas City branch.

Two members of the Kansas state censorship board will leave for California August 11, as guests of the Universal Film Company, Dwight Thatcher Harris, chairman of the board announced last week. Plans to send the members of the board at the expense of the state were altered and the offer of Universal accepted. They will pass on a new feature production, together with other censors from all over the country.

CONNECTICUT

With slander alleged, Edward Regula, manager of the Lyceum theatre, motion picture and vaudeville house at New Britain, Ct., has been made defendant in a suit for $5,000, brought by Benjamin G. Salvini, formerly manager of that house. The case is returnable in the superior court at New Haven, Ct., on the first Tuesday in September.

Alleging breach of contract, Walter Griffith of New Haven, head of the Advance Booking Company, has brought suit for damages of $5,000 against the Lyceum Amusement Company of New Britain, Ct., of which Walenty Lech is manager. The plaintiff sets forth that his company entered in an agreement with the Lyceum Corporation to furnish musical plays for the New Britain playhouse between September and June for a period of three years, at a rate of $1,250 a week. The plaintiff claims that his company stood ready at all times to fulfill the terms of the contract, but that the local corporation has violated the agreement by refusing to produce the plays. Papers served on Manager Lech of the New Britain corporation are returnable in the superior court at New Haven the first Tuesday in September.

PROVIDE'CE, R. I.

The Rialto theatre closed July 30 for a period of two weeks during which time extensive alterations are to be made in the house, one of the changes being the installation of a new cooling system.

"The Four Horsemen" began an undetermined engagement at the Shubert-Majestic theatre August 1.

MINNEAPOLIS

"The Four Horsemen of the Apocalypse" has been booked for an indefinite showing at the New Lyric theatre here starting August 21, according to the Finkelstein and Ruben offices this week. It is planned to have two shows daily, afternoon and evening. Admission prices have not been decided yet but top will be either $1.00 or $1.50.

The picture will also open in St. Paul at the New Garrick theatre on the same date for an indefinite run.

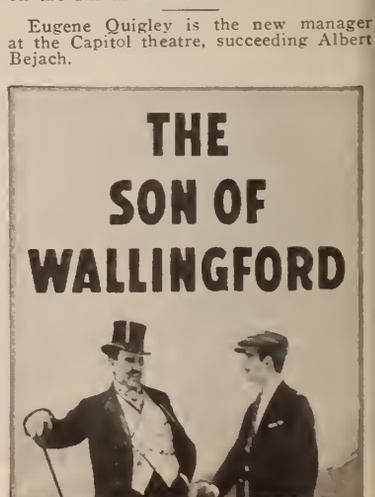
According to announcement made by J. J. Cluxton, special representative of Alexander Pantages, Jack Quinlan, well known Seattle theatrical man will succeed Burton Myers as manager of the local Pantages.

Benjamin M. Goldman, reputed to be one of the most capable "film" lawyers in the country, has returned to this city after an absence of two years and has opened offices where he will serve local exhibitors in a legal capacity.

CINCINNATI

In another week the summer season at the Lyric theatre will come to an end, following which the theatre will be turned over to contractors for remodeling and redecorating. This is expected to require about four weeks, and September 2 has been set as the tentative date for reopening of the theatre by McMahon and Jackson, the new owners. Pantages vaudeville and feature pictures will be on the bill at the new house.

Eugene Quigley is the new manager at the Capitol theatre, succeeding Albert Bejach.



TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

"Adam and Eve" as they appear in the first episode of the Bible being filmed by Sacred Films, Inc.

Two Releases Named by National Exchanges

National Exchanges, Inc. announces that beginning with next month, one five-reel feature picture will be released thru its exchanges monthly. "Shadows of the West," a thrilling, melodramatic feature, presented by the Motion Picture Producing Co. of America, Inc. will be the September release. "The Lotus Blossom" produced by the Leong But Jung Production Co. and starring Lady Tsen Mei the famous Chinese film star will be released in October.

Simultaneously with the feature programme, National Exchanges, Inc. will begin the release of one two-reel King Cole Comedy monthly.

Similar Names Confused with Arrow Film

Due to confusion in certain quarters regarding the use by others of the same or a similar name as the Arrow Film Corporation, Dr. W. E. Shallenberger, president of the Arrow Film Corporation, 220 West 42nd street, New York City, has issued the statement that the Arrow Film Corporation has no branches and are not connected in any way with the various film firms throughout the country using the name Arrow.

This statement, Dr. Shallenberger adds, was made because of the receipt recently of many letters from exhibitors asking if the Arrow Exchange in their particular centers would handle Arrow product or whether it would be handled by some other independent exchange.

Clark-Cornelius Releases

Seven Special Productions to Be Offered for Independent Month

IN order to meet the demands of independent buyers and independent exhibitors for Independent Month, the Clark-Cornelius Corporation has decided to release immediately their seven special productions which have so far been scheduled for the 1921-1922 season. It was the original intention to release these pictures over a period, but the demand has been such that S. J. Rollo, Manager of the Clark-Cornelius Corporation, has decided to franchise them immediately.

Among the seven pictures are included three which have been exploited widely by the Motion Picture Magazine, Motion Picture Classic and Shadowland. These three papers claim an aggregate of five million readers.

These pictures have as their leading players the girl who won the "Fame and Fortune Contest," conducted throughout the year by them. Corliss Palmer, who won the 1920 contest, is offered in "The Eternal Two" and in "From Farm to Fame," which is a two-reel satire and comedy on the selection of beauties and includes in its large cast Mary Pickford, Lillian Gish, Hope Hampton and many celebrities of the screen.

The other Brewester Picture is "Love's Redemption" with Blanche McGarrity who was the winner of the contest the previous year. In her support are Anita Getwell, the second prize winner, Hudson Maxim, the celebrated scientist and Edwin Markham, the famous poet.

"The Glory of Youth," another story that opens in the mining region of Pennsylvania with a thrilling train wreck and trails its way to Arizona, where a strong western phase is injected. "Battling King" is a story of the West as it was, laid in one of the mushroom western towns where law and order are in the hands of the local dance hall keeper until a prize fighter out of a job rolls into town and is eventually made Sergeant of State Police. Several good fights are injected into this production.

"Pardners" from Rex Beach's novel with Charlotte Walker in the stellar role, is another of the releases. The Rex Beach brand of story is so well known and has become so popular that this picture is finding a quick market according to the statement of the Clark-Cornelius office.

"Come Back Home" is described as a story of the prodigal with a throb in every scene. It has the sentiment and is so finely constructed that it stands out as a subject of unusual merit.

New Allene Ray Production

Bert Lubin Announces First of Series of Six Outdoor Pictures

"PARTNERS OF THE SUNSET," announced by Bert Lubin, president of the Western Pictures Corporation, as the first release of a new series of six feature-length outdoor productions, in which Allene Ray is to be starred, will be ready for screening August 15th.

Lubin returned from San Antonio, where the picture was produced, over a month ago, and since that time one of the best known feature editors has been at work cutting and titling this picturization of a Walter Hall story.

"Partners of the Sunset," states Bert Lubin, "will meet a peculiar but strong demand from exhibitors for a feature of semi-western character with an underlying vein of society drama.

"Heretofore, there was nothing in the field with the exception of straight westerns, which many of the first run houses are averse to booking, and the ordinary society-drama of which the blase movie fans have tired of.

"In offering Allene Ray in a new series of outdoor features an attempt is being made to give the audiences what they want—plenty of clean, fast-moving, society drama as a backbone for plots with a locale in the west, chock full of thrills and scenic beauty. Letters received from independent distributors and exhibitors, from all sections of the country, would seem to indicate that the field for this type of pictures is very promising."

In "Partners of the Sunset" Allene Ray is supported by a notable cast, including Robert Frazer, leading man in the Metro Special "Without Limit"; J. W. Johnston, who has played leads in many late Paramount releases; and Mildred Bright the well known stage and screen star. Releasing arrangements for the six features have not as yet been announced.

Scene from "Play Square," a new William Fox picture with Edna Murphy and Johnnie Walker

September Brings More Business to Federated

An average increase for the whole country of twenty-five percent in the bookings thus far recorded for September — Independence Month—is reported by the thirty exchanges of the Federated Film Exchanges of America, Inc. In other words, acording to the report, a month in advance of the time records this booking increase over the general average.

Three new Federated offices are to be opened in time to handle the September rush. Sam V. Grand, who recently purchased the Federated franchise for upstate New York, is to open branch offices in Buffalo and Albany. Harry Charnas, of the Standard Film Service, of Cleveland, contemplates opening his new Pittsburgh office.

Grover Jones Planning New York Premiere

Several hundred invitations will be mailed from the west coast studios of the Grover Jones Productions to distributors to witness the first showing of its first Argosy Feature, "The Scar," with Ora Carew and an all-star cast, according to an announcement issued by Jones. Pending an exact date when the ball-room of the Astor Hotel, where the review will be held, is available during the latter part of this month, the invitations will be held up.

Branch Office Moves

The Kansas City, Mo., branch office of Reelcraft Pictures Corporation, has been moved from the Ozark Building to 107 West 18th Street, known as the Snower Building.

The Independent's Future—Two Executives Give Their Opinions

By W. E. Shallenberger, President of Arrow Film

"A REAL opportunity usually comes only once in a lifetime, and we are convinced that the independent exchanges all over the country now have this opportunity. I feel that the independent exchange that will make proper preparations will be surprised to find what the Fall holds in store for it. The outlook for September 1 is most encouraging and I urge every independent to take advantage of it

"The independent buyers are securing for their Fall release pictures of a much better quality than ever before. The independent producers are concentrating on making fewer productions but of a higher standard of quality. This gives the independent exchange the opportunity to place their product with the better class of theatres and consequently secure much larger returns for their efforts.

"Economy both in the production end and in the selling end is a vital factor, therefore independents will find that the producers are arranging to make series of pictures. By all means this should be encouraged by buying in series, as it costs very much less to sell a series of four productions made under one banner than to sell four individual pictures, and the exhibitors will be more certain of an output.

"If it has not already been done, plans should be made for a standard product both on features and short reel subjects. With arrangements well-laid there is an opportunity of organizing sales forces and conducting an extensive campaign in order that all may get their share of the business, but where one has to formulate a separate campaign on each picture from time to time it will be found to cost lots of money and makes the exhibitors uncertain as to what they are going to receive.

"Everyone is familiar with the resolution passed by the M. P. T. O. at Minneapolis whereby the exhibitors have been asked to favor the independent exchanges during the month of September and this is to be known as Independent Month. If we all prepare for this and use efforts to put it into effect we will be gratified with the results throughout the ensuing year. Keen competition can be expected and the result will be the survival of the fittest. There is room for all if all will only work together and properly lay plans."

By Louis Weiss, Adventures of Tarzan Serial Sales Corp.

"THIS marks the fifteenth year I have been identified with the motion picture industry and incidentally it marks the most remarkable year in many respects which this industry has ever witnessed. Business depression, industrial strife, tottering of the star system, price inflation, all these have run their course and worked their havoc. Personally I believe we have weathered the worst of the storm and I think it is about time for the "croaker" to still his song of calamity, and like the rest of us, get down to real work. It is my belief that this fall and winter is going to see an era of prosperity for the various branches of the picture business. Reports from all sections of the country show a betterment of industrial conditions. Factories are opening and new companies are organizing. Pressure on the part of the various banks regarding loans is easing up, as it is proven by the starting of several new production units. The shutting down of picture houses during the warm weather is nothing new. It is to be expected that exhibitors in certain parts of this country during the dog days cannot meet successfully the competition of outdoor amusements.

"The theatres now closed will reopen with the fall as they have always done. I meet and talk with independent exchangemen from all sections of the United States and they tell me that conditions in their respective territories are improving daily. I know, as we all do, that despite any momentary depression, exchanges and exhibitors are always open for meritorious product. This fact is being proven by the remarkable sales pace we have maintained in disposing of 'Adventures of Tarzan' on the state right market. I am further convinced of the soundness of the theatre situation by the number of letters which we have received and are receiving, asking for bookings on this new Edgar Rice Burroughs' serial.

"There is nothing wrong with the picture business. It is here to stay. The public has simply become more discriminating in their choice of screen entertainment, which, coupled with the money stringency of the past six months, has led to a chorus of wails from the 'croakers' that the motion picture industry is heading for a bad 'fall.' Nonsense. What we want is an application of common sense, fair play on the part of the producer, distributor and exhibitor and most of all, confidence in ourselves. The leading members of the independent field should be congratulated for the confidence they have displayed in going ahead with their production plans and their honest endeavor to raise the standards of the open market by the production and distribution of product far superior to the films which we have in the past dismissed with the words, 'Oh, it's another one of those independent films.' The lineup of the various big independent companies for this fall is an eye-opener as to the quality of film—it will also be an eye-opener for those who have been steadily bad business."

"Naturalist's Paradise" in Kineto Review

A Kineto Review called "The Naturalist's Paradise" to be released next week is illustrative of how fascinating the pursuits of college professors engaged in research may be to the general public.

This is one of a series of Urban Popular Classics photographed by Maurice Ricker on an expedition a year ago. The expedition, known as the Barbados-Antigua Expedition, was sent out by the University of Iowa under the direction of Prof. C. C. Nutting. A great deal of valuable material was collected for use in scientific work and the pictorial record of the trip is as interesting to the public as the results are interesting to scientists.

The curious methods employed by naturalists to secure their specimens, the employment of native islanders in the processes, the specimens themselves, the beauty of the surroundings—all these combine to make an exceptionally interesting picture; one truly as entertaining as it is instructive.

Left to right—E. H. Griffith, Realart director of "Dawn of the East;" Alice Brady, star of the picture; Mr. and Mrs. Fred Hatton, authors of the story

"Adventures of Tarzan" Sold for New York

LOUIS WEISS, secretary of The Adventures of Tarzan Serial Sales Corp., announces this week the sale of "The Adventures of Tarzan" serial, starring Elmo Lincoln, to Sam Zierler, president of the Commonwealth Film Corp. of New York. It is stated that the price is one of the largest ever recorded for a serial in this block of territory. Commonwealth will handle the serial for Greater New York, Upper New York State and Northern New Jersey, exclusive of the city of Trenton.

Announce New Feature

A. N. DuHahaut and Edward L. Klein announce that their new feature has been titled "Strike of the Thieves." Plans for distribution of the production have not as yet been determined.

A personal request by Clara Kimball Young to the exhibitors of America regarding

"Charge it!"

I WOULD like to have every exhibitor in America see my last two pictures — "STRAIGHT-FROM-PARIS" and "CHARGE IT", and write me their personal opinions on them.

Hundreds of letters from fans reach me daily. These letters come from every part of America. They all praise these two pictures.

Thousands of people have seen these pictures,—hundreds of thousands more will see them, during the coming season, particularly during the month of September which will formally open the Autumn season.

As the month of September is to be the big INDEPENDENT MONTH, and as all exhibitors are booking their pictures now for September, you will be making a huge mistake if you fail to book both "STRAIGHT-FROM-PARIS" and "CHARGE IT."

You couldn't get two pictures of this class to open your Autumn season that will give your September month a bigger box office total, nor could you get two pictures that will give your theatre that atmosphere of indefinable quality that puts your house on a higher plane than your competitor.

September is going to be the biggest independent month the industry has ever known. And exhibitors who start their Autumn season right, will have a flying start over competition.

People want finer pictures. "STRAIGHT-FROM-PARIS" and "CHARGE IT" are what the trade recognize as "pictures of the better class." Identify your theatre,—assure yourself of a successful Fall opening by booking and playing "STRAIGHT-FROM-PARIS" and "CHARGE IT."

Any Equity Franchise Holder will screen these pictures for you. Or if you can't see them in person, ask your nearest Equity Franchise Holder what these two pictures have done and are doing in Box Office receipts.

Sincerely yours,

Clara Kimball Young

DISTRIBUTED BY

EQUITY PICTURES CORPORATION

AEOLIAN HALL
NEW YORK

Harry Segal Buys Pioneer Pictures for N. E.

Harry Segal, widely known among New England exhibitors, and until recently general manager of the Eastern Feature Film Company in Boston, has secured the Pioneer output for New England. The deal was consummated during the past week.

Beginning August 8th Segal will acquire all the bookings on Pioneer releases from that date as well as all future productions. He is now announcing the first eight.

The concern will be known as the Pioneer Film Corporation of New England.

Burr's "Novel Review" Selling Rapidly

C. C. Burr, president of Affiliated Distributors, reports this week the sales of his "Novel Review," in which J. J. McManus' Pen and Ink Cartoons and Rollin Lester Dixon's "Scenic Poems" are incorporated, to the Lew Rodgers Rialto Productions for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Virginia, and to the Consolidated Film Co., for Arizona, Nevada and California.

Iris Pictures to Produce on Coast

Jack Goulde, business manager of Iris Pictures Company, announces that hereafter the company will produce on the West Coast. Walter Steiner, director general, and his staff of assistants are now putting the finishing touches to the company's initial super-photodrama, "Tangled Hearts," and upon the completion of their work, will depart for the Coast. The entire company of Iris Pictures will make their home in Los Angeles.

No Production Slump for Pacific Film Co.

Pacific Film Company at Culver City, Cal., declares that there is no curtailment of production being experienced at its studio. The White Cap comedians are reported to be working overtime at the task of turning out their single-reelers weekly. One company, headed by Vernon Dent and Violet Joy, is alternating with the George Ovey-Arby Arly unit. Milton H. Fahrney is directing with John Hayes in active charge of production.

Plans are also being rapidly developed for the production during the year of six feature pictures starring Highland Laddie, the dog actor.

Bert Adler Acquires Publicity Writer

Edna S. Michaels, formerly director of magazine and newspaper publicity for Realart Pictures, and previous to that with Selznick Pictures for two years in the same capacity, is now in charge of newspaper, magazine and national publicity for the producers, represented by Bert Adler of 1457 Broadway.

Miss Michaels was associated with Mr. Adler at Realart a year ago.

Big Cast in Young Picture

Lowell Sherman, "Way Down East" Heavy, to Have Prominent Part

UNDER way at the present writing at the Garson Studios in Los Angeles is a picture which if all present indications come true will be Clara Kimball Young's finest photodramatic effort.

Miss Young will play the leading role, with Lowell Sherman opposite. Mr. Sherman needs no introduction to either the industry nor the public for as the heavy in D. W. Griffith's "Way Down East" he not only scored an immediate success but a lasting one, for his work in "Way Down East" has been pronounced by critics and press to be one of the finest bits of "heavy" acting ever screened on the American screen. The character of Craig Dunlap in this new picture offers Mr. Sherman a magnificent opportunity in displaying his many splendid abilities as a character heavy.

Included in Miss Young's supporting cast are such popular players as William Carleton, Dorothy Wallace, Edward Kimball and Dulcie Copper.

And the child part, so important to the success of the production, will be found none other than beautiful and brilliant little Jean Carpenter whose work in Mary Pickford's latest picture "Thru the Back Door" delighted millions.

The new censorship regulations have been adroitly taken care of in this new picture which promises to be strictly and entirely censorproof, an angle that must be of great importance to exchange men and exhibitors throughout the entire country.

The title of the new picture has not yet been announced but will be in due course, in the meantime the Garson studios are humming with activity.

Bible Stories Are Ready

Sacred Films Announces Pictures Based on Old Testament Incidents

CONFRONTED more than a year ago with what was possibly the greatest handicap motion picture producers have ever been forced to face, The Sacred Films Incorporated of Burbank, California have gone through with their program to film the vital stories of the Scripture.

A year ago when the sentimentality of the sex play was at its height the Biblical stories were thought to be a poor commercial venture; but now with censorship and blue law regulation running rampant and the sex play on the wane, the delightful film stories of the Old Testament are hailed as a big relief and embodying a commercial value of proportions.

In addition to the thousands of exhibitors who have responded to the wide publicity given the Biblical narratives the ministerial and church organizations which outnumber the theatres of the country are eagerly awaiting the release of this series of twelve inspirational and educational photoplays couched in the delightful "argot" of entertainment. Endorsement of the clergy is nation wide. The films are theologically and technically perfect it is said.

A large and most excellent press sheet accompanies each of the twelve episodes together with a full line of accessories. These films are to be released one each month commencing Oct. 1, 1921.

Cincinnati Opening for "Burn 'em Up Barnes"

Accompanied by Johnny Hines and several important members of the cast of "Burn 'em up Barnes," Johnny Hines initial feature length starring vehicle, Charles C. Burr, the producer, left New York City on Friday evening to attend the opening performances of this high-speed automobile romance at the Palace Theatre, Cincinnati, Ohio, where it begins an extended engagement on August 15th.

Mr. Burr, Johnny Hines and several other interested persons will make an exhaustive study of the initial presentation.

STATE RIGHT EXCHANGES!

The strongest box office magnets offered you in many a moon, enthralling, red-blooded productions of the West are the

BIG BOY WILLIAMS SERIES

Starring the Wizard Cowpuncher, Supported by an Excellent Cast

and

SNOWY BAKER SERIES

Featuring the world renowned fighter and horseman

Don't overlook these unparalleled Five-Reel Features
And communicate with us NOW

AYWON FILM CORPORATION

Nathan Hirsh, Pres. 729 Seventh Ave., New York

Wants More Films Like "Barbarian"

THE success which has marked the release by the Pioneer Film Corporation of the "Barbarian" is evidenced by the criticisms of the picture appearing in newspapers in many parts of the country where the picture is being shown. In this connection it is interesting to note what the Cincinnati Post has to say about the "Barbarian:"

"Give us more films like the 'Barbarian,' Pioneer attraction at Gift's theatre this week. There's a clean wholesome story, exceptionally beautiful exteriors and a capable cast. Monroe Salisbury, the star, made the picture himself and we'd say he did a good job."

First of Aywon Series Ready for Market

Nathan Hirsh, president of Aywon Film Corporation, is elated over the new series of six vital five-reel western productions featuring Guinn Williams supported by Will Rogers, Jr. of which his company possesses world rights. The scenarios are carefully selected for plausibility, unusual situations, intricate plots which baffle solution to the very end and dare-devil stunts.

Guinn Williams is a native son of the West; his genial smile and wholehearted manner, his consummate skill in horsemanship and daring feats attracted the attention of a number of the best producers. For some time to come the Aywon Film Corporation possesses the sole rights to the pictures featuring "Big Boy Williams."

Will Rogers, Jr., the miniature cowboy, is co-starred with Williams in this series. Junior is the 8 year old son of the famous Will Rogers, whose talent the youngster has inherited in full measure.

The first of this series is ready to be marketed and the others will be released at the rate of one per month. A splendid line of complete, catchy advertising matter accompanies each feature.

Mexican President Sees "I Am Guilty"

At a brilliant assembly of notables, presided over by Alvaro Obregon, President of the Republic of Mexico, the current Louise Glaum starring vehicle "I Am Guilty," produced for Associated Producers by J. Parker Read, Jr., was shown at a private screening at Chapultepec Castle, Mexico City, at the request of the President of the Mexican Republic. The event took place this week, while Miss Glaum and her company were in Mexico on "location," taking scenes for a new "A. P." special.

Aywon Reports Sale

Aywon Film Corporation this week reports the sale of the Snowy Baker and the Big Boy Williams series to L. T. Pellerin, of the R. D. Lewis Film Co., Inc., for Texas, Oklahoma and Arkansas.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Artistic one sheet poster which will advertise Doug's latest United Artists picture, "The Three Musketeers"

First Nat'l to Release Holubar Productions

The announcement that Allen Holubar had organized a company in San Francisco to star his wife, Dorothy Phillips, which was contained in a dispatch from the Pacific Coast last week, has brought a request from Mr. Holubar for a further statement concerning his plans in order that the trade may be under no misapprehension as to the facts.

Mr. Holubar states that Miss Phillips will continue to be starred exclusively in Allen Holubar Productions, produced solely and directly for First National. These productions will be financed by Western capital. The exploitation Company, Inc., which was previously mentioned as the producing company, represents merely a group of financial interests, who will furnish Mr. Holubar, and possibly other motion picture directors, with capital to carry out their production plans.

Advance Campaign for "A Man's Home

The Selznick headquarters announces that an advertising and publicity campaign of unusual proportions is to be launched for the Ralph Ince special, "A Man's Home." This campaign will be carried out in advance of the release of the production. One of the plans to be put into execution shortly will be a serial-syndicate with Anna Steese Richardson, co-author of "A Man's Home," supplying the copy. Miss Richardson wrote the story in collaboration with Edmund Breese.

Christie Series Under Way

Comprises 24 Two-Reelers for Educational; First Five Ready Shortly

THE new series of two-reelers being made by Christie for release through Educational Films Corporation of America are now well under way. Twenty-four two-reel comedies are comprised in the new group. Of these the first five are now either fully completed or in the final stages of production.

Dorothy Devore, Eddie Barry, Earl Rodney, Eugene Corey, Ward Caulfield and Al Haynes are in the first picture which is entirely completed and titled "Nothing Like It," a stage comedy. Al Christie directed. "Oh Buddy," the second picture, features Neal Burns, with Vera Steadman as the feminine lead and Vic Rottman as the heavy.

"In For Life" is now being cut and titled, with Viora Daniel and Jay Belasco in the leading roles. Al Christie directed this subject. The fourth picture, now being directed by William Beaudine, will feature Eddie Barry, with Helen Darling and Victor Rottman. This will be called "Falling For Fanny" and is a light comedy of near-marriage in which Eddie Barry is caused to try out a "system" of courting which ends disastrously when the first girl he tries it on is the wife of his friendly adviser.

"Exit Quietly" will be the fifth picture in the series and strikes a new angle in Christie Comedies—the costume play. This is now being made by Frederic Sullivan with Bobby Vernon, Vera Steadman, and Earl Rodney in the featured roles.

All of these releases and pictures, projected for early production so that releases can be made on a basis of two each month, indicate an extensive amount of work for the Christie organization in the two-reel field.

"A Midnight Bell" in N. Y.

Charles Ray's Picturization of Hoyt Comedy Presented on B'way

EVEN though denied orchestral accompaniment, because of the idleness of the theatre musicians, "A Midnight Bell" rang true and clear in its first New York showings at the Manhattan and Brooklyn Strands Sunday. The presentation of this pictured version of the great Charles Hoyt comedy marked Charles Ray's second appearance as a director and won from audiences and reviewers once again the observation that for the star to employ anybody else to direct his work would be quite superfluous.

After praising Mr. Ray's talent as director, the work of the cameraman and of all the members of the cast—for they agreed that every role was well handled—the critics almost unanimously made special mention of the presence of several of the little "Ray touches," bits of originality injected to add a delicious flavor to an already excellent production. Thus they commented favorably on the "facial monologue" in which the young star indulges when he is alone in the "haunted" church, and in which his solitary acting describes his thrills more impressively than any number of subtitles could do.

The reviewers were pleased, too, because in the great sale in the village store, Mr. Ray centers activities about the cash register, where the proprietor and his assistant are constantly elbowing each other to ring up the purchases, instead of confining them to scenes showing the rush of bargain-hunting women. Lastly, though no one is left in doubt as to the outcome of the romance, a welcome substitute for the inevitable clinch—inevitable in most pictures, is offered as the last "shot" of the film.

Mr. Ray, soon after organizing his own production company, for the presentation of pictures by Arthur S. Kane, through First National release, bought the film rights to several of the Hoyt plays. "A Midnight Bell" is the first of them he has presented.

Fox News Starts Season with Two "Beats"

Fox news has started the 1921-22 season off in great shape by putting over two unusual "beats." These outstanding high lights of the many exclusive Fox News features include a wonderful and daring airplane flight over the Grand Canyon, and pictures of the reformed Mexican bandit, Francisco Pancho Villa, once the scourge and terror of Mexico. At the present time Fox News is busy working on other news features of equal magnitude, and can promise some sensational pictures along these lines every month.

Olga Gray Zacsek, talented theatrical and film star

"Bob Hampton" Is Given Its Coast Premiere

Marshall Neilan's "Bob Hampton of Placer" received a notable premiere in the Southern California territory when it opened last week at the Gore Brothers and Sol Lesser, Kinema Theatre, Los Angeles.

Although the picture has already appeared in practically all the first run cities throughout the country, its appearance at this theatre marked the first presentation before the public of Southern California, as well as the motion picture producing world. As a result the Hollywood producing colony was well represented at the opening.

Big Houses Book Hodkinson Releases

A statement from the Hodkinson headquarters advises of two important bookings during the past week. "Lavender and Old Lace," the Renco Film screen adaptation of Myrtle Reed's widely read novel, has been engaged for a week's showing at Tally's Broadway Theatre in the near future. This picture directed by Lloyd Ingraham includes in its cast Seena Owen, Marguerite Snow and Louis Bennison.

J. R. Beale, Hodkinson, representative in Salt Lake City reports to the Home Office of the Corporation that he has just closed a contract with Mr. William A. Swanson, owner of the new American Theatre in Salt Lake City under the terms of which Mr. Swanson will play "The Journey's End" at his 3000-seat house in the very near future.

Montagne Recalled to Write Script

The vacation of Edward J. Montagne, of the Selznick scenario staff, was cruelly interrupted last week when he received a wire from Myron Selznick urgently requesting him to get the first train out of Lake George and report to the Fort Lee Studios immediately.

It seems a story scheduled for production with Conway Tearle was found unavailable at the last moment. It was then necessary to have another script prepared quickly. It was to be a Ralph Ince production and as Montague is on the script end of the Ince pictures, it was he who received the emergency summons. Within five days the script was written, passed upon and Montagne off again to resume his vacation.

It was Edward J. Montagne who prepared the script of "A Man's Home," the big Selznick special, to be released in the fall. He also wrote the scenario of "Justice."

Leading Role for Seena Owen in "Sisters"

"Sisters," a Kathlyn Norris story, is soon to be put in production by Cosmopolitan Productions at the Harlem Studios of International Film Service Company. Seena Owen will have the leading role. Robert G. Vignola will direct, it is announced.

Kathleen Norris' story appeared in "Good Housekeeping" in 1918 and 1919. It has been published also in book form. E. Lloyd Sheldon is author of the scenario.

Showing a scene from "The Spirit of '76," an All American Productions picture in which Jane Novak has a leading role

Goldwyn has Elliott Dexter

To Play Lead in "Grand Larceny"; Frank Lloyd Directing "Sin Flood"

ELLIOTT DEXTER, one of the screen's best known and most popular leading men, has joined the Goldwyn forces. He will play the leading male role in a screen adaptation of "Grand Larceny," written by Albert Payson Terhune. Production will start next Monday under the direction of Wallace Worsley.

Claire Windsor has been engaged to play the leading feminine role. Allan Forrest has been selected for an important part. Miss Windsor has recently been seen in "Too Wise Wives," "What's Worth While" and "To Please One Woman."

Elliott Dexter was well known on the speaking stage before turning to the screen. As a film player he has supported such stars as Marguerite Clarke, Alice Brady, Mary Pickford, and others.

Director Frank Lloyd is progressing in the filming of Goldwyn's adaptation of Henning Berger's drama, "Syndafloden," under the translated title of "The Sin Flood." He expects to finish the photography in about ten days. Helene Chadwick and Richard Dix play the leads in this powerful story.

Paul Bern, newly appointed editor-in-chief for Goldwyn, is completing Alice Duer Miller's original screen story, "The Man With Two Mothers," in which Cullen Landis, Mary Alden and Sylvia Breamer have the leading roles.

Director E. Mason Hopper is scheduled to begin work on Rupert Hughes' new story, "The Wall Flower," next week.

Colleen Moore Selected for Difficult Role

Colleen Moore has been selected for the leading feminine role in "The Wall Flower," which will be produced by Goldwyn from an original screen story by Rupert Hughes. The role in which Miss Moore has been cast is declared to be the most difficult part ever written by Mr. Hughes for a screen player, but Miss Moore is said to have come through the screen test, preceding the selection, with flying colors.

E. Mason Hopper will direct the production, work upon which is to start this week. Richard Dix has been selected to play opposite Miss Moore. Shannon Day has also been engaged for a part in this picture.

Playgoers Pictures to Release Feature

Cameo Classics is the name of the newest eastern producing company which has been formed for the making of high class feature pictures based upon original stories. "Home-Keeping Hearts," the first big screen drama bearing the imprint of this organization, will be released early in September by Playgoers Pictures, Inc., through the Pathe exchanges. The men behind the new producing unit are Charles W. Barrell and Carlyle Ellis of New York, and Albert L. Cook of Columbus, Ohio.

"Home-Keeping Hearts" is a five-reel drama detailing the thrilling events in the life of a deep-water diver. The featured players in "Home-Keeping Hearts" are Thomas H. Swinton, and the ten-year old leading lady, Mildred Ryan. Other well-known people in the supporting cast are Edward Grace, Henry West, Luella Carr, Hazel Washburn and Mrs. Sue Balfour.

Pioneer Announces Early Releases for Fall

A statement from the headquarters of Pioneer Film Corporation declares that the volume of bookings being received on "Out of the Dust" is mounting up rapidly day after day. The picture has also been engaged for exhibition throughout the entire Marcus Loew circuit, it is announced. John P. McCarthy is the producer of "Out of the Dust." The cast includes Russell Simpson and Robert McKim.

Pioneer's second release for the new season is "Indiscretion," in which Florence Reed is starred. Gareth Hughes and Lionel Atwill are also presented in important roles in this production. "Indiscretion" will be released about September 15th.

"Beyond the Crossroads" will be the third special release on the Pioneer schedule. This picture was made by the Clermont Photoplay Corporation and stars Ora Carew.

Caruso's Starring Feature in Demand

Since the death in Naples, Italy, of Enrico Caruso, the world's greatest opera singer, Paramount reports a brisk demand from exhibitors for the Paramount picture, "My Cousin," in which Caruso starred. The picture, made two years ago at Famous Players-Lasky's Fifty-sixth Street studio, was well received and played at the Rivoli and other New York theatres. Edward Jose directed the picture from an original story by Margaret Turnbull.

Paramount to Have Another Big Author

Robert Hichens, the famous English author, is to write an original story for screen adaptation by Famous Players-Lasky British Producers, Ltd. Arrangements for the active entrance of the author of "The Garden of Allah" into the field of motion picture production were completed by Robert E. MacAlarney, production manager, and Roswell Dague, scenario editor.

EXHIBITOR

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ANYTHING IN THE LINE OF TITLES

No Slump in Production at the Selznick Studios

ALL Summer long the Selznick studios at Fort Lee, N. J., have been humming with industry as production followed production while star replaced star on the big stages. While many organizations have been at a stand-still or cutting down on production, the Selznick staff and stars have been actively preparing attractions for next season.

On the big sets that had been built in the back-lot Conway Tearle, under direction of George Archainbaud, finished off on Saturday, August 6th the development of "A Man of Stone." The East Indian village was alive with caravans, its market-place was crowded with native types while the red coats of British soldiers added a brilliant splash to the variegated colors of the tribes.

An item of interest to exhibitors of Selznick pictures is to be recorded in "A Man of Stone" as this Tearle production sees Martha Mansfield returned to his support in the role of an adventuress. Miss Mansfield was called from her vaudeville engagements to enact the role of Lady Mary Fortesque. The leading woman is Betty Howe, selected after an exhaustive search for a player who could combine ability to enact a different role with the gifts of nature that made her typical of an East Indian belle. Colin Campbell, Clarke Brown, Arthur Barry and Warren Cooke are also among the principal players in Mr. Tearle's support.

Monday morning, August 8th, Mr. Tearle began the production of "A Wide Open Town," with Ralph Ince directing Earl Mitchell's original story. Faire Binney is the leading female in Mr. Tearle's support, other assisting players being Harry Tighe, James Seeley, Claude Brooks and Daniel Hayes.

Eugene O'Brien also terminated his vacation to take up the work of providing next season's offerings on the Selznick schedule. Under the direction of Robert Ellis the presentation of "Chivalrous Charley" was also begun at the Fort Lee studios August 8th. Nancy Deaver is Mr. O'Brien's leading woman in the new production with George Fawcett and Huntley Gordon interpreting essential roles. May Tully wrote the story of "Chivalrous Charley."

Elaine Hammerstein completed "The Way of a Maid" at Selznick studios last week and arrangements are now under way for her to begin at once another production. In "The Way of a Maid," which was directed by William S. Earle, Miss Hammerstein had the support of Niles Welch as leading man, with Diana Allen and George Fawcett also prominent assisting players. Mr. Welch, in this production, appears for the second time opposite Miss Hammerstein, having been her leading man in "Remorseless Love," an issue just released as a Selznick offering.

Preparations at the Selznick studios are also being made for Owen Moore to begin his first farce-comedy since his marriage to his leading woman, Kathryn Perry. This production, written by Henry A. Lehrman, will be directed by the author and promises to deftly combine the skill of Lehrman as a producer and author, with the deftness of Owen Moore as a farceur.

The productions now under way are for distribution several months hence as the immediate requirements of "Forty from Selznick" are already filled for a long time in advance, with many presentations completed, edited and ready for release as each production shall be announced on schedule.

Selznick Signs Niles Welch

Leading Man Becomes a Permanent Selznick Player for Long Term

JUST as "Remorseless Love" is released with Elaine Hammerstein as the star, Myron Selznick, vice president in charge of production, makes the announcement that he has signed Niles Welch, who is Miss Hammerstein's leading man in the new release, to become a permanent player in the Selznick acting forces. The contract covers a long term and assures exhibitors and their public that this young leading man will make frequent appearances in Selznick pictures.

Mr. Welch first attracted Mr. Selznick's attention through his work in "Who Am I?", a Selznick special in which Welch plays opposite Claire Anderson. "Who Am I?" afforded Welch ample opportunities to engage his skill as an actor as well as displaying him as a youthful type of the clean, upstanding actor that the public likes so well.

"Remorseless Love" was coming along in Selznick productions at about the time "Who Am I?" was completed, and Myron Selznick decided to cast Niles Welch opposite Miss Hammerstein. So fully did the young leading man meet expectations that he was assigned to Miss Hammerstein's next production, "The Way of a Maid," which William P. S. Earle recently directed and completed at Selznick's studios in Fort Lee.

These three engagements convinced Mr. Selznick that there was a place in his organization of photoplayers for Mr. Welch, and as a result of negotiations that were at once undertaken Welch was signed last week to a Selznick contract for a long term. There is no announcement as to the definite assignment of the new player to any particular star, but his work with Miss Hammerstein having resulted in his engagement there are possibilities in store for a new "pair" to work successfully together.

Fleckels Resigns Office

Morris Fleckels tendered his resignation as president of Film Distributors League at a recent meeting of the organzation in New York. Mr. Brown of Philadelphia was elected president, and Ben Freedman, of Minneapolis, vice president. William Alexander, secretary of the league, was engaged as general manager.

Defines True Relation of Music to Screen

Declaring that music, as a co-art of the screen, has long remained "in an undeveloped state," the Synchronized Scenario Music Company, in a statement just issued defines the true relation of music to the motion-picture.

"Music applied to the motion picture is not just music, reads the statement, "It is music of a type and kind best calculated to meet the many requirements of the picture. Unless the music coming from the orchestra pits of motion picture theatres bears an absolute relationship to the picture which it accompanies, it not only destroys the sense and rythm of the picture, but it likewise destroys whatever entertainment value it has as a part of the program.

"And now with motion picture productions assuming, heretofore unknown qualities and standards, Synchronized Scenario Music Co., of 64 East Jackson Blvd., Chicago, Ill. announce the publication of their Synchronized Music Scores which keep musical pace with the development of the film play. Each Syncronized Score is specially made for each of the standard productions made by the big producers, and they are arranged by the best known authorities the motion picture presentation art boasts of."

Lorna Moon to Write Realart Stories

Realart announces that it has secured the writing services of Lorna Moon, who recently sprang into fame as the author of "Don't Tell Everything," the big new Paramount special which is now being made at the Lasky studio with Gloria Swanson, Wallace Reid, Dorothy Cummings, and Elliott Dexter in the leading roles.

Miss Moon's first effort was an original story in which May McAvoy will star. J. E. Nash is preparing the scenario for this offering, which will be the Eighteenth Realart production for the coming season.

Big Sale Reported on New Tarzan Serial

Negotiations were finally completed this week between Madame Inny Shuopbach and Louis Weiss, whereby the former has secured important foreign territorial rights to the brand new Tarzan serial "Adventures of Tarzan," starring Elmo Lincoln. The price paid for this production by Madame Shuopbach is said to break all previous records for the countries involved; namely, France, Holland, Belgium and Switzerland.

Ethel Clayton, whose latest starring vehicle for Famous Players-Lasky is "Wealth"

Hal Roach Completing Additions to Studio

Hal Roach, who is producing Harold Lloyd comedies, Ruth Roland serials, and Gaylord Lloyd, "Snub" Pollard, and Eddie Boland comedy for Pathe release has practically completed his building program at his Culver City studio, which has been under way for the past seven months. These additions include a dark stage, a wardrobe and dressing room building, laboratory, cafe, and plunge. The laboratory is waiting only for apparatus to be put in full operation.

A permanent organization has been effected called the Studio Film Laboratories which has for its object the developing and printing of all films of the Hal E. Roach Productions. The officers are T. J. Crizer, Manager; Walter Lundin, Assistant Manager and Charles Parrott, Treasurer. The stock holders art T. J. Crizer, Walter Lundin, Charles Parrott, Harold Lloyd, Harry Pollard, Robert Doran, Noah Young, Mark Jones, Jack Roach, Fred Newmeyer, J. L. Murphy, Eddie Boland, Frank Young, Gaylord Lloyd and H. M. Walker.

Exploitation Aids for Fox Productions

In keeping with the magnitude of the Fox product to be released during the season 1921-1922, William Fox has arranged to provide the greatest line of posters, and other exploitation aids, ever offered to exhibitors. There are three styles of 24-sheet stands for "Over the Hill." The 8-sheet, 6-sheet, three styles of 3-sheets, six styles of 1-sheet, two styles of ½-sheet card and 1-sheet tack card have all been designed along the same lines. In addition to this paper there is a muslin banner 36" x 112"; a lobby display comprised of seven 11 x 14 scenes with title card and two 22 x 28 scenes in color and three styles of slides.

The two styles of 24 sheet stands are for "The Queen of Sheba." One, a pictorial stand, shows the chariot race between the Queen of Sheba and Egypt, and the other stand is a combination pictorial spectacle.

On the other big specials an unusual variety of posters and other exploitation aids have been prepared with the same careful consideration given to each subject.

Jack Hoxie, Western picture star, inspecting the Ritchey Litho. Corp., New York, plant and offices and complimenting Daniel Petigor, vice-president of the company on the artistic one sheet for Hoxie's latest picture, "The Broken Spur"

Teitel Has New Process

Negative and Positive Films to Be Treated; Offices in New York

ALBERT TEITEL, a pioneer research laboratory man, announces that he has opened an office in the Robertson-Colc building in New York City and will devote his entire time to the treating of positive and negative film.

His negative process will make it possible to eliminate defects in negatives and to preserve them for any length of time regardless of how many prints are taken from them. The fiftieth print, states Mr. Teitel, will be as clear, spotless and flickerless as the first. Because it will save the laboratories from cleaning the negative after every few printings, it will benefit the producer by leaving him a perfect negative. These and other benefits, states the inventor, will do away with the necessity of making two negatives and considerable saving will be effected.

Mr. Teitel's positive film process for preserving the life of new film consists of a combination of his patents with those of Abe Teitel, of Chicago, and Loeffel's and Peerson's patents, all combined and capitalized under the title of the U. S. Cinema Patents, Inc. It is claimed that every inch of film is treated with a clean web of cloth and the danger of scratching the film is eliminated.

Negotiations are now under way with John Sammis Seymour, ex-commissioner of patents, who, in conjunction with the National Institute of Inventors, will prosecute all infringements. Mr. Teitel, who has made a success of all his professional undertakings, is now prepared to give demonstrations.

Stroheim Cutting Big Film

129,000 Feet of Usable Film to Be Cut to 12 Reels by Stroheim

ERICH VON STROHEIM has started to cut 129,000 feet of usable film into the twelve reels which will be released as "Foolish Wives," Universal's million-dollar super-feature. Production on "Foolish Wives" started on July 12, 1920, and the last scene was filmed on June 15th of this year.

In all 559,000 feet of film went through the camera, it is declared. This amount was reduced to 129,000 feet of material from which the best 12,000 feet will be selected for the screening. The work of cutting will take about ten weeks.

The director is cutting personally, surrounded by members of his staff who were with him during production. In spite of the enormous footage clicked off, there is not one sequence which is to be left out of the picture entirely.

The twelve reels of 1000 feet each will include the titles, which are to be few in number and of the simplest and clearest English. The titles are to be photographed against dead black in bold type, there being no extraneous design or art work to detract from the text.

As editing progresses, Universal is negotiating with an internationally known composer who will write the musical score to accompany the picture, it is announced. Most of the music will be of the same nature as that used to inspire the players while filming was in progress.

Vignola Off to Coast to Direct Marion Davies

Robert G. Vignola, director of special productions for Cosmopolitan, left New York for the Coast this week to direct Marion Davies, Cosmopolitan star, in a new production.

"Great Impersonation" Favorably Received

George Melford's production, "The Great Impersonation," which is an adaptation of E. Phillips Oppenheim's novel, was shown to Paramount officials at the home-office last week and made a highly favorable impression. The picture is scheduled for an early release in the fall. James Kirkwood is the featured player.

A statement from the Paramount office advises that all exhibitors showing the picture should run it on strict schedule, notifying their patrons that nobody will be admitted while it is being projected, because, explains the Paramount statement, the force of the ending will be entirely lost and the interest in the whole picture greatly impaired if spectators see the last part first.

Film Salesmen Form Social Club

The film salesman of New York have formed a new organization known as The Film Salesmen's Social Club. The following officers were elected; A. Reinleib, president; Ben Roman, first vice president; Murray Bier, second vice president; E. C. Bullwinkle, secretary; L. Weinberg, treasurer; A. Sachs and Meyer Soloman, trustees; Sam Weissman, sergeant at arms; and Harry P. Decker, historian. The board of directors consists of Herber Kaufman, M. H. Markowitz, Herbert Dram, M. Cahan, and L. L. Baren.

The purpose of the organization is purely social.

Teaser Cards Prepared for "The Golem"

Block one-sheets and quarter-sheet cards have been designed as teasers for "The Golem," now playing at the Criterion theatre and soon to be released. The teaser will be the basis of the Paramount exploitation. Claud Saunders, director of exploitation for Paramount pictures, designed the poster. The posters have already been distributed in New York City.

Block one sheet designed for "The Golem" by Claud Saunders, exploitation manager for Famous Players Lasky Corp.

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Alice Calhoun and Joseph Striker in a scene from Miss Calhoun's latest starring vehicle for Vitagraph, "The Matrimonial Web"

Exhibs. Signing Up for Goldwyn Franchiser

An announcement from the Goldwyn home-office states that exhibitors are keenly interested in the Goldwynn franchise and that they are signing up rapidly for all the Goldwyn-made pictures.

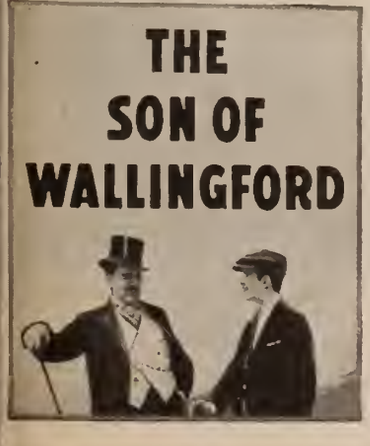
Among the first run theatres which are reported to have signed in the past few days for the franchise are the Roosevelt, Chicago; the modern-Beacon-Park in Boston; the Capitol in Cincinnati; the Alamo in Louisville; the Allen in Cleveland; the Merrill in Milwaukee; the Park, Bangor, Me.; the Broadway in Lawrence, Mass.; the Criterion and Shawmut in Roxbury, Mass.; the princes in Joliet, Ill.; the Rialto in Covington, Ky.; the America in Colorado Springs.

Circuits which are reported to have signed for the franchise are the Ascher circuit in Chicago, the Lubliner & Trinz circuit in Chicago and the Fitzpatrick & McElroy Chain, which controls houses in Illinois, Indiana, and Michigan.

Pathe News Has Scenes of Air Bombing

Pathe News in its current issue No. 61 presents a brilliant record of the air-bombing of German cruisers off the Virginia Capes.

The Pathe pictures convey a clearer idea of the spectacle than could be obtained by those who viewed the actual scene. Even the naval officers present with their powerful sea glasses could not compete with the Pathe News cameras equipped with 17-inch telephoto lenses, which bring the screen audience into startling close quarters with the frightful explosions that sank the "Frankfurt" and the "Ostfriesland."



Better Days at Hand—Laemmle

Addresses Message of Cheer to Industry from Abroad

FROM Carlsbad, Carl Laemmle, president of Universal Film Manufacturing Company, addresses an optimistic message to the American film industry, in which he declares the time has arrived to get rid of the depression "grouch" and acquire the "grin" that presages better times for all concerned in the motion-picture business. Mr. Laemmle has been kept in touch with developments on this side of the Atlantic since his departure abroad by regular bulletins from the Universal headquarters. His message reads as follows:

"Conditions are going to improve. The reaction has already started. The dawn of a new day—the day of bigger and better box office—is here.

"This is not a surmise. It is not a prediction. There's no guess work to it. It is an assured fact. The causes for this improvement are many.

"Living costs are going down. The retrenchment epidemic—that penny-wise, pound foolish policy that urges a man to forego several hours of real pleasure to spend his evenings brooding and worrying—is disappearing. Like all epidemics, that one was contagious. People got panicky without cause. I repeat: Without cause.

"There never was a real basis for the depression. Certain producers felt, perhaps, a bit squeamish. They might have mentioned the fact that they were a bit doubtful about weathering a tough season. That word was passed on. The gossips got to work. A rumor was born. That rumor grew. From a rumor fundamentally false, there developed a Frankenstein monster. It cast off its shackles, struck at those who had conceived it and soon had the entire industry by the throat.

"Films are better to-day than ever before. More thought, more vision, more brains, and, most of all, more common sense are being put into motion pictures than in the past. If you cannot sell your patrons on the idea that, in justice to themselves and to the fine things that are being done on the screen, they should see these motion pictures, something must be wrong. The fault may lie with the production; I doubt it. The trouble may be lack of advertising or exploitation on your part; that's for you to decide. The theatre-going public may be responsible; Universal will cooperate with you in every way to remedy. Universal always has helped and always will help the exhibitor to the best of its ability.

"I am not predicting a boom. Conditions will have to readjust themselves gradually and intelligently if there is to be any listing benefit. What I do maintain, however, is that things are getting better now and they will get better and better as optimism replaces pessimism.

"There's one thing you can do to bring back prosperity, normalcy—call it what you will. Start selling your patrons on the idea that the slump season is closed. They're the ones you have to reach before you can tell Old Man Depression where to head in. Get your theatre-goers sold on the thought that Gloom has been given the gate and the glad hand is being extended in hearty welcome to Good Times.

"Good-by, Grouch — Howdy, Grin."

Hodkinson Addresses Exhibitor

Boosts Independence Month; Establishes New Service

IN connection with the campaign launched by the Motion Picture Theatre Owners of America to serve September as "Independence Month," W. W. Hodkinson addresses a personal message to the exhibitors of the country and announces the establishment of a new "Hodkinson Backbone Service Contract," by the provisions of which theatre-owners are to be assured a steady supply of feature productions. The Hodkinson broadside is entitled "The Exhibitors' 'Fourth of July'." Under the caption, "Just How Independent Are You—Really?" Mr. Hodkinson declares:

"I would be failing what I conceive to be my duty to the Exhibitor, if I permitted Independence Month to pass without sending some message to the motion picture theatre owners of the country—a message not only urging their observance of the spirit of Independence Month, but a helpful message in that it opens the way to a ready acceptance of the principle of independence.

"You, as an exhibitor, would be quick to resent outside dictation as to the decorative plan of your theatre, the architecture of your lobby, or the color-scheme of your furnishings; yet a vast majority of the exhibitors of the country exercise no voice whatever in the choice of the films shown on their screen. Often they buy pictures with less selective effort than they would exercise in the purchase of merchandise—so many dozen comedies, so many features, and so on down the endless list presented by the film trust, without a thought of the possible lack of appeal of these films to audiences that are rapidly being educated to discriminate between the good and bad in the motion picture world. And the disapproval of an audience is very quickly shown, in falling attendance and decreased earnings. Frequently, by the time the Exhibitor awakens to a realization that he has been pinning his faith to the by-products of the great film-factories of the trust, his clientele has moved off down the street to the house where the right of selection is insisted upon by a wide-awake competitor, who buys his films in the open market on merit alone, and thereby gets the best.

"When complaints flood an industry the size of the motion picture business, there is something fundamentally wrong with it. Almost anything is worth trying that will end the existing chaos—and that is why I say to all Exhibitors that Independence Month is worth trying out.

"For fourteen years I have preached the doctrine of independence in the motion picture industry—freedom from the factory-made film and the heavy burden it places on the shoulders of the exhibitors. Every step I have taken since organizing my own service has been to rescue the Exhibitor from the slavery of mass-production and its inevitable result—choppy programs of poorly-produced films. I have never, as a Distributor, advocated a move that I wouldn't be willing to follow when I was an Exhibitor, and that is why I urge the Exhibitors of America, in the furtherance of the American Spirit of Independence, to devote their September programs to worthwhile independent features. The public, I know, will be quick to appreciate their efforts."

Considerable interest has been manifested in the announcement concerning the establishment of the Hodkinson Backbone Service Contract.

In his preliminary announcement Mr. Hodkinson says:

"To Independence Month, I owe the inspiration of the most important announcements I have ever made effecting the distribution of independent pictures. I refer to the establishment of a new service plan which I have perfected, to be known as the 'Hodkinson Backbone Service Contract.'

"This Backbone Service Contract has been developed to meet the urgent needs of the Exhibitor for a steady dependable supply of merit-tested features. He needs these features more today than ever before in the history of the industry. Only by giving his audiences better pictures and doing it consistently, can the Exhibitor stem the tide now flowing away from his theatre!

"Beginning in September (Independence Month) the Hodkinson Corporation will release an average of two pictures a month. Exhibitors who sign a Backbone Service Contract will thus be assured, whatever the source of their ordinary supply, of a big feature, measuring up to the highest Hodkinson standard of quality, every fortnight.

"I offer the Backbone Service as the Exhibitors' business insurance, and I will include in it only such features as my fourteen years' experience as Exhibitor and Distributor justifies me in accepting as box office winners from every standpoint of public appeal."

Coincident with Mr. Hodkinson's formal statement, the Corporation announces fifteen independent features available for immediate release.

Bright Prospects for Fox in Canada

The great volume of business Fox Films have done in Canada during the past year and the prospect of an even greater volume for 1921-1922 is a matter that has brought great satisfaction to the officials of that company. In the great strides of the past season Fox Films reached out into the most distant territories—territories that required two or three days for transportation.

The Canadian exhibitors have shown a keen desire to book the twelve Fox special productions for longer runs than usual. "A Connecticut Yankee," which is based on Mark Twain's celebrated story, will come to the Canadian exhibitors as a tremendous London success, direct from the Alhambra Theatre, Leicester Square, London.

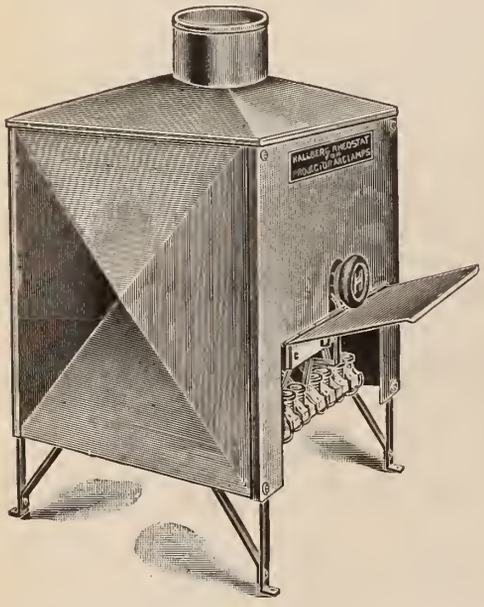
Another point of great interest to the Canadian exhibitors is the fact that all Fox Films will hereafter be released in Canada at the same time they are released in the United States, which is due in a measure to great increase in the Fox Canadian business.

William F. Barrett is now in charge of all the Canadian territory as general manager with headquarters in Toronto.

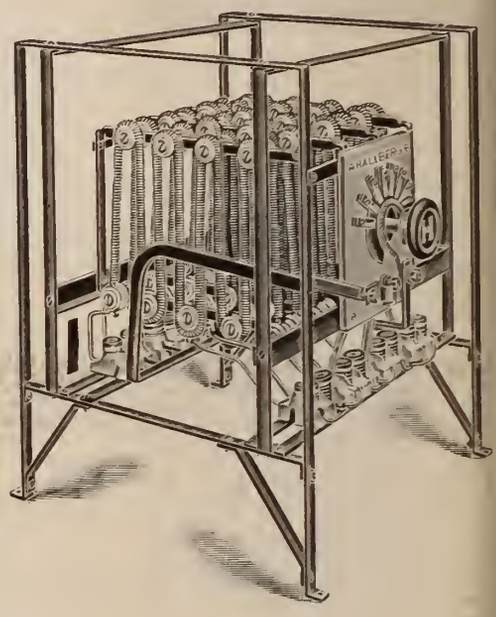
ONCE AGAIN U-T-E SETS THE PACE

By Offering

HALLBERG MULTIPLE UNIT RHEOSTAT



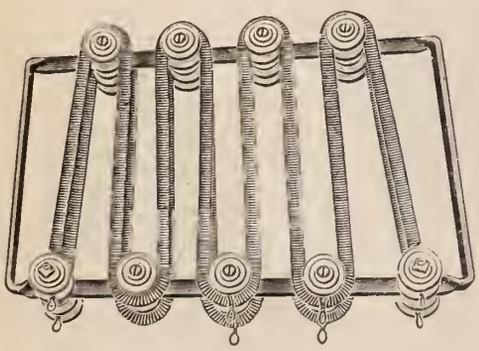
The Hallberg is the first M. P. Projector Rheostat designed with the comfort of the Projectionist as well as the control of the arc in mind. The temperature coefficient of the resistance unit is zero, therefore, when the Arc is set at a given current it stays put, which means that the amperes remain constant at the arc with the Rheostat hot or cold—Ventilating duct is provided when so ordered as illustrated for discharge of the heated air into a flue outside the Projection Room.



Designed and Built Like a Steel Bridge Making It Practically Unbreakable!

Made up to 120 Ampere capacity in one unit about 20″ square—Can be set to give any current at the arc from 15 amperes up in approximately 15 ampere steps—Any one of the resistance units can be exchanged in five minutes by the Projectionist—We have now past the stage when any old kind of a Rheostat will do, and herewith offer the most substantial, the coolest, and the most efficient Rheostat in the world, especially designed for our U. T. E. PROCTOR AUTOMATIC PROJECTOR.

Never before has the projectionist been provided with such convenient and substantial means for regulating and controlling a Projector Arc—the advent of the Hallberg Multiple Unit Rheostat puts all others on the shelf because it is made of the right stuff such as you have been looking for during the past fifteen years—The illustration showing one of the units demonstrates to any modern projectionist the wonderful simplicity and substantial design of the make-up of this Rheostat and how each unit being separately and individually fused gives absolute control and facilitates the renewal of the units or readjustment of them without putting the entire Rheostat out of business. The U. T. E. corporation is now installing several banks of these Rheostats with U. T. E. Projectors in three new theatres in the City of Philadelphia which will be described later.



UNITED THEATRE EQUIPMENT CORPORATION

H. T. EDWARDS, President J. H. HALLBERG, Vice-President

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Stars and Directors who are with Associated Producers

Top—Mack Sennett (photo copyright by Hartsook), J. Parker Read, Allen Dwan. Scene stills—Hobart Bosworth and Bessie Love, now appearing in "The Sea Lion"; Lewis Stone and Ruby De Remer from a scene in "Pilgrims of the Night"; Florence Vidor and Charles Meredith, principal players in "Hail the Woman"; Tully Marshall, Madge Bellamy and Hobart Bosworth, playing leading roles in "The Cup of Life." Center insert—Mabel Normand as she is seen in "Molly O." Bottom—Thomas H. Ince, J. L. Frothingham, Maurice Tourneur.

Associated Producers Announce 1921-22 Releases

AL. LICHTMAN, General Manager of Associated Producers, Inc., this week, announced the 1921-1922 plans for releases. The contemplated schedule includes seven special productions in the months of September, October and November.

Each one of the announced releases emphasizes in an exceptional way the policy of Associated Producers of "individuality created" productions. The single star system was entirely abolished in the casting of them, according to the announcement, thus eliminating any changes in the stories to unduly emphasize any parts.

In selecting the casts, however, the utmost care was taken to procure the best talent for the particular roles to be enacted. Mabel Normand and Hobart Bosworth are the only ones given special mention in any of the casts.

These seven special productions include one personally supervised by Thomas H. Ince, one by Mack Sennett, two Hobart Bosworth productions made at the Ince studios, one special directed by King Vidor, one directed by Larry Trimble and one produced by J. L. Frothingham.

The J. L. Frothingham production is the first scheduled for release and it will be available for exhibitors early in the fall. Lewis S. Stone and Rubye De Remer, pronounced by Paul Helleu, the prominent French artist, to be the most beautiful girl in America, heads the cast. The production is a film adaption of E. Phillips Oppenheim's novel "Passers By." Among the other well known players who are in the cast are William V. Mong, Kathleen Kirkham, Raymond Hatton, Walter McGrail and Frank Leigh.

Hobert Bosworth's first production by his own company, "Blind Hearts," is the second of the big specials on the schedule. He has a role of the kind which has made Bosworth so popular throughout the country. He is an Alaskan prospector bent upon the avenging of an imagined wrong and the action of the story is at the time of the Klondike gold rush. Emily Johnson wrote the original story and Joseph Franklin Poland adapted it. Madge Bellamy, the new Ince discovery who made her screen debut in "The Cup of Life" heads the cast which supports Mr. Bosworth and others in it are William Conklin, Wade Boettler, Henry J. Herbert, Irene Blackwell, Colette Forbes, Lula Warrenton and Raymond McKee. Rowland V. Lee is directing.

Third on the schedule is the production which re-unites the two people who co-operated on "Mickey." It is a Mack Sennett production with Mabel Normand as the star and has been titled "Molly O." Lowell Sherman heads the cast supporting Miss Normand and others who have prominent parts in it are George Nichols, Gloria Davenport, Jack Mulhall, Eugenie Besserer, Carl Stockdale, Jacquiline Logan, Anna Hernandez, Eddie Gribbons and Albert Hackett. F. Richard Jones is the director under the supervision of Mr. Sennett. Mr. Jones directed "Mickey."

Al Lichtman, general manager of Associated Producers

King Vidor's initial production for Associated Producers is the fourth on the list. The production was made in the Ince studios. It has been titled "Love Never Dies" and the cast provided for it includes Lloyd Hughes, Claire McDowell, Madge Bellamy, Winifred Greenwood, Lillian Leighton and Frank Brownell.

The fifth special, "The Silent Call" is regarded as one of the greatest animal story ever filmed. H. O. Davis is the producer, Larry Trimble the director and Jane Murfin prepared the scenario from Hal Evarts Saturday Evening Post story "The Cross Pull." "Greatheart," a marvelous police dog and a she-wolf have prominent parts in the story. The cast includes John Bowers, Kathryn McGuire, William V. Mong, James Mason, William J. Dwyer, Robert Bolder, Nelson McDowell, Ray Howard and E. J. Brady.

The production which Thomas H. Ince has pronounced to be "the most tremendous drama of my career" is the sixth on the list. It is "Hail The Woman" and, persons who have read the story regard it as being one which has a strong chance of being accepted as the great American drama. C. Gardner Sullivan wrote it from theme based upon American womanhood, and American morals, and Mr. Ince has assembled the greatest vast which has ever appeared in one picture. The players include Florence Vidor, Madge Bellamy, Lloyd Hughes, Theodore Roberts, Tully Marshall, Charles Meredith, Edward Martindel and Mathilde Brundage. Griffith Wray has been selected to do the directing under the supervision of Mr. Ince.

"The Sea Lion" the second Hobart Bosworth production is the seventh on the list of specials. It is a story of Alaskan whale fisheries and gives splendid opportunities for Mr. Bosworth in the actions which audiences the world over have found so thrilling. Emily Johnson wrote the story and Rowland V. Lee has been selected to direct. Bessie Love, Emory Johnson, Jack Curtis, Carol Halloway and Richard Morris are among the well known players who are in the cast.

"The term 'individuality created' has been used in describing these fall releases of Associated Producers, Inc., and the pictures themselves live up to the description" said Al. Lichtman, general manager. "They were made under neither the hit-or-miss system nor under the turn-'em-out-in-a-hurry-policy. Each production represents the concentrated, individual effort of an experienced and a successful producer. Each has been individually created for the screens of the world."

Eighteen Sennetts for A. P.

Associated Producers to Offer Comedies: Six With Ben Turpin

EIGHTEEN two-reel comedy specials will make up the schedule of "short subject" releases by Associated Producers, Inc., during the coming season according to an announcement made by General Manager Al Lichtman. All of the eighteen will be made by Mack Sennett. Twelve of them will be Mack Sennett Comedies and the other six. Mack Sennett-Ben Turpin two reel specials.

Initial releases on both series have already been completed and, according to the announcement, have already given indications that both will be the most successful and funny that the Comedy King has ever made.

"Love's Outcast" the first Ben Turpin special established a new record for two reel comedies at the California and Miller Theatres in Los Angeles, announces Associated Producers.

"Made in the Kitchen," "Call A Cop," and "Hard Knocks and Love Taps" are other of the Mack Sennet series which have been released. As an indication of the way the quality is being maintained in the series the fact is cited by the announcement that 'Hard Knocks and Love Taps" the latest release has been placed in the Rialto Theatre New York for two weeks, to be followed by an additional week at the Rivoli.

A. P's Frisco Exchange Wins Competition

A "one week" sales competition was inaugurated by General Manager Al Lichtman, of Associated Producers, Inc. during the last week of August. A prize of $100 was offered as a reward for the exchange office having the best sales record for the week.

The San Francisco office, of which Charles Muehlman is resident manager, won the prize. The showings made by the other offices were so good that General Manager Al Lichtman gave honorable mention to the Philadelphia office, H. S. Laskin, manager; the Denver office, Ed. Grossman, manager; the Cincinnati office, J. M. Johnson, manager; the Dallas office, E. C. Leeves, manager; and the Chicago office, Charles Goetz, manager.

Prints of First A. P. Fall Release Ready

Prints of "Pilgrims of the Night," first release on the fall schedule of Associated Producers, Inc. have been delivered to the exchanges according to an announcement from General Manager Al Lichtman.

"Pilgrims of the Night" was produced by J. L. Frothingham from the story "Passers By" written by E. Phillips Oppenheim.

New Haven Branch for Associated Producers

General Manager Al Lichtman of Associated Producers, Inc. announced the establishment of a branch office at New Haven, Conn., for that distributing organization, this week. The office was opened on August 2nd and is located in the Kilfeather Building at No. 140 Meadow Street.

STUDIO FOR SALE OR TO LEASE:

One of the best equipped Studios.

With large indoor and outdoor stage, also latest lighting equipment.

Land and building cover a plot of three acres.

Situated in Long Island.

Terms and conditions to suit.

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Fairbanks Sisters for Cosmopolitan Picture

THE Fairbanks Twins—Marion and Madeline—have been engaged by Cosmopolitan Productions for important parts in "The Beauty Shop," a screen adaptation of the musical comedy by Channing Pollock and Rennold Wolf. Raymond Hitchcock, who starred in the stage production, will be the featured player in the film version. Edward Dillon will direct this comedy of an American beauty expert's laughable adventures in a mythical principality. The scenario is from the pen of Doty Hobart whose work as scenarist of "The Woman God Changed," has won him universal commendation.

The twins are well known to picturegoers, having appeared as youngsters for the old Thanhouser Company.

Katherine MacDonald to Film "The Infidel"

Production of Charles A. Logue's play, "The Infidel," will begin shortly at the Katherine MacDonald studio, with the "American Beauty" starring. Mr. Logue has had thirty-three stories produced on the screen. Many of them he directed and produced himself. He will be called into consultation by the officers of the MacDonald company when production is started.

Newark House Manager a Benedict

Announcement is made this week of the marriage of Frank L. Smith, managing director of the Rialto Theatre in Newark, N. J., and Miss Mildred E. Tyson. The ceremony was performed in the Mayor's office in Jersey City. Mr. and Mrs. Smith will live for the present at 23 Franklin street, Newark.

Mob Action Ends in a Riot

Rival Factions Stage Real Fight for Rex Beach's "The Iron Trail"

DIRECTOR R. WILLIAM NEILL, who is filming a screen version of Rex Beach's railroad story, "The Iron Trail," for release by United Artists, recently got considerable more action in one of his exteriors than scenario specifications called for, according to a statement issued from the home-office of the "Big Four." In addition, three of Mr. Neill's cast and his assistant-director, Bert Siebel, were painfully injured, according to the account. The sequence of events, as described in the United Artists statement, took place as follows:

One of the scenes called for in the script shows two rival factions engaged in a mob fight to determine which of their respective employers shall enjoy the right of way in establishing the railroad line. A thousand extras were needed to stage scene, and accordingly two agents were sent to nearby towns to gather up the local talent. Without knowing it, the agents assembled two bodies of laborers between which bad blood already existed. When word was given to mix it before the camera the rival gangs followed instructions with a vengeance. Before Director Neill grasped the true nature of the situation, three of his principal players had gone down and out and his assistant Siebel had been felled by a glancing blow from a pick-axe.

All signals from the directorial chief to stop action were ignored, and it became necessary to utilize another unit of extras, representing "Mine Guards," to stay the riot. The "mine guards" were sent against the fighting crowds with rifles loaded with blank cartridges. The sound of the firing and the sight of the rifles produced the desired effect, and order was restored sufficiently to permit the administration of medical assistance to the casualties. The rest of the mob scenes were filmed without further trouble but the big fight did not have to be retaken.

"It was immense," says Neill, "on the first take."

Urban Films Classified

300 of Proposed 1000 Reels of "Book of Knowledge" Are Prepared

CLASSIFICATION of the tremendous amount of material in the film library of Charles Urban has gone forward at such a rapid rate that a sketch of the broad proportions it will take is now possible.

As Mr. Urban and his film editors proceed with the work all the completed reels are listed numerically either as Kineto Reviews or as Movie Chats and after they are in either of those broad classifications they are further subdivided into their proper series.

There are now completed more than 200 reels under the Kineto Review department and more than 100 under the Movie Chats. These 300 reels have been edited in a little more than a year and every one of them has had the personal attention of Mr. Urban himself.

Some of the more noteworthy groups which are being fashioned out of the library of film include the following: "The Urban Science Series." This includes upwards of 20 reels now and is being added to constantly. The main contributors have been Prof. F. Percy Smith, of London, England and Ch. N. Mavroyeni, of Athens, Greece.

"The Animal Kingdom Series." This group already comprises 40 reels and, according to Mr. Urban's present plans, has no limit as to scope. Many European photographers have contributed to this series; the principal Americans are Raymond L. Ditmars and Arthur H. Fisher. "The La Fontaine Fables." These are now a fairly familiar story to American audiences. There will be twenty of them, the choicest stories of the 240 La Fontaine is credited with. They are being produced at the New York Zoological Park by Mr. Ditmars. "The Four Seasons." This is a masterly series also produced by Ditmars, picturing the ways and moods of Nature in Spring, Summer, Autumn and Winter. One reel is devoted to each season.

The 4 reels will be released as a single picture.

"The Roving Thomas Series." This is a world-travel group under the guidance of the Urban cat. None of these have as yet been released. Each reel is a combination of photography and animated drawing, the Urban cat being the creation of John C. Terry.

"Great American Authors Series." These pictures will be semi-biographical, semi-literary. There will be twelve in all; more if the public demand is satisfying enough.

The 300 reels already completed mark more than the first lap on the course to a 1000 reel encyclopedia.

"Cup of Life" Presents Madge Bellamy

In Thomas H. Ince's "Cup of Life," Madge Bellamy will be presented in the leading female role. Miss Bellamy is probably best known for her stage work opposite William Gillette in "Dear Brutus." Penhryen Stanlaws, the well-known "girl" artist, pronounced Miss Bellamy one of the most beautiful women on the American stage. In "The Cup of Lofe" Miss Bellamy portrays the role of a white girl who has been adopted by a Chinese merchant. Marchall Tully portrays the merchant while Hobart Bosworth as "Bully" Braud and Niles Welch as his son Warren Bradford play the other leading roles in the production.

Vitagraph Units Busy at West Coast Studios

ADVICES from Vitagraph's home-office declare that the new serial, "Breaking Through," in which Carmel Myers is starred, is now well under way at the Hollywood studio. Robert Ensminger is the director. The continuity was prepared by C. Graham Baker. It is expected that the entire serial will be completed before the first episode is released in October.

Another Vitagraph production, "Flower of the North," based on James Oliver Curwood's novel, is also reported to be well under way at the West Coast studios. The cast is headed by Henry B. Walthall and Pauline Starke. David Smith is directing. The exteriors filmed in the mountains of Northern California will present some beautiful natural scenery, it is declared.

Larry Semon is engaged in the filming of the final scenes for "The Bell Hop." Earle Williams is busy on a new production, "Lucky Carson," which is being directed by Wilfred North. Betty Ross Clark plays opposite Mr. Williams.

In the serial department, a new cast is being assembled for the forthcoming William Duncan chapter-picture. Edith Johnson will co-star.

Anita Stewart Picture Given Release Title

Louis B. Mayer has selected "Her Mad Bargain" as the releasing title for the Anita Stewart vehicle recently produced under the working title of "The Price of Happiness." It is an Associated First National attraction. The screen version was written by Josephine Quirk and filmed under the direction of Edwin Carewe.

Walter McGrail, Gertrude Astor, Arthur Edmund Carewe, Adele Farrington, Margaret McWade and Ernest Butterworth are the principals of the star's supporting cast.

Finish Filming of "The Three Musketeers"

Shooting on "The Three Musketeers" is over. All told, 894 scenes were taken for this production, over a period of ninety days. This made an average of nearly 10 scenes a day, some of which are said to be the most difficult ever filmed.

The Broadway premiere of "The Three Musketeers" will take place at the Lyric Theatre.

Wallace MacDonald in Vitagraph Cast

Wallace MacDonald, one of the best known male leads in motion pictures, has signed a contract with Vitagraph resulting in his being co-starred with Carmel Myers in "Breaking Through," the new Vitagraph serial which is being directed on the West Coast by Robert Ensminger.

Many Big Exhibitors Book "Devotion"

"Devotion" the A. J. Bimberg production with Hazel Dawn and E. K. Lincoln heading the cast is proving a strong favorite with the leading exhibitors of the country according to reports which have been received by General Manager Al Lichtman of Associated Producers, Inc., from the exchanges of that company, which are distributing the picture. Among the larger theatre companies which have booked the attraction are Gore Brothers, Ramish and Sol Lesser, Loew's, Hulsey's Southern Enterprises and Lynch's Southern Enterprises.

Elaborate Lithographs for "Three Musketeers"

An extensive advertising, publicity and exploitation campaign is to be undertaken on behalf of "The Three Musketeers," Douglas Fairbanks' latest picture, announces United Artists. Fairbanks, it is said, has spent a million dollars on the production.

Varied and striking paper has been prepared, all of which show the star in the character of O'Artagnan. The twenty-four sheets makes use of the well known phrase, "All for one, and one for all," and pictures the three musketeers. The six sheets show vividly some of the excellent swordsplay.

Prisma Colorings Embellish "Experience"

Adolph Zukor, President of Famous Players, was so impressed with the pastel painting of "Ambition" by Prince Palcologue, that he contracted with this well-known Roumanian artist for twenty-four of a similar nature. These have been photographed by Prizma as color embellishments for "Experience," to be shown at the Rivoli next week.

"Rip Van Winkle" Print at Hodkinson Office

The initial print of "Rip Van Winkle," featuring Thomas Jefferson in the title role has been received at the Hodkinson headquarters in New York.

A dancing scene from "The Kiss," a Universal feature starring Carmel Myers

Trend to Short-Subjects

C. H. Christie Points to Growing Use of Short Films in Programs

IN a statement issued during the week from the Christie Studios, Los Angeles, Cal., C. H. Christie, general-manager of the Christie Film Company, points to the growing popularity of the "all-comedy and all-short-subject bills" in motion-picture theatres especially during the summer months. Mr. Christie says:

"Exceptional bookings of comedies during the last six months and the accompanying advertising of comedies by leading exhibitors who are users of newspaper space is the strongest proof of the fact that there is a growing tendency toward using more short film for balancing programe and less use of expensive entertainment in the form of prologues and vaudeville.

"This is a hopeful sign, because after all people go to picture theatres to see pictures and they demand their short entertainment in the form of comedies, scenics and novelty reels just the same as they do the dramas, feeling that they have been cheated if they are given cheap vaudeville instead.

"Naturally the picture theatre man, except in the case of the biggest city theatres, cannot compete with the vaudeville circuits for entertainment. But they can get the best results by depending for their balanced program on film distributors who deal in standard short films.

"Film is naturally the only short subject which is equally available to the small theatre operator and to the big fellow.

"The experiment of playing up orchestras in theatre advertising has usually operated with a back kick, owing to the unavoidable tendency of high-priced and much-advertised orchestra leaders to jump to the opposition house.

"Stage novelties have remained novelties and as such must lose their effectiveness in time. Also they are not equally suitable everywhere although their first introduction may have been a knockout entertainment for the theatre which first sponsored them.

"A leading distributing manager just pointed out the need for shorter feature films, say 4500 to 5000 feet. That gives the comedies and the other film specialties a better and bigger chance for recognition.

"The fact that nearly every theatre owners who buys newspaper space now advertises the well known comedy brands and comedy stars indicates that it is generally good business to advertise the parts of the program which are known to be able to give satisfaction."

Katherine Lewis Added to Christie Cast

Katherine Lewis has been added to the cast of the latest comedy being produced at the Christie studio under the big new contract with Educational. Al Christie is personally directing the picture, which probably will be called "Listen Sister." Dorothy Devore is featured in this new comedy, and Earl Rodney and Eugenie Forde have prominent parts.

Robertson-Cole Units Resume Production

PRODUCTION was resumed at the Robertson-Cole Studios, Inc., Hollywood. Cal., Thursday, August 4, with Doris May, the new R-C Pictures star in Hunt Stromberg Productions, at work on "The Foolish Age." Included in the cast for this production are Otis Harlan, Hallam Cooley, Bull Montana, Broken Nose," Murphy, Arthur Hoyt and Lillian Worth. The production is being directed by William A. Seiter.

Gasnier will begin shooting "Ma'mselle Jo" from the novel by Harriet T. Comstock, on August 8. The book was adapted to the screen by Winifred Dunn. Rose Dunn has the title role and Tully Marshall plays opposite her.

Pauline Frederick begins work on August 8 with an original story by Marion Orth, the working title of which is "The Lure of Jade." Colin Campbell will direct.

Sessue Hayawaka will resume his work August 15, on one of three big productions, all of which are ready for him.

Veiller Completes Cast for "Lady Fingers"

Bayard Veiller has completed the cast and staff organization for his third screen production "Lady Fingers," in which Bert Lytell will star as Robert Ashe.

The supporting cast is headed by Ora Carew, as Enid Camden, and includes Frank Elliott as Justin Haddon, Edythe Chapman as Rachel Stetherill, De Witt Jennings as Lieutenant Ambrose, and Stanley Goethals, the child actor, as the hero at the age of four.

"Lady Fingers" was adapted by Lenore Coffee from a story by Jackson Gregory. A. E. Freuderman is in charge of the art and technical direction.

Henry Lehrman, producer of comedies for First National release

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CYRUS J. WILLIAMS
presents

ADVENTURES of BILL and BOB

in "THE MOUNTAIN LION"

A PICTURE REVEALING THE MARVELLOUS NERVE OF TWO REAL AMERICAN BOYS

"CATCHING A COON"
("Adventures of Bill and Bob"—Pathe)

Type of production ..... 1 reel
educational.

The second of the series of "The Adventures of Bill and Bob" is called "Catching a Coon" and shows how the two youngsters catch a raccoon. The trap is baited and Bill and Bob await results. In view of the timidity of the little animal it is surprising that the cameraman has been able to obtain such a close range. One shot shows the coon wading through a shallow brook. Later it is caught in the trap and seeurely fastened with rope by the boys before they release the trap, Mr Coon unwillingly trudges out of the camera's focus leashed to the rope. Very good material of its kind.—Wid's

"THE AMERICAN BADGER"
(Bill and Bob Series—Pathe)

In this one Bill and Bob concentrate on the badger. This animal whose fur is very valuable is found most abundantly in the Western plains.

After a short introduction in which our heroes are seen climbing the mountains and enjoying the atmosphere of the great outdoors, the method of laying the trap is shown.

It is placed in a hole probably not more than six or eight inches in depth, wrapped in oil paper and then covered with earth. But this does not complete the job, for the young hunters have to be careful and not leave their fingerprints or anything that would arouse Mr. Badger's suspicions.

When things are completed the hunters retire and a subtitle announces that after three or four days discouraging work the following scenes were taken. These scenes show the badger returning at the trap and cautiously sniffing about. He is not wary enough to see the trap and when he is not thinking unconsciously springs it and is caught.

He is then tied by the young hunters and led away.

Pictures of this sort are always interesting to the studios and to those who like great outdoors.—Frank Leon-ard, M. P. News.

"ATTRACTIVE"—"INTEREST-ING"—"UNUSUAL"

Verdict of New York Newspapers Regarding "Adventures of Bill and Bob"

The World—Monday, March 21, 1921.
A short film showing two youngsters trapping bobcats is interesting and amusing—perhaps the really best part of the entire picture programme.

New York Herald—March 21, 1921
"Trapping the Bobcat" is an attractive picture that is the first of a series called "Adventures of Bill and Bob."

New York Telegraph—March 21, 1921.
The Strand has a good short feature subject on its program. It is called "Trapping the Bobcat" and is a part of a series entitled, "The Adventures of Bill and Bob." Bill and Bob are two small boys who give a "Peurod" touch to a nature picture. The film presented by Pathe, ought to draw flocks of Boy Scouts to the Strand.

New York Evening Post—March 21, 1921.
"Trapping the Bobcat" is the first of the Pathe series known as "The Adventures of Bill and Bob." It shows these young but expert woodsmen in an exciting game, and presents, too, forest scenes of considerable beauty

Baltimore Sun—March 16, 1921
A pleasant departure from the usually mediocre comedies which follow the feature film is provided this week in Cyrus Williams' presentation of "The Adventures of Bill and Bob," a semi-educational picture which is created in such fashion as to create a most enjoyable interest. Not in the least pedantic this insight into the ways and manner of capturing the beast leads one to hope that we may expect more along the same line.

Exchange, Inc.,
York, N. Y.
Gentlemen:
We are very pleased to let you know that "Trapping the Bobcat," first of the "Adventures of Bill and Bob" series, is a very pleasant impression on us, and we consider this series the most original of short features that we have ever had the good fortune to place on our program.
SHEA AMUSEMENT COMPANY
(Sgd.) Harold B. Franklin.

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Look at the pictures
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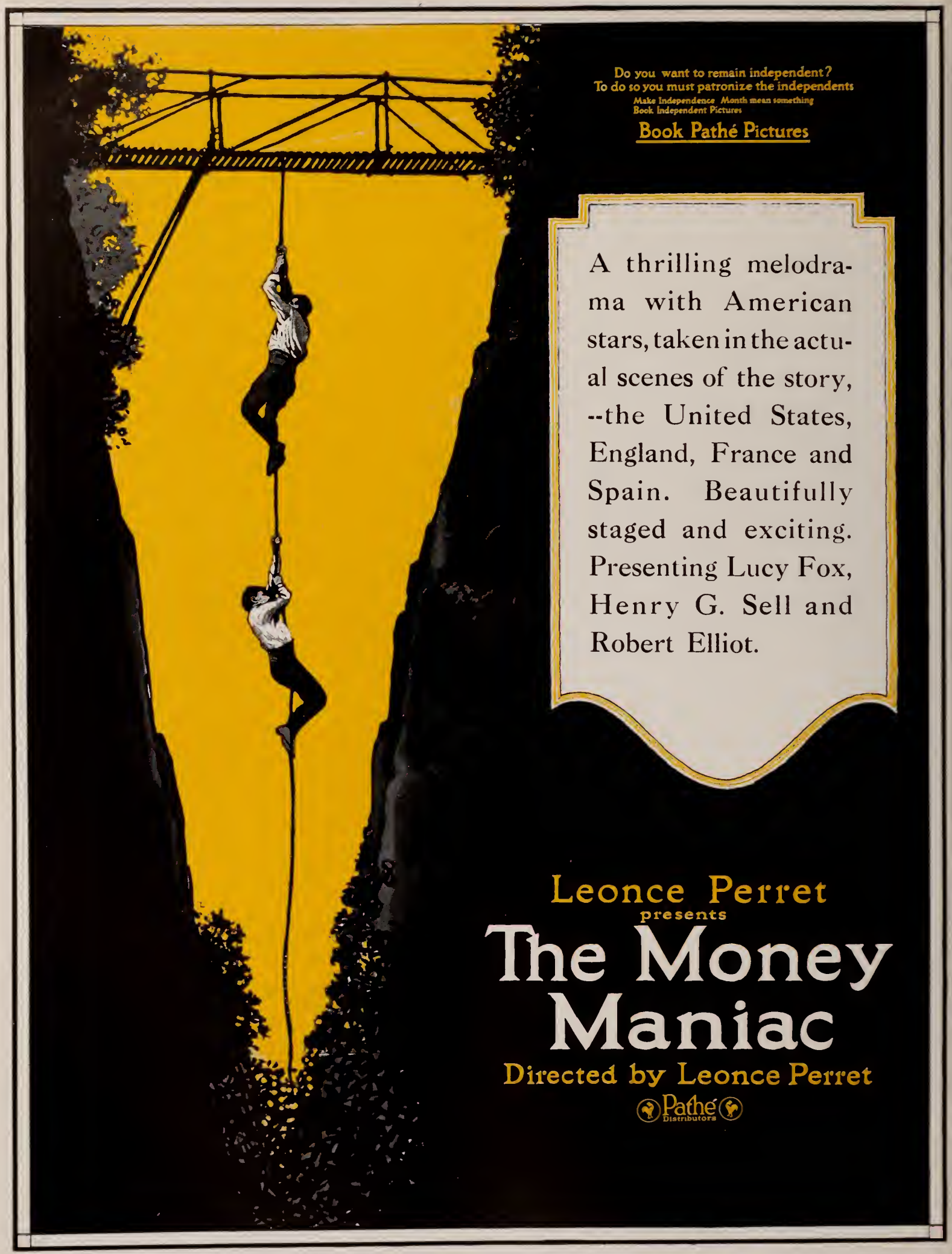

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presents

The Money Maniac

Directed by Leonce Perret

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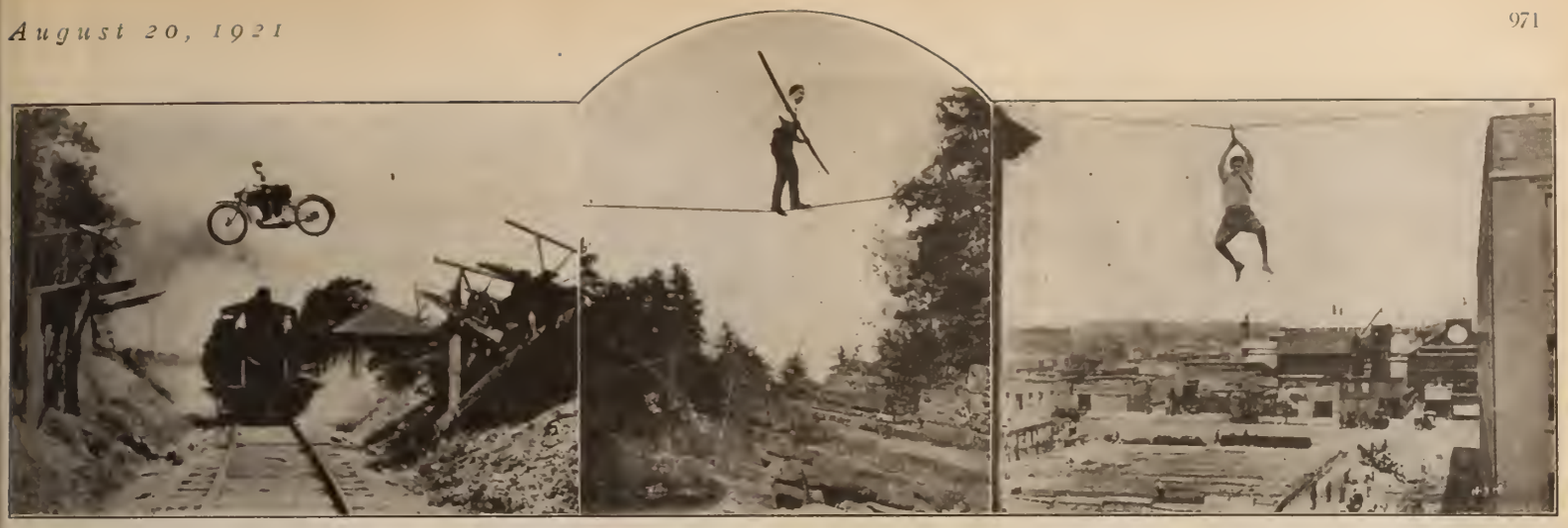

Three scenes from "Hurricane Hutch," the new Pathe serial in which Charles Hutchison is being starred

Paramount's Releases for August 14th

WILLIAM S. HART in "The Whistle" and Douglas MacLean in the Thomas H. Ince production, "Passing Thru," are the Paramount feature releases scheduled for August 14.

In "The Whistle," which was written by May Wilmoth and Olin Lyman and was adapted and directed by Lambert Hillyer, "Big Bill" steps out of the schaps of the Western frontiersman and dons the overalls of the factory worker. The locale of the story is New England and Hart's role is that of a mill foreman who fights for the rights of his fellow workers, and for their protection against accidents. Myrtle Stedman is seen as the leading woman.

Agnes Christine Johnston is the author of "Passing Thru," the Thomas H. Ince production which presents Douglas MacLean. Joseph Franklin Poland wrote the scenario and William A. Seiter directed. Madge Bellamy is the leading woman.

The blowing up of a brick bank building within which are all the principal characters of the story, is but one of a number of thrills that are said to make "Passing Thru" one of the most sensational as well as humorous screen offerings of the season.

Gottschalk Will Write Music for Doug.

Louis Gottschalk who will long be remembered as the producer for Henry Savage of Franz Lehar's famous "Merry Widow" in this country in 1908, has been engaged to arrange the musical score for Douglas Fairbanks' film version of "The Three Musketeers," scheduled for fall release by the United Artists Corporation.

Gottschalk is now in daily conference in Los Angeles with Fairbanks, also with Doug's director, Fred Niblo, and Edward Knoblock, who is credited with the lens edition of the famous Dumas story.

"Hurricane Hutch" Heads List

Thrilling Serial for Pathe Release on September 25

CHARLES HUTCHISON, celebrated as "the thrill-a-minute stunt king" of motion picture serials, in his latest production, called "Hurricane Hutch," will have the honor of heading Pathe's Autumn schedule of releases. The release date for "Hurricane Hutch" is September 25th. Hutchinson is credited with authorship of the story, which enabled him to invent all of his own "stunts" and distribute them throughout the serial with the most logical dramatic effect; also to largely increase the usual quota of thrills per episode, introducing new ideas in a natural and dramatically convincing manner.

Produced and directed for Pathe by George B. Seitz, the new Hutchison serial is said to benefit by every available element entering into serial production. Mr. Hutchison's supporting company of principals is notably strong. The two important villain roles are played by Warner Oland and Harry Semels. For the heroine part, beautiful and courageous Lucy Fox was chosen. The leading heavy woman is accomplished Ann Hastings, while the new ingenue beauty of screendom, Diana Deer, has a part well suited to her youthful charms.

A cast of this quality, according to the producer, was made necessary by the intense character of many of the purely dramatic scenes. The superior acting of these scenes adds effectiveness to some of the star's best "stunts," as they bring out the motives which apparently nerve the hero so frequently to take his life in his hands. In "Hurricane Hutch," the "stunts" not only are there, but they have to be there. The gain in cumulative interest produced by such painstaking efficiency is said to be strikingly apparent, and to place "Hurricane Hutch" in a serial class by itself.

The nature of the drama enacted requires the hero apparently often to hazard his life on the shortest notice. The fortunes of a paper mill of which the heroine is the heiress hangs on possession of a secret formula for the cheap manufacture of paper from seaweed. A villainous conspiracy to secure this formula involves various attempts to wreck the plant and otherwise to harrass or ruin its fair owner. The principal villains—played by Oland and Semels—move in the same social circles with the heroine, while the star has the part of superintendent of the mills and their fair owner's devoted admirer. He is a busy man, and it is easy for the accomplished villains to keep him busier yet—taking desperate chances with death for the heroine's and his own salvation.

Such things begin to happen in the very first reel, developing naturally out of the action of the drama. The hero is required to overtake a train carrying the heroine into the conspirators' net. You see Hutchison on his motorcycle taking a short cut and leaping his machine a score of feet over a wrecked bridge. He finds himself compelled to ride the length of an open trestle with a train only a few feet behind him, then down a steep embankment and across the radius of a curve, finally to leap from his speeding machine directly on to the rear platform of a flying express train. This is one sample of a steady succession of feats of equal skill and daring which bring "Hurricane Hutch" up to the position of "headliner" on the Pathe Autumn schedule.

R-C Names September Releases

THE release schedule for R-C Pictures for September, announced by R-C Pictures Corporation for the opening of the new year's Production program, includes four productions of special interest. The year's schedule includes twenty-six productions. The program includes Pauline Frederick in six productions, Sessue Hayakawa in six, Doris May starring in five Hunt Stromberg Productions, four Directors' Productions by Louis J. Gasnier, and five Directors' Productions directed by William Christy Cabanne.

The first of the season's releases, which had its pre-release showing at the Capitol Theatre last week is "Where Lights Are Low" starring Sessue Hayakawa. This is a gripping drama of love in a palace garden and in Chinatown's mysterious caverns. It is the story of a love that gave a prince power to fight his way through a ring of death to peace and happiness. Direction was by Colin Campbell, and the play has been praised by the critics as one of the best in which the clever Japanese star has appeared. "Where Lights Are Low" is scheduled for release September 4.

Pauline Frederick's first starring production for the year is "The Sting of the Lash," directed by Henry King. The story is by Harvey T. Gates and direction is by Henry King. It is described as one of the strangest love stories ever told on the screen. It tells the story of a man who sank low in degradation, and who was regenerated through the power, steadfastness and loyalty of a woman's love. "The Sting of the Lash" is scheduled for release September 11.

"Shams of Society," a Walsh-Fielding production, directed by Thomas B. Walsh, is set for release September 18. It tells the story of the sordid poverty of the wives of rich men who have no personal means of maintaining their own places in life. It is described to be a strange drama of life with tragedy lurking near—and an amazing climax. Barbara Castleton is the star.

The fourth of the first month's releases will be the Gasnier production, of the Directors' Productions series, "A Wife's Awakening," which will be released September 25. It is the story of a man with a crooked soul who would have made his wife a cat's-paw in his shady deals.

Edward Jose, Vitagraph director, who has just completed "The Matrimonial Web"

Pathe Short Subjects for Coming Week

PATHE Exchange, Inc., announces the first offerings of two new series of short subject features to augment the exceptional array of short subjects scheduled for release during the week of August 21. "The Mountain Lion" is the first release of the new series of "Adventures of Bill and Bob." "The Secret of Butte Ridge" is the first of the new Tom Santschi series of Western dramas scheduled for current release.

"The Water Peril" is the tenth episode of the new Pathe serial, "The Yellow Arm," starring Juanita Hansen and featuring prominently Warner Oland and Marguerite Courtot. "Name the Day" is the title of the latest Hal Roach comedy featuring "Snub" Pollard.

"The Donkey in the Lion's Skin" is the current animated cartoon of the series of "Aesop's Film Fables," created by Cartoonist Paul Terry and produced by Fables Pictures, Inc. "Move On" is the latest Harold Lloyd one-reel comedy of the re-issued series. Lloyd is supported by Bebe Daniels and "Snub" Pollard, now featured in Hal Roach comedies.

Films Popular in Australia

Out-Distance Other Amusements in Attendance and Financial Receipts

THAT the motion picture has taken first rank by a wide margin in Australian amusement circles is indicated by information received by E. E. Shauer, manager of the foreign department of the Famous Players-Lasky Corporation. The total attendance at motion pictures during the last year was 67,466,657, or more than thirteen times the population of the country, while the revenue paid to the state in the form of taxes was almost half the entire sum collected from all amusement enterprises during the year. The rapid strides made by the motion picture industry have far outclassed the revenues received by all other forms of amusement, such as the theatre, racing, dancing and skating, concerts and miscellaneous attractions.

The attendance at all amusement enterprises during the twelve months was 95,866,620, which represents approximately nineteen visits for each man, woman and child of Australia's 5,000,000. Thirteen of these visits were made to motion picture theatres, the other six visits being divided between the theatre, racing skating, dancing, concerts and other amusement attractions. Box office revenues for all amusement attractions in the commonwealth were approximately £6,615,000, motion pictures receiving £3,104,000 of this amount. This splendid showing has been of great encouragement to the leaders of the motion picture industry, and undoubtedly will result in increased activity in the building of larger and better theatres and in improving the presentation of pictures.

Statistics collected by the Melbourne *Argus* illustrate the tremendous growth made by the motion picture industry. Receipts from the entertainment tax during the year were £551,314, divided as follows:

Racing	£109,571
Theatres	105,004
Pictures	258,670
Dancing and skating	20,688
Concerts	13,139
Miscellaneous	44,242
	£551,314

"On the Way to Normalcy"

Shake-Up in Progress to Put Things Back in Place, Says Irving Thalberg

IRVING G. THALBERG, general manager of Universal City, has analyzed the present condition of the motion-picture industry in concise terms.

"The motion picture screen reflects life," declares Mr. Thalberg. "At the moment, it is mirroring the world's return to normalcy.

"Nothing ever gets by for long that isn't based upon fact. The man who works and is proud of it, has discarded his silk shirt. The man who doesn't need to work is working because he has a right to have a hand in the greatest shake-up that the world has ever known; a shakeup that is going to put things back in place and with them the motion-picture industry.

"There are many ways of saying it, but the man who makes motion-pictures knows that he must make better pictures for less money and start making them now.

"The picture of the future will be a human story, accurately depicted by genuine people and exhibited for those who will spend money to see a sincere story of normal life.

"The present unrest is the best thing that could have happened to the industry. No permanent peace was ever achieved without revolution, and the producers know that the distance between success and failure is just a few thousand feet of unworthy motion picture film palmed off on the public.

"I have been asked: 'When will the motion picture industry right itself?' and my answer is:

"When the excellent stories that are now being filmed at a reasonable cost can be released to exhibitors at a cost that will enable them to show them for what they are worth, make a reasonable profit for themselves, return a reasonable profit to the producer and give the purchaser his money's worth of entertainment."

C. C. McCollister, veteran theatre owner, who will have supervision of the Criterion theatre, Oklahoma City, in addition to directing the destinies of the other houses of the United Theatres Co.

Chester Outings via Educational Down East

Chester Outings, which have been handled heretofore in New England, by the Boston Photoplay though released elsewhere in the United States through Educational Exchanges, are now being distributed throughout New England by the Educational branches at Boston and New Haven.

With the addition of the Boston and New Haven exchanges the Chester Outings are now released throughout the United States and Canada exclusively by Educational Exchanges.

One of the early releases under the new arrangement will be "Music In The Air," a novelty among travel pictures in its unique combination of entertainment and instructional qualities.

picture we nominate Pathe's picturization of 'Without Benefit of Clergy,' Rudyard Kipling's famous story. Kipling 'fans' will acclaim it as a true screen portrayal of the Kipling India."

Emerson-Loos Story for Constance Talmadge

"Good For Nothing," by John Emerson and Anita Loos, will be Constance Talmadge's next starring vehicle. The star has been resting in Lakewood, N. J., and promises to bring greater freshness and vigor than ever to this production.

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ECONOMY of TIME and MONEY SHIPPING FROM CENTRAL CHICAGO

Stars Who Appear in William Fox's Current Releases

From left to right—William Russell, Dustin Farnum, Eileen Percy, William Farnum. Shirley Mason, Al St. John, John Gilbert, Clyde Cook. Edna Murphy, Buck Jones. Johnnie Walker, Tom Mix, Barbara Bedford

Directors Who Are Employed on the William Fox Lots

Top row—Richard Stanton, Emmett J. Flynn, Edward Sedgwick, Harry Millarde, J. Gordon Edwards, Jack Blystone. Bottom row—Charles J. Brabin, Lynn F. Reynolds, Howard M. Mitchell, Charles Giblyn, J. Searle Dawley

Twelve Stars in Fox Productions for Coming Year

"WILLIAM FOX products for the ensuing year will fulfill every promise made to exhibitors and the public." Such is the pledge made by that company in the announcement of plans for the new season. More than that, assurance is given that every promise implied in the progressingly increasing excellence of Fox productions in the past will be carried out.

In the field of feature productions twelve popular Fox stars will provide new and striking pictures for the entertainment of their hosts of followers.

The number of William Farnum productions for the season has not been fixed, and probably will be limited only by the well known capacity for hard and continuous work of this energetic star.

Tom Mix, the cowboy who came to the films and made good brilliantly as an actor, reversing a more common practice, will make about seven photoplays of strenuous life, reckless riding and daring adventures. Ingenuity of plot characterizes the stories selected as vehicles for the strenuous Western star, and this, together with his rapid and continuous development as a marvel of the screen, gives assurance of increased popularity for Tom Mix through the new season. The first Mix picture of the season, announced as a September release, is "The Night Horseman," a sequel to his immensely popular photoplay "The Untamed." "The Night Horsemen," is a gripping story of the type which Tom Mix and his company are most effective in presenting on the screen. The next will be 'Trailin'," an October release.

Dustin Farnum, popular with women as an attractive matinee idol and with men as a real he-man, is to make approximately seven pictures in the course of the season. His first, "The Primal Law," is announced by William Fox for September release. The second picture, under the direction of Bernard Durning, has not yet been named. It will be released in October.

Buck Jones has shown himself a fast runner-up through the past season in the race for supreme excellence which William Fox promotes, and he seems likely to go far in the ensuing year. Stories of rapid action and replete with thrills have been provided for the fast-riding and hard-fighting star, and he has plunged with enthusiasm into the appalling tasks designed for him by scenario writer and director. The first Buck Jones photoplay of the new season is "To A Finish," a thrilling melodrama of the West in which the hero is pitted against formidable odds. The second, bearing the suggestive title "Bar Nothin'," is well under way and will be released to exhibitors in October.

Pearl White and her company are busy with her first picture of the season without stopping to select a title for it. The story provides the beautiful and versatile star with unusual opportunities to display her most noted qualities. The best known woman of the screen bids fair to win new laurels in the new season which William Fox is launching with the determination that it shall exceed all the ambitious efforts of the past.

John Gilbert, who won fame in the thrilling Fox special, "Shame," now running on Broadway, will contribute about seven notable pictures to the products of the present Fox season. His first starring picture, "Gleam O'Dawn," will be released early in the season.

Shirley Mason, the daintiest and most delightful little lady on the screen, graciously and courageously accepted the task of providing some seven attractions to the list.

Shirley Mason's first picture of the new season is "Ever Since Eve," a romantic mystery story based on the popular novel by Joseph Ernest Peat, "Concerning Chichine." The great little star is seen in many striking situations, many different gowns and in many moods. "Ever Since Eve" will be released in August. The second bears the title of "Queenie."

William Russell, the vigorous and daring young romantic star who has won wide and favorite attention from motion picture patrons with a preference for photoplays of dash and daring, also will make about seven pictures in the current year. His first is "Singing River," an August release, in which tense situations abound and are relieved by a strain of sparkling humor. The story is by Robert J. Horton The second, for October release, is a romance of London and a mythical European kingdom, "The Lady From Longacre," from a popular novel by Victor Bridges.

The 20th Century Brand of Fox pictures will again have Eileen Percy heading the delightful stars who have made this series much in demand by exhibitors. The first of these will be "Hickville to Broadway," which will be released on August 20.

Edna Murphy and Johnnie Walker are two young stars who will command a lot of attention during the coming season. They earned their honors in "Over the Hill," and plans for the coming season include them in several productions in which youth and adventure play a prominent part.

Added to this series also is Barbara Bedford, who has been a leading woman with Fox for some time.

A quartet of big men of the Fox Film Corporation

From left to right—William Fox, president; Jack Leo, vice-president; Saul E. Rogers, general counsel and a vice-president; Winfield R. Sheehan, general manager and one of the vice-presidents

Twelve Fox Specials Assured of Broadway Runs

ENTERING upon its final phase, so far as production is concerned, the extraordinary plan announced some time ago by William Fox for twelve specials for presentation in Broadway theatres is an assured success. Six of these super-features already have appeared on Broadway, three more have been completed at the Fox studios, and the remaining three are in work. One of the new famous Fox Broadway specials enjoyed a continuously successful run of nearly a year on the world's greatest entertainment thoroughfare, and was taken off while still drawing good houses in order to make way for another special of the group, in fulfillment of the promise made by William Fox.

All twelve of the big special productions, following their runs on Broadway, and in some instances without awaiting the termination of these, are to be released to exhibitors throughout the United States and Canada in the course of the momentous season now entered upon. The first release, announced for August, is that of "Over the Hill," widely known as the greatest human drama of all times. The Fox special photoplay production of Will Carletons' famous poem enjoyed the record run on Broadway, and has been the occasion of thousands of communications, by mail and telegraph, from exhibitors everywhere, asking when the picture would be released. The scenario was prepared by Paul H. Sloane and the production directed by Harry Millarde.

Another of the great specials, "A Connecticut Yankee in King Arthur's Court," the Fox photoplay version of the delightful Mark Twain classic was booked for a run at the Capitol, largest theatre on Broadway and in the world, after being withdrawn from the Central Theatre to permit the launching of "Thunderclap." "A Connecticut Yankee" goes to the exhibitors September 11.

The third Fox special to be withdrawn in the midst of a successful run, to make way for a successor among the big twelve was "Queen of Sheba," which will be a December release to exhibitors. It was replaced at the Lyric Theatre by "Shame," a suprise thriller of the most intense type, the story for which was written by Emmett J. Flynn and Bernard McConville. It was staged by Emmett J. Flynn.

"Over the Hill," closing its record run at the Park Theatre, was succeeded by "A Virgin Paradise," a gripping story of the jungle and civilized hypocrisy written by Hiram Percy Maxim and directed by J. Searle Dawley.

"Perjury," "Footfalls" and "The Last Trail," finished and ready, now await their turns while "Thunderclap," "Shame" and "A Virgin Paradise" are enjoying their opening Broadway runs and the last three of this amazing series of specials, as yet unnamed, are being produced in the different Fox studios.

The nine completed specials are of widely different types, each strikingly original and presenting thrillingly dramatic situations new to the screen. "Over the Hill" appeals to the heart, the sentiment, the emotions of mankind. Dramatically, with its all-star company headed by Mary Carr, Edna Murphy and Johnnie Walker, directed with consummate skill by Harry Millarde, it is a triumph of the screen.

"A Connecticut Yankee in King Arthur's Court" makes a strongly humorous appeal, and also is impressive as a spectacle with its visualizations of English court life in the Age of Chivalry. The foremost members of the all-star cast are Harry Meyers, Pauline Starke and Rosemary Theby.

"Queen of Sheba" is a stupendous wonderful screen spectacle as well as an impressive drama of love and war in Egypt, Arabia and the Holy Land ages ago. The characters are portrayed by an all-star cast headed by Betty Blythe and Fritz Leiber.

"Thunderclap" is an exciting race-track melodrama presented by an all-star cast headed by Mary Carr, Violet Mersereau and Paul Ellis. It abounds in tense situations leading up to a racing scene which establishes it as the most powerfully spectacular photoplay of its kind. The directing genius of Richard Stanton is displayed at its best in this great Fox special.

Startling contrasts, scenes of extraordinary beauty and grandeur and displays of tense human emotion characterize "A Virgin Paradise," an impressive spectacle dealing with life in the jungle and with civilized hypocrisy. It is presented with an all-star cast headed by Pearl White. The picturizing of the remarkable story by Hiram Percy Maxim made almost unheard of financial demands upon Fox Film Corporation, and upon the recognized directing ability of J. Searle Dawley as well. The result justifies all the cost in money, talent and devoted service to a splendid enterprise.

"Shame," with John Gilbert, Rosemary Theby, William V. Mong and George Siegmann in an all-star cast, is a story of stormy human emotion in widely different settings, from the streets of Shanghai to Chinatown of San Francisco and the snow fields of Alaska. As a spectacle it is magnificent, and as a melodramatic story of life under strange and weird circumstances it is thrilling. There are charming love scenes and flashes of humor contrasted with the grimness of other scenes. The photodrama made extreme demands upon the directing skill of Emmett J. Flynn, which he met effectively.

"Perjury" is a startling story of the miscarriage of justice, with far-reaching effects upon many lifes. The all-star cast is headed by William Farnum, and includes Sally Crute, Wallace Erskine, John Webb Dillion and Frank Shannon. Tense situations abound in this thrilling photoplay, which is replete with surprises. Harry Millarde directed with all his well known skill.

"Footfalls" presents Tyrone Power, Estelle Taylor and an all-star cast in one of the most profoundly impressive photoplays ever shown on the screen. At times the tremendous picture story grips one with almost intolerable force, compelling breathless attention. Its surprises are startling, amazing. As a story of human grief, human emotion and human determination it stands supreme. This soul-starring photodrama was directed by Charles J. Brabin in masterly fashion.

"The Last Trail," as the title indicates, is a story of the west, and a most unusual and impressive story of its type. The all-star cast is headed by Wallace Beery, Maurice Flynn, Eva Novak and Rosemary Theby. The story is from the novel by Zane Grey, and is one of rapid action, exciting situations, suspense and surprises. Emmett J. Flynn directed.

"Over the Hill" goes to the exhibitors in August; "A Virgin Paradise" and "A Connecticut Yankee in King Arthur's Court" in September; "Thunderclap," "Shame" and "Perjury" in October; "Footfalls" and "The Last Trail" in November and "Queen of Sheba" in December.

The list of twelve specials is an imposing one, fulfilling the ambitious promise of William Fox impressively.

Jessen's Studio News by Wire

UNIVERSAL

The first preview of "Foolish Wives" has been set for August 15th.

The Eddie Polo serial company, making "The Secret Four," directed by Albert Russell, is back from five weeks at Catalina Island.

Harry Carey, directed by Robert Thornby, is making the last scenes for "The Fox."

Stuart Paton has finished "The Conflict" with Priscilla Dean.

King Baggot is making the last scenes for the Marie Prevost picture, "The Girl Who Knows All About Men."

Jack Ford is editing the Hoot Gibson film, "Bransford of the Rainbow Ridge."

Craig Hutchinson has directed "His Unlucky Berth," a short comedy featuring Bert Roach.

GOLDWYN

Coleen Moore and Richard Dix will be the leads in "The Wall Flower" by Rupert Hughes, to be directed by Mason Hopper. The supporting cast includes Shannon Day, Tom Gallory and Fanny Stockbridge.

The cast for "Grand Larceny" includes Elliot Dexter, Clair Windsor, Richard Tucker, and Roy Atwell. Wallace Worsley will direct.

Paul Bern, scenario editor, has sent out a call for original stories.

Julien Josephson has written an original story entitled "The City Feller."

Director Frank Lloyd is making the last scenes for "The Sin Flood." The leads are played by Richard Dix, Helene Chadwick, James Kirkwood, Ralph Lewis, Will Walling, Darwin Karr, and Otto Hoffman.

ROACH

Harold Lloyd is working in "All at Sea," written by Jean Havez and directed by Fred Newmeyer. It has the biggest cast of any Lloyd comedy to date. There is a society drama background and very elaborate sets.

Four weeks will be required to finish the Ruth Roland "White Eagle" serial for Pathe.

Charles Parrott is directing Harry Pollard in a bathing picture. Pollard appears as a life guard.

Eddie Boland is working under the direction of Bob Kerr, playing the part of a naturalist. Ethel Broadhurst is the lead and Sunshine Sammy is in the cast.

The three principals in "The Northern Trail," the first Educational-Selig-Rork two-reel dramatic subject. From left to right, Wallace Beery, Ethel Grey Terry and Lewis Stone

VITAGRAPH

Albert E. Smith has departed for the East.

Larry Seamon, with one hundred people, has gone to Hume Lake, five hundred miles north of Los Angeles for his next comedy. He will be gone several weeks. "The Bell Hop" is now being edited.

Director David Smith is producing "The Flower of the North," with Henry B. Walthall and Pauline Stark. The company is back from three weeks in Oregon.

METRO

George D. Baker has renewed his contract and is to make additional series of three pictudes with Gareth Hughes.

In production are "Ladyfingers," with Bert Lytell, directed by Bayard Veiller; "The Fourteenth Lover," with Viola Dana, directed by Harry Beaumont, and "The Golden Gift," starring Alice Lake and directed by Maxwell Karger.

Rex Ingram has started "Turn to the Right" with an all star cast.

REALART

"The Heart of Youth," starring Constance Binney, under the direction of Maurice Campbell, has been started.

Eddie Sutherland will be the lead opposite Bebe Daniels in "Spring Fever," which has been put into production under the direction of Chester Franklin, who directed Miss Daniels in her first starring picture, "You Never Can Tell." Myrtle Steadman will also play in "Spring Fever."

Frank O'Connor has completed the May McAvoy picture, "The Happy Ending."

SELIG-RORK

The last scenes for "The Rosary" were made this week at Monterey, by Director Jerome Storm.

Sam Rork expects to go East with the first print in the middle of this month.

The fourth two reel classic for Educational is from the Curwood story, "The White Mouse." It has been completed with a cast including Lewis Stone, Ethel Grey Terry, Wallace Beery, Willard Lewis.

HERE AND THERE

Richard Walton Tully will not produce "Omar the Tentmaker." Instead he is making plans to film "The Masquerader."

Renco Film is preparing to make "The Sign of the Jack-o'-Lantern" by Myrtle Reed. Lloyd Ingraham, who directed "Lavender and Old Lace" for them, has been re-engaged.

Cecil DeMille Titling "Fools Paradise"

While Cecil B. De Mille is busy cutting and titling "Fools' Paradise," his latest Paramount special, Jeanie Macpherson is preparing an original story which will be his next offering. Production work on this new photoplay is scheduled to start August 15.

The story for "Fools' Paradise" was written by Beulah Marie Dix and Sada Cowan, suggested by Leonard Merrick's "The Laurels and the Lady." Playing the leading roles are Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff, John Davidson and Julia Faye.

"Adventures of Tarzan" Sold for Egypt

Louis Weiss, of Adventures of Tarzan Serial Sales Corporation announced this week the disposal of further foreign territory for the new Tarzan serial, "Adventures of Tarzan" starring Elmo Lincoln. J. Pierson, with temporary headquarters at the Astor Hotel, New York, has purchased "Adventures of Tarzan" for the territory of Egypt. This serial will be distributed by J. Pierson and Company, of Bombay, India.

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LABORATORIES AND STUDIO

Feature Subjects of Short Length

"Music in the Air"
(Educational)

THEY say the Indian of North America is growing extinct. Maybe he is but his brothers in South America have no idea of leaving this old world, judging from their numbers and the way they act in this one-reeler.

And the cameramen must have made a special trip to catch this feature which exploits the Indians in all their regalia and paraphernalia during one of their most impressive ceremonies.

As an introduction, tourists are pictured crossing a large lake from Bolivia to Peru to take in the sights. The titles tell us that the Indians are descendants of the old Incas but one could never tell this fact from their dress and appearance.

Before the "big event" which is the parade, the Indians are shown preparing their costumes which are of expensive material and give the bucks as the titles announce the appearance of beetles. When this is done the business of disguising themselves is put into operation, which means the placing of hideous false-faces, mustaches and wigs upon their heads and faces.

And then comes the parade which consists of floats, bands (each member of which plays a fife, flute or drum and intends to be heard) and various other incidentals too numerous to mention. Those scenes are well worth witnessing.

The cameraman then takes us about and into the churches, shows us the dancing which is said to last about a week—and some of the native belles.

An interesting and instructive educational.—*FRANK LEONARD.*

"Quaint Holland"
(Lyman H. Howe Library—One Reel)

THE land of windmills, canals, market places, dairy farms and the most picturesque people in the world is "Quaint Holland," from the Lyman Howe Library. This natural color reel is not only picturesque but it is also amusing. The risibilities of an audience will certainly be heard from in terms of laughter over the quaint costumes of the natives and the curious expressions on their faces. With natural colors giving emphasis to these costumes one may imagine the interest aroused from the number. The photography is finely tinted and wonderfully clear. This is particularly noticeable when the spectator is taken down the various quiet streams in boats. The water is reflected so well that one can almost see bottom. These Hollanders are a clannish people. They are unmindful of progress or the affairs of the outside world, simply being content to market their wares and live in peaceful association. They are a hardy race and the indications are that milk and cheese constitute the major portion of their diet. The women are as husky as the men. "Quaint Holland" is an exceptionally appealing scenic.—*LAURENCE REID.*

"After the Dough"
(Hallroom Boys Comedy-Federated)

PERCY AND FERDIE of Hallroom fame have given up their sham temporarily to put something over on the Volstead act. Sid Smith and Harry McCoy who play the parlor pets are seen standing before a fake bread line, the dispensor of the food handing out a bottle of booze which is securely hidden in the loaf. Smith drops two or three loaves, before he is able to take one away. The boys encounter a cop and have a time registering innocence, but eventually are seated in the park where they imagine themselves safe from prying eyes. But the officer is also on the park bench and he compels them to take a dose of castor oil.

The concluding footage has to do in rescuing the loaf of bread from a dog and baby—the action revealing a deal of trouble because of the cop's presence. The familiar chase is introduced which concludes with the bottle in their possession after Smith has been run down by a train. The comedy carries a timely idea which breezes through with plenty of pep notwithstanding the fact that the humor is not unduly conspicuous. The piece is good enough to find booking anywhere.—Length 2 Reels.—*LAURENCE REID.*

"The Secret of Butte Ridge"
(Tom Santschi Series-Pathe—Two Reels)

THIS two-reeler reminds us in many ways of the days when the General Film Company had its swing. In the first place the story is of the same calibre as the ones that used to grace the screen in those days. It is strong in its dramatic moments, illogical in many ways and is unimpressive when taken as a whole.

The star plays the role of Jim Southerland, who has a secret sorrow. When a financier, his daughter and her fiance arrive in the old town, Southerland recognizes the latter and determines to guide them to Lost River.

When they arrive at their destination, Jim discovers that the party is searching for gold. The action here seems to revert to the old school, for it seems to be "too set" and taken for granted.

A close-up is then shown of the star, and as his mind recalls the events of other days, a flashback keeps pace. In the scene are the young lady, her father and fiance and at the finish of a dramatic speech he discloses the identity of the girl's lover.

The following sequence shows the villain in a determined effort to carry the girl away, when he is thwarted by the entrance of the good dog "Ajax" who puts the quietus on the bad man in a most realistic fight. This is one of the big features of the story.

The picture should interest if only for its strong moments—but there are many melodramatic titles which remind us of the speeches the old actors used to make as they strutted about the stage. These should be eliminated.—*FRANK LEONARD.*

"The Land of Chu Chin Chow"
(Kineto Review)

KINETO takes the spectator on a journey to the Far East—to China to be exact and the many interesting features of the number cast a spell of enchantment because of the easy manner of living of the natives, the profusion of flowers, and the beauty of the backgrounds in the rural spots. Pekin, the Forbidden City, is shown with all its rich atmosphere. The hordes of people, the various temples and idols, the quaint customs which involve funeral processions, wedding processions, and other colorful events native to the country. These are fascinating. The great wall of China, which was built two centuries before the birth of Christ, comes into view. It winds its way over mountains like a huge snake. One cannot help wondering what the modern siege gun would do to it. The mysticism of the East is caught throughout the picturesque reel—*LAURENCE REID.*

Movie Chats
(Sixty-first Series—Released Through National Exchanges—Produced by Kineto)

THERE is variety in this Movie Chat of Charles Urban. It starts off with some street scenes of Jerusalem, and gives us a glimpse of some of the types—picturesque, sharp-eyed, bearded old fellows. Then some of the French and British military come along. Immediately after we journey to the shipyards, and are given a lesson in concrete ship building. Various stages of construction are shown and then the completed product. From ships we go to geese. It seems that they are raised in Jerusalem for export. They are shown being plucked and displayed by the poulterer. Geese give way to gorillas. An infant gorilla does some tricks, and a few London zoo pictures are inserted.

All scenes are mildly interesting, if disconnected—*MATTHEW A. TAYLOR.*

"Painters Frolic"
(Mutt and Jeff Cartoon—Fox)

BUD FISHER or the man who animates his cartoons has evidently taken advantage of the cleaning up process which is relieving New York's skyscrapers of their grimy appearance because he has placed Mutt and Jeff on a painter's platform for the express purpose of painting and building. The elongated Mutt tells his lil' pal to hoist at the same time to keep the platform even. Both are daubing away when a dog hops from a window and starts the complications. The apartment seems to be a canine asylum because the animals are seen yelping from every window. Mutt and Jeff are frightened. The little fellow forgets to keep the platform balanced and the result is both are propelled through a window into a bath-tub occupied by an old maid.—*LAURENCE REID.*

"The Circulation of the Blood" and "Botany-Field Flowers"
(Nat'l Non Theatrical Motion Pictures—One-Half Reel Each)

THE first subject is interesting from the fact that it covers a big field "on the blood" and its circulation. And it must have taken great patience and much work to get the data together.

In order to make the subject clear and understandable the action of the blood is shown in many close-ups.

First we have the frog, then the hen, the human, showing the blood after digestion, its circulation and the circulation of the pulmonary vessels—and the rat. Interest is especially aroused when comparison is noted.

The second subject shows various forms of plant life in close-up formation.—*FRANK LEONARD.*

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

ALLIED DISTRIBUTING CORP.

ALT AND HOWELL COMEDIES

May 15—Liquorish Lips.....2000
Apr. 15—Pure and Simple.....2000

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher — Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

The Road to London (Bryant Washburn).....5
The Rider of the King Log (Special Cast).....7
What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

HAROLD LLOYD COMEDIES

Among those Present.....3
Now or Never.....3

ASSOCIATED PHOTO-PLAYS

The Wolverine (Helen Gibson).....5000
Western Hearts (Special Cast).....4900
The Ghost City (Helen Holmes).....5000
Crossing Trails (Pete Morrison).....4950

ASSOCIATED PRODUCERS, INC.

Aug. 7—Cup of Life (Ince).....
July 24—Devotion (Special Cast).....5
July 17—Greater than Love (Read).....
June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince)....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett)....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800

SENNETT TWO REELERS

May 8—She Sighed By the Seaside (Mack Sennett).2
Mar. 6—Made in the Kitchen (Mack Sennett).....2

AYCIE PICTURES CORP.

FEATURES

False Women.....5000
Under Western Skies.....5000

SPUR SERIES

The Owner of the Double L Ranch.....2000
A Sister's Sacrifice.....2000
The Bandit's Gratitude.....2000
In the Tall Grass.....2000
The Two Sheriffs.....2000
The Puncher.....2000
Texas Ed.....2000
Mary and the Puncher.....2000
A Mountain Woman.....2000
Western Welcome.....2000

CHARLEY CARTOONS

Charley's African Quest.....1000
Charley on the Farm.....1000
Charley at the Circus.....1000
Charley's Reward.....1000
Charley at the Beach.....1000
Charley in Russia.....1000

C. B. C. FILM SALES CORP.

State Rights

The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL
Mar. 18.....No. 22
Mar. 4.....No. 21

STAR RANCH WESTERNS

One two-reeler every two weeks.
18—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Snooky's Fresh Heir.....2
Snooky's Blue Monday.....2
Snooky's Wild Oats.....
Ready to Serve.....2
Just in Time.....2

CHRISTIE COMEDIES

Let Me Explain.....2
Southern Exposure.....2
Sneakers.....2
Short and Snappy.....2
Red Hot Love.....2
The Restless Sex.....2
Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2

HUDSON BAY TRAVEL SERIES

An Eskimotion.....1
It's a Great Life—If.....1
Hides—and Go Seek.....1
A Tale of the Fur North.....1

TORCHY COMEDIES

Torchy's Promotion.....2
Crowning Torchy.....2
Torchy's Big Lead.....2
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

Sunless Sundays.....2
Grief.....2
The Greenhorn.....2
Bang.....2
Holy Smoke.....2
Moonshine.....2

SPECIALS

Polo—Slow Motion.....1
Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Jogging Across Sawtooth.....1
Hitting the Hot Spots.....1
One Peek Was Plenty.....1
The Red Trail's End.....1
Hitting the High Shots.....1
The Worst Was True.....1
Putting Nature Next.....1

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....1
The Man Who Always Sat Down.....1
Water Trails.....1
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1

CHESTER SCREENICS

Old Moose Trails.....1
New Wine in Old Bottles.....1
Philippine Futurity—An Angle in Idaho.....1
Buzz-z-z.....1
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1

VANITY COMEDIES

Spiking the Spooks.....1
It's Your Move.....1
Ninety Days or Life.....1
How She Lied.....1
Spooners.....1
Rocking the Boat.....1

GAYETY COMEDIES

Assault and Flattens.....1
Standing Pat.....1
Hero—Pro Tem.....1
A Handy Husband.....1

WORLD WANDERINGS

South Sea Magic.....1
In Dutch.....1

MISCELLANEOUS

Dixie.....1
Golf—Slow Motion.....1
Japanese Judo—Pedagogical.....1

KINOGRAMS

Sundays and Thursdays.....1

DRAMA

The Kick Back.....2
The Big Idea.....2

EQUITY PICTURES CORP.

Charge It (Clara Kimball Young).....
Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....

Release Information continued on page 980

"PILGRIMS OF THE NIGHT"
(Frothingham-Associated Producers)

Highly Involved Mystery Story Is Rather Puzzling to the Spectator

IT is the natural order among producers of mystery stories to puzzle the spectator with highly involved situations so that he will be thrown off the right track in guessing the denoument. The intention of the scenarist or director is perfect in this instance, though in following the above-mentioned policy, logic and clarity, are eliminated and replaced by a hazy line of action and characters which are not clearly defined. When it is all over one is inclined to wonder at the lack of any genuine motive for the movements of the crooks. In other words there is nothing definite about the plot. Rather is it negative insofar as building a smash-bang mystery melodrama.

They have tacked on a picturesque title to Oppenheim's story, "Passers-By," a title which is quite in keeping with the plot. Also a cast of clever players including Lewis S. Stone, who always furnishes a first rate performance, William V. Mong, of "Ten Dollar Raise" fame, and the charming Rubye de Remer, are present and lend character to the offering. The action is mystifying to a degree—so much so—that one sort of wonders what it is all about. A group of criminals are caught red-handed by the Parisian gendarmes and all but the leader escape. They make their get-away in strictly movie serial fashion using trap doors, secret panels and other studio devices.

The picture becomes involved because the characterization is not clearly established. The figure of the English nobleman is almost negative when he should be dominant. Again there seems to be no reason for the hunch-back crook, played with emotional fervor by William V. Mong, in leading the heroine about Europe for the sake of locating the Englishman. They have the treasure—which has been stolen off screen from the French sub-treasury. Indeed many scenes are glossed over by subtitles. And this procedure makes the action rather arbitrary and illogical. Meanwhile the Englishman takes up establishment in London and his object is to locate the heroine who in reality is his daughter. A caption says that he marries a girl of his youth, and when she appears she looks twenty years younger.

There is an absence of detail which could have explained many situations. One has to accept them as they are which makes the action rather puzzling. An amateur detective straightens out the complications, and the vicious culprits kill one another. There are some errors which might be blamed on the cutting. For instance, a character leaves his home in a straw hat and is next seen in top-hat and overcoat. Lewis S. Stone does not have much to do in the sympathetic role.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Lord Ellingham.....Lewis S. Stone
Christine.....Rubye De Remer
Ambrose.....William V. Mong
Lady Ellingham.....Kathleen Kirkham
Le Blun.....Raymond Hatton
Gilbert Hannaway.....Walter McGrail
Marcel.....Frank Leigh

By E. Phillips Oppenheim.
Directed by Edward Sloman.
Photographed by Tony Gaudio.

PRESS NOTICE—STORY

An adaptation of one of E. Phillips Oppenheim's clever mystery stories is the coming attraction at the ———— theatre next ———— and ————. This picture, entitled "Pilgrims of the Night," concerns a group of crooks who have for their leader an exceptionally clever thief known as "The Black Fox." The latter presides over a fashionable gambling palace which is raided by the police when they learn that in the possession of the crooks is a huge sum of money stolen from the French sub-treasury.

The "Black Fox" is captured but others escape. The loot isn't recovered until an amateur detective traces down the escaped criminals—one of whom is the hunch-back, Ambrose. The latter has taken the chief's daughter with him in order to execute vengeance upon Lord Ellingham. The titled Englishman is the real father of the girl and eventually they are reunited. The picture flashes considerable action and a wealth of suspense. A prominent cast that includes Lewis S. Stone, Rubye de Remer, William V. Mong, Walter McGrail and others interprets the picture. Edward Sloman directed.

PROGRAM READER

"Pilgrims of the Night" is the fascinating title of the picture which will be the feature attraction at the ———— theatre next ————. This interesting production is from a story, "Passersby," by E. Phillips Oppenheim and is said to be one of his cleverest mystery tales. The action takes the spectator through absorbing scenes which have to do with the capture of a band of crooks, the recovery of stolen treasure, and the detection of certain innocent parties. In this picture are such clever players as Lewis S. Stone, who can always be relied on to furnish a good performance. William V. Mong, the beautiful Rubye de Remer, and others of ability. Remember next ————. Come and see the fascinating mystery photoplay.

SUGGESTIONS

The title of this picture is attractive enough to give special exploitation. It can be used for a teaser campaign and for the circular letter advertising. Also play up the author, who is one of the popular writers for fiction and the screen. Emphasize that it is an exceptionally clever mystery photoplay which keeps the spectator on "pins and needles" because of its action and suspense. Also give special mention to the cast which includes Lewis S. Stone, William V. Mong, Kathleen Kirkham, Rubye de Remer and others. Play up Stone and Mong, telling that the latter created a memorable performance in "The Ten Dollar Raise." Exploit Miss de Remer as one of the beautiful women of the screen.

"BIG GAME"
(Metro)

Fairly Interesting Picture for May Allison

JUDGING this picture on its merits as a faithful adaptation, one who saw the original play will certainly take exception to it. "Big Game" was a melodrama of primitive passion involving an obvious triangle situation for its theme. There was little or no comedy written into the subject the plot revolving around three characters, two of them being man and wife, products of civilization, the other, a picturesque trapper of the North woods. The latter figure was the most dominant personality of the play and the conflict waged between his determination to win the woman at all costs. He was a swaggering, domineering bully who looked upon the winning of women as big game. He discovered that the husband was a weakling and wasn't afraid to call him such in the presence of the latter's wife. In fact he taunted him with the logic that to the strong belongs the spoils.

The adaptor has changed the plot and characterization entirely to make a satirical comedy for May Allison. Since the play did not prove very successful and since many people did not see it, the picture will probably be accepted as a fairly interesting offering. The figure of the Canuck has been changed so that it is hardly recognizable. He is not the fascinating, determined lover of the play. Instead of presenting him as the conquering male, the scenarist makes him a husband and father of eight children who is employed by the wife to make love to her so that her better half's courage will be aroused. There is missing also the vivid atmosphere of the snow country. The play proper begins at the fourth reel, the earlier scenes being written into the picture to give it some foundation for its satire. One or two vital characters have been left out entirely. And there is none of the tense melodrama which was generated from the triangle scene. In fact to make it fit the "ingenuish" Miss Allison, it has been necessary to alter the plot and characterization, which makes one wonder why it was bought at all.

In the play the wife is about to elope with the dashing trapper when her husband shoots him. This sequence is missing. Instead the villain takes the count in a brawl in a perfectly conventional climax. The title is hardly justifiable in view of this pleasant mild satire. The husband and wife are Bostonians who venture to the wilds. She is in love with him all the while, there being no conflict at all. She brings four trunks which are left unopened. This play could have been made into a tense melodrama had the characterization and plot been left as they were in the original. It would have needed vigorous personalities to interpret it. As it is the picture loses its punch. However, the majority of patrons are apt to like it since it teaches the little game of putting pep in a husband.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Eleanor Winthrop.....May Allison
Larry Winthrop.....Forrest Stanley
Jean St. Jean.....Edward Cecil
Aunt Sarah Winthrop.....Zeffie Tillbury
"Spike" McGafney.....William Elmer
Henri Baptiste.....Sidney D'Albrook

By Willard Robertson and Kilbourn Gordon.
Scenario by Edward T. Lowe, Jr.
Directed by Dallas Fitzgerald.
Photographed by Jackson Rose.

PRESS NOTICE—STORY

A smashing, vigorous picture of the eternal conflict as it is found in the primitive places is "Big Game," adapted from the stage play of the same name and which stars May Allison. The picture will be presented at the ———— theatre next ———— and ————. The plot revolves around the idea whether a normal man, a civilized man, is prepared to fight to the death for the reputation and love of his wife. "Big Game" is the story of such a test, and the struggle occurs in the Northern Canadian wilderness whither "Larry" Winthrop, heir to millions and his charming wife, have come adventuring.

Their guide, Henri Baptiste, decides to appropriate the wife using as his argument the idea that only the strong should survive. He is Winthrop's superior in strength and his boastful manner and pride in his ability to conquer women precipitate a conflict that develops a tense situation. The wife discovers that her husband is a coward. But in an emergency he shows his courage. The picture is well acted.

PROGRAM READER

Left alone in a forest cabin with two men, Eleanor Winthrop found herself confronted by the alternative of being the property of one or the other of them—one who was her lawful husband and the other who was an abysmal brute. Thus, she finally saw her husband swept aside by the superior strength of the brute and herself. She saw in the French-Canadian trapper the ideal male—the conquering male. And his force and magnetism caused her to regard her husband as a weakling. She was on the verge of eloping to Quebec with the trapper when her husband found his courage. What did he do? Did he play the game or did he succumb? See "Big Game" at the ———— next ———— with May Allison as the star.

CATCH LINES

"You go wiz me to Quebec. In the daytime we'll hunt big game, and when ze night falls we'll sit in front of the fire-place and mak' love. Eh, what you say?" What did she reply to the trapper? See "Big Game."

"Your husband is a fish," he told her. And she believed him. What happened? See "Big Game."

Advance Information on All Film Releases

(Continued from page 978)

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Aug. 28—Crazy to Marry (Roscoe Arbuckle)....4693
Aug. 21—Wealth (Ethel Clayton).....5141
Aug. 21—The Conquest of Canaan (Thos. Meighan).7015
Aug. 14—Passing Thru (Douglas MacLean-Ince Prod.) .....
Aug. 14—The Whistle (William S. Hart).....5359
Aug. 7—The Princess of New York (Donald Crisp-British Prod.) 6000
July 31—The Lost Romance (Wm. De Mille)....6443
July 24—Behind Masks (Dorothy Dalton).....4147
July 17—Life (Brady Prod.).....4838
July 10—The Mystery Road (Paul Powell-British Prod.) .....
July 10—Too Much Speed (Wallace Reid).....4629
July 3—The Woman God Changed (Cosmopolitan Prod.) 6306
June 26—A Wise Fool (Melford Prod.).....6708
June 26—Sham (Ethel Clayton).....4888
June 19—The Bronze Bell (Ince Prod.).....
June 19—One a Minute (Douglas MacLean)....4510
June 12—Appearances (Donald Crisp).....5334
June 12—White and Unmarried (Thomas Meighan)4458
June 5—The Wild Goose (Cosmopolitan Prod.)..6494
June 5—The Traveling Salesman (Roscoe Arbuckle) 4514
May 29—Sentimental Tommy (John S. Robertson's) 7575
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson.....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5164
May 15—King, Queen, Joker (Sid Chaplin).....5016
May 15—Oh Jo (Dorothy Gish).....4956
May 8—Deception (Special Cast).....7799
May 8—Proxies (Special Cast).....6283
May 1—The City of Silent Men (Thomas Meighan) 6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
+—The Faith Healer (Geo. Melford Prod.).6347
Mar. 27—The Idol of the North (Dorothy Dalton).5802

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies.....2
May 15—Slaying the Hippopotamus.....2
May 1—The Lion Killers.....2
Apr. 17—Jungle Dancers 2

PARAMOUNT-ARBUCKLE COMEDIES

Aug. 14—A Desert Hero.....2
July 17—The Sheriff 2
June 12—The Cook.....2
May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage.....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune.....2
Feb. 20—The Unhappy Finish.....2
Feb. 6—On a Summer Day.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Aug. 28—Toledo and Segovia.....1
Aug. 21—Solomon's Temple 1
Aug. 14—Spanish Holidays 1
Aug. 7—In Shanghai and Macao.....1
July 31—In Barcelona 1
July 24—Calling on the Sphinx.....1
July 17—The Road to the Pyramids.....1
July 10—In the Rice Fields of Japan.....1
July 3—Spanish Children 1
June 26—Marseilles 1
June 19—Liberated Jerusalem.....1
June 12—In New Madrid.....1
June 5—The City of Algiers.....1

PARAMOUNT MAGAZINE

Aug. 28—Bud and Susie (Cartoon by Frank Moser).1
Aug. 21—Bobby Bumps (Cartoon by Earl Hurd)....1
Aug. 14—The Hoots (Cartoon by Henry D. Bailey)..1
Aug. 7—School Days (Cartoon by Harry Leonard)..1
July 31—Bud and Susie—(Cartoon by Frank Moser).1
July 24—Hoots—(Cartoon by Henry D. Bailey)....1
July 17—Felix (Cartoon by Sullivan).....1
July 10—Bobby Bumps—(Cartoon by Earl Hurd)...1
July 3—Felix Out of Luck—(Cartoon by Sullivan).1
June 26—Bud and Susie (Cartoon by Frank Moser)..1
June 19—The Hoots (Cartoon by Henry D. Bailey)..1
June 12—Hootch and Mootch (Cartoon by E. Hurd).1
June 5—In Old Madrid (Cartoon by Leonard).....1
June 5—Felix Out of Luck (Cartoon by P. Sullivan).1
May 29—Bud and Susie—Cartoon by Frank Moser..1

FEDERATED FILM EXCHANGES

SPECIALS

Penny of Top Hill Trail (Bessie Love).....5
Good Bad Wife (Special Cast).....5
The Midlanders (Bessie Love).....5
The Servant In the House (Special Cast).....5
Hearts and Masks (Special Cast).....5
Dangerons Toys (Special Cast).....7

MONTE BANKS' COMEDIES

In and Ont.....2
Bride and Gloom.....2
His First Honeymoon.....2
Where Is My Wife.....4
His Dizzy Day 2

HALLROOM BOYS COMEDIES

Circus Heroes.....2
Their Dizzy Finish.....2
False Roomers 2

FEDERATED SCREEN SNAPSHOTS

Snapshots No. 1-F .....
Snapshots No. 2-F .....

SERIAL

Miracles of the Jungle (Fifteen Episodes).....
Ford Weekly.....

FIDELITY PICTURES COMPANY

State Rights)

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

THE FILM MARKET

The Supreme Passion.....6
The House Without Children.....7
The Ne'er-Do-Well (Reissue).....7
The Spoilers (Reissue).....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn 1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

A Midnight Bell (Chas. Ray).....
The Sign on the Door (Norma Talmadge).....
The Child Thou Gavest Me (Stahl Prod.).....
Nobody (Jewel Carmen).....
Wedding Bells (Constance Talmadge).....
Peck's Bad Boy (Jackie Coogan).....
Golden Snare (James Oliver Curwood's).....
Stranger Than Fiction (Katherine MacDonald).....
Scrap Iron (Charles Ray).....7500
The Sky Pilot (Catherine Curtis Prod.).....6305
Courage (Sidney Franklin).....6244
Playthings of Destiny (Anita Stewart).....6200
Gypsy Blood (Pola Negri).....5921
Bob Hampton of Placer (Marshall Neilan).....7268
Lessons in Love (Constance Talmadge).....5923
Sowing the Wind (Anita Stewart-Big Five).....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore).....6100
The Oath (R. A. Walsh Special-Big Five).....7806
The Passion Flower (Norma Talmadge).....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald).....5925
The Kid (Charles Chaplin-Big Five).....5193
Scrambled Wives (Marguerite Clark).....8975
The Old Swimmin' Hole (Charles Ray).....5972
Passion (Pola Negri-Big Five).....7000 and 9000
Mamma's Affair (Constance Talmadge).....5000
The Woman in His House (Special).....7524

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
Blind Wives (Special Cast).....7
While New York Sleeps (Special Cast).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

His Greatest Sacrifice.....6000
The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

Beyond Price 5000
The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6
Know Your Men.....6

TOM MIX SERIES

The Hornet's Nest.....5000
Hands Off.....6
The Road Demon.....6
Prairie Trails 6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

Colorado Pluck 5000
Bare Knuckles 5
Cheater Reformed 5
The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

The Mother Heart.....5000
The Lamplighter.....5
Wing Toy 6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy).....5000
Get Your Man (Buck Jones).....5000
Hearts of Yonth (Harold Goodwin).....5000
The One Man Trail (Buck Jones).....5
The Big Punch (Buck Jones).....5
Two Moons (Buck Jones).....5
Just Pals (Buck Jones).....5
Sunset Sprague (Buck Jones).....5
The Tomboy (Eileen Percy).....5
The Blushing Bride (Eileen Percy).....5
Why Trust Your Husband? (Eileen Percy).....5
The Land of Jazz (Eileen Percy).....5
The Husband Hunter (Eileen Percy).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

His Meal Ticket.....2
Three Good Pals.....2
The Big Secret..... 2000
The Janitors..... 2000
Verse and Worse..... 2000
The Simp..... 2000
His Fiery Beat.....2000
Roaring Lions on Parade..... 2000
His Unlucky Job..... 2000
The Baby..... 2000

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

The Jockey .....
Don't Tickle 2
All Wrong 1
The Huntsman 2

MUTT AND JEFF CARTOONS

Mlle Fifi 1
Gathering Cocoanuts 1
It's a Bear.....1
The Far North.....1
A Hard Shell Game.....1
The Vacuum Cleaner.....1
The Naturalists.....1000
A Rare Bird.....1000
Flivvering 1000
A Crazy Idea.....1000
Factory to Consumer.....1000
The Ventriloquist.....1000
Doctor Killjoy.....1000
Gum Shoe Work.....1000
The Lion Hunters.....1000
The Glue Factory.....1000
Cold Tea.....1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Thinker (Special Cast).....6
The Edge of Yonth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mabel Normand).....5
The Cabinet of Dr. Caligari (Special Cast).....6
Wet Gold (Williamson's).....6
Made in Heaven (Tom Moore).....5
An Unwilling Hero (Will Rogers).....5
Snowblind (Special Cast).....5
The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Panline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5884

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5574
A Tale of Two Worlds (Gonvernenr Morris).....5649
Earthbound (Basil King).....6772
The Penalty (Gonverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5639
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

Release Information continued on page 982

"EXPERIENCE"
(Paramount)

Rich Settings and Fine Cast Will Probably Put This Morality Play Over

THE exhibitor who books this picture should certainly know beforehand what he is offering his patrons. Since the play has had a wide vogue for a number of years, having toured the country and been witnessed by a vast army of theatregoers, there is no reason to deny that it carries some box-office value as a photodrama. Morality plays are difficult to transfer to the screen. In the majority of instances most of them have failed miserably, because of the fact that the silver sheet is not the proper medium to exploit a preachment. It is at its best in recording physical action.

"Experience" was a conspicuous success upon the stage. It is quite likely to make money for the exhibitor providing he plays up its high lights, such as the title, settings and extraordinary cast.

The subject itself carries no dramatic strength at all. The merest tyro who patronizes the movie house will certainly be able to guess the outcome from the introductory scene. Naming the characters as Youth, Wealth, Ambition, Opportunity, Beauty and Love is not half so effective as calling them Jones, Smith, Brown, et cetera. One feels that he is being lectured in the manner of avoiding temptation. The city takes the count again. Virtue is found only in the small town. Youth leaves Love, encounters Opportunity and migrates to the city where he must go through the experience of meeting temptation before he emerges successful and returns to his native heath, a sadder and wiser young man.

It is all very obvious and overdrawn. Success, failure, pride, disillusionment these come too rapidly to prove convincing. So the spectator's attention is drawn to the rich settings. Certainly "Experience" cost a lot of money. The backgrounds and constumes see to that. Besides a cast of well known and talented players has been assembled to give it some appeal. Richard Barthelmess, John E. Miltern, Marjorie Daw, Charles Stevenson and fifty or a hundred others are present adding a box-office value to their names. But all they have to do is to pose and point some moral. Each player enacts his character for what it is meant to suggest and is succeeded immediately by another. The picture becomes tedious to the yawning point. Indeed it carries very little appeal from its story interest. The scenario and titles by Waldemar Young are first rate. Really there is no condemnation from a technical standpoint. It is hopelessly orthodox, stereotyped and conventional. There is no chance to present any drama. A large group of characters pass—a title defines each one, a preachment is offered constantly, and there you are.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Youth	Richard Barthelmess
Love	Marjorie Daw
Hope	Betty Carpenter
Mother	Kate Bruce
Pleasure	Lilyan Tashman
Intoxication	Helen Kelly
Beauty	Edna Wheaton
Fashion	Yvonne Routon
Excitement	Sybil Carmen
Temptation	Nita Maldi
Frailty	Florence Flinn
Experience	John Miltern
Ambition	E. J. Radcliffe
Opportunity	R. Sender
Chance	Joe Smiley
Despair	Harry Lane
Good Nature	Jed Prouty
Wealth	Charles Stevenson
Sport	Ned Hay
Conceit	Robert Schable
Gloom	Leslie Gloom

By George V. Hobart.
Scenario by Waldemar Young.
Directed by George Fitzmaurice.

PRESS NOTICE—STORY

What is considered one of the greatest (if not the greatest) symbolic plays ever written is George V. Hobart's "Experience," which comes to the ———— theatre next ———— as a motion picture. This adaptation by Waldemar Young is said to be faithful to the original and the direction by George Fitzmaurice is excellent. The parties responsible for the film version have contributed a photoplay which is unusually rich in dramatic moments and spectacular appeal. The picture teaches a lesson that Experience can be gained by combatting and overpowering temptation and other sinister influences in the path of life. Richard Barthelmess is featured as Youth and his supporting cast includes a host of popular and talented players, among them being Marjorie Daw, Sybil Carmen, Charles Stevenson, John Miltern and Helen Kelly. The picture is sumptuously mounted.

SUGGESTIONS

This adaptation of George V. Hobart's sensational success has been made into a most fascinating picture and should be exploited weeks in advance in order to acquaint the patrons with its high lights. No doubt many patrons have seen the original. You can state that it is a faithful adaptation of the play which recorded the experience of a country youth who met temptations in the city and conquered them. Bring out the value of the cast—a cast that includes thirty well known players. Play up its sumptuous production and tell that George Fitzmaurice directed. Put on a prologue carrying out the idea of the theme. Play it up big and use circular letters, teasers and attractive copy.

CATCH LINES

See "Experience," the symbolic picture adapted from the successful play of the same name. A large cast of players interprets this adventure of life. See it.

"AFTER YOUR OWN HEART"
(Fox)

Humor and New Gags Make This Quite Interesting

THIS picture comes too quickly after "The Big Town Round-Up" for the Tom Mix followers to classify it as something exceptional. Even were the first mentioned offering presented weeks or months previously the spectators who saw it would still remember it as a photoplay quite out of the ordinary. "After Your Own Heart" may not carry much dramatic substance, and its theme may be ordinary, and viewing it from a production angle there is nothing meritorious in the settings, lighting and technical equipment, but it does offer a pleasant hour of entertainment of a light sort. The star, apparently, is a believer in the policy of satirizing his stories of late. Certainly he has a lot of fun in introducing some novel and amusing gags.

No doubt he has taken a tip from "The Connecticut Yankee" because of his employment of autos to engage in battle instead of horses. Before this highly exciting and humorous climax is reached, the picture is inclined to sag but is bolstered up over the weak places by Ralph Spence's subtitles, many of which score, while not a few fail to hit the bull's-eye. The star plays an educated Westerner, who after graduating from Columbia, introduces modern methods in conducting his ranch. His enemy believes in the old-time ideas—horses, 'n' everything. But Mix dresses like a dude and employs autos and aeroplanes for the round-up. The plot reduced to skeleton form is simply the winning of the girl who is the daughter of the enemy ranchman. He saves her from injury by employing his well known horsemanship. When she learns that he is the owner of the other ranch she is disillusioned, but accepts his hospitality to bring an end to the conflict.

The humor which has been running quietly beneath the surface comes out in the open when a tea is given for her in Mix's home. The tea-wagon is rolled in and Tom sits down in white flannels and sportcoat. Nearby are three picturesque cowboys who add the funny touch through their inability to adapt themselves to the new conventions. The peas roll off the knife of one sword swallower, and they are frightened when the maid uses a vacuum cleaner in their immediate vicinity. But the big punch saves the picture. The evil forces are determined to ruin the girl's father and kidnap her. They encircle the house in Indian fashion. Meanwhile Mix and his cowboys come up with their autos and adopt the same tactics. Overhead Geo. Hernandez as the father is dropping dynamite sticks from an aeroplane upon the villains. Finally Mix lassoes the house and pulls it down. The gags and incident are novel and bright enough to put this offering over.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Herbert Parker	Tom Mix
Loretta Bramley	Ora Carew
Luke Bramley, her father	Geo. Hernandez
Peter Ruddock	Wm. Buckley
Tex Marole	Sid Jordan
Aviator	E. C. Robinson
Fighting Kid	Bill Ward

By William Wallace Cook.
Scenario by John Montague.
Directed by Geo. E. Marshall.
Photographed by Ben Kline.

PRESS NOTICE—STORY

Tom Mix, the popular cowboy star, will be at the ———— theatre next ———— in "After Your Own Heart." This is an up-to-date western in which the cowboys use airplanes and autos on round-ups in addition to horses. The star is a Westerner who has received an education in the East. He returns to the plains with advanced ideas some of which are so revolutionary, particularly those which have to do with showing politeness, that the cowboys believe him somewhat effeminate.

He is the owner of a ranch over which the members of an adjoining ranch are having a dispute concerning the water-hole. He falls in love with the daughter of the ranchman and proves to her that he is on the square when he routs the enemy. This he does by employing his cowboys to make war by means of autos and aeroplanes. It is an amusing climax and an exciting one which shows the victors emerging successful. Ora Carew is the pretty heroine while Geo. Hernandez plays a character part with his customary humor.

PROGRAM READER

He was a man after your own heart. Easy of manner, courageous in a pinch, good-natured, willing to take a chance, chivalrous toward women, happy-go-lucky in disposition that was Tom Mix in his latest picture. The popular cowboy star plays in an up-to-date western which presents him presiding over a bunch of boys who use autos and aeroplanes in addition to horses for the round-up. It is a lively and amusing picture this "After Your Own Heart." The star is seen in a number of thrills. The climax which offers the battle between the good element and the bad is worth the price of admission alone. Ora Carew is the leading woman. At this theatre next ————.

SUGGESTIONS

You can make a lot of copy about Mix having but recently returned from New York—his first trip to the metropolis. You can bill him as having been a guest of President Harding during his eastern trip. As for the picture tell that it offers an exciting and amusing hour in which the cowboys on one side are strictly up-to-date. Which is to say that they use aeroplanes and autos in addition to horses for the round-up. Bill it as a Western which offers some originality. Tell that it is up to the popular Mix standard—that it is a fitting companion piece to "The Big Town Round-Up." Describe it as a picture which furnishes a full quota of thrills and action and adventure. Bill it as a new type of Western.

Advance Information on All Film Releases

(Continued from page 980)

CAPITOL COMEDIES
July 3—Take it Easy....2
June 19—Nothing to think About....2
June 5—Why Worry....2

GOLDWYN-BRAY COMICS
Hunting Big Game—Lampoons (Shenanigan Kids)....1
The Sponge Man (Judge Rummy) Lampoons....1
The Prize Dance (Judge Rummy) Lampoons....1
Happy Hooldini (Happy Hooligan) Lampoons....1
Cupid's Advance (Happy Hooligan) Lampoons....1

GOLDWYN-BRAY PICTOGRAPHS
Unshod Soldiers of the King....1
No Reg'lar Bud....1
Gypsy Scientists....1
Seein' Things on the Orinoco....1
The Human Voice....1
The Riveter....1

GOLDWYN-INTERNATIONAL COMICS
Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HERALD PRODUCTIONS, INC.
MACK SWAIN COMEDIES
Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....7
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6

ARTCO PRODUCTIONS
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Kentucky Colonel (Joseph Dowling)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....5

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS
Down Home (Special Cast)....6
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.
East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.
The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS
The Truant Husband (Special Cast)....5

HARRISON PICTURES, INC.
(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.
The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES
Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
His Fortune Hunters....2

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.
Man and Woman (Special Cast)....5
The Amazing Lovers (Special Cast)....5
Madonnas and Men....6
Wings of Pride....5
A Woman's Business....5
Love Without Question (Olive Tell)....5

KIPLING ENTERPRISES
The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN
Handicap....6

HORSE-RACING PICTURE
Why Tell (Henry Miller)....6

CHAPLIN REISSUES
A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)
STATE RIGHTS
Honeymoon Ranch....5

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Life's Darn Funny (Viola Dana)....6
Over the Wire (Alice Lake)....6
The Man Who (Bert Lytell)....6
Fine Feathers (Special Cast)....6
Home Stuff (Viola Dana)....6
The Last Card (May Allison)....6
Coincidence (Special Cast)....6
Uncharted Seas (Alice Lake)....5803
A Message from Mars (Bert Lytell)....6198
Puppets of Fate (Viola Dana)....6000
Extravagance (May Allison)....6000
The Greater Claim (Alice Lake)....6000
The Off-Shore Pirate (Viola Dana)....6000
The Marriage of William Ashe (May Allison)....6000
Lure of Youth (Special Cast)....6000
Cinderella's Twin (Viola Dana)....6000
Hearts Are Trumps (Special Cast)....6000
The Misleading Lady (Bert Lytell)....5624
The Fatal Hour (Special Cast)....4940
The Four Horsemen....

C. E. SHURTLEFF PRODUCTIONS
Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS
Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS
Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS
Jan. 3—The Silver Lining (Jewel Carmen)....6

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

NATIONAL EXCHANGES, INC.
Welcome Children (Special cast)....5
Shadows of the West (Hedda Nova)....5
The Lotus Blossom (Lady Tean Mei)....6

KING COLE COMEDIES
Nov.—Strikes to Spare (Bobby Burns)....
Oct.—Bars and Stripes (Bobby Burns)....
Sept.—Moonshiners (Bobby Burns)....

THE SUN COMEDIES
The Midnight Girl (Shipman-Junior)....2
Wanted a Girl (Shipman-Junior)....2

KINOTE REVIEW
Was Darwin Right?....1
Primitive Life in Tennessee....1
Combating the Elements....1
Bear Hunting in California....1
Holy City....1
Panama....1
Vegetarian....1
Water Babies....1
Beauty Spots....1
Acrobatic Spots....1
A Naturalist's Paradise....1
Let's See the Animals....1

SERIALS
THE GREAT REWARD
Fifth—The Madman....2
Fourth—The Duel....2
Third—In Bondage....2

PACIFIC FILM CO.
At State Rights Exchanges
The Fatal 30 (Fritzi Ridgway)....5
The Call From the Wild (Wharton James)....5
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....2
White Cap Comedies (Geo. Ovey) Twice Monthly....2
One Reel Comedies (Vernon Dent) Twice Monthly....

PATHE EXCHANGES
July 31—The Money Maniac (Leonce Perret)....5
July 3—Without Benefit of Clergy (Kipling)....5
June 5—The Heart Line (Leah Baird)....6
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)....6
Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5

THE YELLOW ARM
(Starring Warner Oland, Juanita Hansen and Marguerite Courtot)
Aug. 14—Eighth, Smuggled Abroad....2
July 31—Seventh, In the Dead of Night....2
July 24—Sixth, A Nest of Knaves....2
July 17—Fifth, Danger Ahead....2
June 19—First, House of Alarms....3

THE SKY RANGER
Starring Geo. B. Seitz and June Caprice.
Aug. 7—Fifteenth, The Last Raid....2
July 31—Fourteenth, Liquid Fire....2
July 24—Thirteenth, At the Last Minute....2
July 17—Twelfth, The Whirling Menace....2
June 19—Eighth, Dropped from the Clouds....2
June 12—Seventh, Danger's Doorway....2
June 5—Sixth, The Crystal Prism....2
May 29—Fifth, Mid Air....2
May 22—Fourth, Desert Law....2
May 15—Third, In Hostile Hands....2
May 8—Second, The Sinister Signal....2
May 1—Out of the Clouds....3

AESOP'S FABLES
Aug. 7—The Cat and the Canary....2/3
July 31—The Country Mouse and City Mouse....1
July 24—Lioness and the Bugs....2/3
July 17—Cats at Law....2/3

BILL AND BOB SERIES
July 24—The American Badger....1
May 29—Outwitting the Timber Wolf....1
May 1—Catching a Coon....1
Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS
May 1—The Sheriff of Mojave....2
Apr. 17—The Sagebrush Musketeers....2
Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2

Release Information continued on page 984

"HER STURDY OAK"
(Realart)

Wanda Hawley Picture Only Mildly Entertaining

WANDA HAWLEY has been in more entertaining pictures than "Her Sturdy Oak," and most probably will rise to greater heights in the future. Elmer Harris has written the star a story containing some novel and amusing characters, which falls rather flat after the first few reels and ends lamely.

The star is, as usual, quite charming, but honors are divided between her and Walter Hiers, who plays opposite. The story starts as if it were to develop into a rollicking farce comedy. The rotund Hiers is a poet who owns half a ranch and lives on it. The other owner is a huge, masculine, aggressive woman who is in love with the poet. But his romantic soul craves some one whom he can protect, and not be protected by. Thus when he meets Violet, played by the star, it is love at first sight.

Violet is the original clinging vine in search of some one to be her sturdy oak. Naturally she picks on the poet. Sammy (Walter Hiers) wins his freedom from his fiancee—the aggressive ranchwoman—and he and the clinging vine are married. The humor disappears from the picture at this point and the story takes a serious and somewhat dramatic turn. The young married couple have their troubles aplenty. Sammy's poems do not sell, and when twins come along the household is in a pretty bad way financially. Meanwhile the ranchwoman still pursues her former sweetheart.

The ending is somewhat incredible. Taking possession of a deserted house, the little family discovers a beehive. In no time they have opened an apiary and are selling honey along the road to motorists. The story ends with Hiers tending to his bees.

The picture can be classed as very mild entertainment. The idea of the "clinging-vine and sturdy-oak" does not develop as the opening scenes would seem to promise. Hiers, now a leading man, is an excellent comedian, but in the more dramatic moments does not quite convince, largely because he is a comedy type.

The ranchwoman is played by Sylvia Ashton in a boisterous, enjoyable manner. Others in the cast are Maym Kelso, Leo White and Frederick Stanton.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Violet White ..... Wanda Hawley
Samuel Butters ..... Walter Hiers
Belle Bright ..... Sylvia Ashton
Mrs. White ..... Maym Kelso
Archibald Mellon ..... Leo White
Foreman of Ranch ..... Frederick Stanton

By Elmer Harris.
Directed by Thomas N. Heffron.
Photographed by William E. Collins.

PRESS NOTICE—STORY

What is characterized as a sparkling comedy-drama is "Her Sturdy Oak," starring the charming Wanda Hawley. The offering will be the feature attraction at the ———— theatre next ————. The story is the work of Elmer Harris, who has contributed numerous original scripts an adaptations to the screen, among the latest of his plays being Realart's releases, "Ducks and Drakes," and "The March Hare." The new attraction was written especially for Miss Hawley and provides her with a role for which she is ideally suited. Others in the cast are the rotund and popular Walter Hiers, Maym Kelso, Leo White and Sylvia Ashton.

The plot presents the perplexities of a poor, young married couple who find their debts so overwhelming that they are evicted from their apartment and take refuge in a run-down cottage in the country. The action is always realistic. Fortune favors the brave, however, and the finding of great stores of honey in the chimney of the long deserted cottage sets them on their feet financially. The picture offers delightful comedy and is well acted.

PROGRAM READER

A breezy domestic comedy starring the charming Wanda Hawley, whose pictures of late have proven highly delightful, is "Her Sturdy Oak," which comes to the ———— theatre next ———— and ————. Walter Hiers, the rotund, jolly comedian, is her leading man—verily, a sturdy oak! Miss Hawley is as pretty as ever and as a clinging vine type of young woman gives one of the most appealing impersonations of her career. Her performance of the young bride in "Her Sturdy Oak" is delightfully real and amusing. It is a breezy picture of a young couple who find themselves overwhelmed with debts. How they find a way out is told in five reels of charming action.

SUGGESTIONS

The previous Hawley pictures have been hitting pretty high. So there is no doubt that the Realart star has arrived. Tell them that the present attraction is of the same high calibre as her previous offerings. Bring forth that it is appealing and refreshing and provides the star with a delightful role. Tell that she plays the old-fashioned clinging-vine type of girl. Bill it as a delightfully breezy comedy, one which is amusing because of its domestic problems. A light program should be featured. And a light musical number would be appropriate. Tell that Walter Hiers is in the cast.

CATCH LINES

She was a clinging vine and he was a sturdy oak. Yet they couldn't meet expenses until—. See "Her Sturdy Oak," starring pretty Wanda Hawley.

A picture of a pair of honeymooners who found expenses of life exceedingly heavy. See Wanda Hawley in "Her Sturdy Oak."

Exhibitors' Own Box Office Reports
Will Appear in Our Next Issue

"REMORSELESS LOVE"
(Selznick)

One of Elaine Hammerstein's Best

THERE is nothing new under the sun, says an old saying—and it's true. The novelty in story telling lies many times in the construction and arrangement of the plot and the hundred and one other little details that lead us to believe that something new is being told.

And so it is with "Remorseless Love," which is a story of the Kentucky hills, with its "feud" taken as the central idea. The story isn't anything remarkable, as stories go, but is sure fire when it comes to its dramatic moments and incident.

Tales of this description seem to crop up now and again, many of which are cheaply constructed and resort to more "gun play" than a western drama. It isn't so with "Remorseless Love," for its plot leans more to the romantic and there is only one shooting and that is accidental.

The opening scenes are very well drawn, showing the star in the role of a village school teacher. For contrast the hero is pictured in the elete class, rides his thoroughbreds and has his automobile.

The heroine is loved by a "son of the woods," who has his argument with the hero over the "girl." But just as we begin to think the plot obvious it switches, for the woodsman is accidentally shot and killed by a young boy who has picked up a gun belonging to the hero. The latter is accused of the killing and in a series of exciting moments, which end in the court house, is saved from the chair by the hurried and excited confession of the boy.

The story builds to a strong climax, the beginning of which is a scene between the star and the father of the dead man, who is so convinced of the hero's guilt that he tells the young schoolmistress that if she attempts to save her sweetheart with convincing testimony "he will shoot her on the stand."

"Remorseless Love" will interest and excite.—*Frank Leonard.*

THE CAST

Ruth Baird ..... Elaine Hammerstein
Enoch Morrison ..... Niles Welsh
Dave Hatfield ..... Jerry Devine
Hester Morrison ..... Ray Allen
Cosmo Hatfield ..... James Seeley
Cameron Hatfield ..... Effington Pinto

Story by Lanier Magruder.
Scenario by Edward Montague.
Directed by Ralph Ince.

PRESS NOTICE—STORY

"Remorseless Love," in which Elaine Hammerstein will be presented at the ———— theatre for a ———— day engagement beginning ————, is a somewhat different type of story from any in which the popular screen star has yet appeared. The scenes are laid in the Kentucky mountains and the action has to do with dramatic incidents growing out of one of the ages-old feuds for which that section is celebrated.

There are no ballrooms or evening gowns. Miss Hammerstein appears as a young girl whom a little education has failed to change from the phototype of her ancestors, whose loves and hates were as strong and wild as the winds that rocked their mountain trees.

Niles Welch appears in leading support and Effingham Pinto who is known in every section of the country because of his splendid work in the spoken drama, has an important role.

The big punch arrives in a courtroom scene during which the girl threatened with violent death if she dares to tell the truth, braves everything for the man she loves.

In the cast are Jerry Devine, Ray Allen, James Seeley and Effingham Pinto.

PROGRAM READER

Lovers of sensible and wholesome photoplay entertainment will find a picture just to their liking at the ———— theatre where Elaine Hammerstein is presenting "Remorseless Love," a screen drama based on Mary Lanier Magruder's story. Backed by the rugged and beautiful settings of nature with very few "sets" or artificial framings, there is a story told with connecting detail and without frills or distracting episodes dragged in to make a "movie" holiday.

Miss Hammerstein this time plays the role of a school teacher who has set her face against the traditions of her tribe and kind, hating feuds as useless, cruel and uncivilizing.

The story of "Remorseless Love" is a virile tale of the loves and hates that had existed for generations among the members of two feudal families of Kentucky. Ruth Baird is a descendant of the irreconciliable Hatfields and when Enoch Morrison, member of the opposing clan, returns to the countryside from a long term in college and manifests more interest in Ruth than in the family hatred, things begin to hum from all sides.

How the two young people succeed in lifting the barrier of enmity makes a picture both interesting and appealing.

Niles Welch is Miss Hammerstein's leading man and other prominent members of the cast are Jerry Devine, Ray Allen, James Seeley and Effingham Pinto. Ralph Ince directed.

CATCH LINES

"Let us cross the river and have our fortunes told by the old negro mammie," said the young lover to his sweetheart. They did—and then what happenedé See Elaine Hammerstein in "Remorseless Love."

See Elaine Hammerstein in her latest Selznick production, "Remorseless Love." It's a tale of the Kentucky hills with strong dramatic incidents growing out of one of the ages-old feuds for which that section is celebrated.

"If you tell that story in court," said he, "I'll shoot you on the stand."
Did she tell her story to the court? See Elaine Hammerstein in her latest feature, "Remorseless Love."

Se was above her surroundings and suffered as a consequence. And she loved a young man above her station. See "Remorseless Love." It's a tale of the Kentucky hills.

Advance Information on All Film Releases

(Continued from page 982)

THE AVENGING ARROW
(Starring Ruth Roland)
June 19—Fifteenth, The Toll of the Desert.....2
June 12—Fourteenth, Shifting Sands.....2
June 5—Thirteenth, On Perilous Grounds.....2
May 29—Twelfth, The House of Treachery.....2
May 22—Eleventh, Dangerous Waters.....2
May 15—Tenth, Outwitted.....2
May 8—Ninth, The Auction Block.....2
May 1—Eighth, The Strange Pact.....2

DOUBLE ADVENTURE
(Fifteen two-reel episodes starring Charles Hutchinson)
May 1—Fifteenth, The Wages of Crime.....2
Apr. 24—Fourteenth, The House in the Canyon.....2
Apr. 17—Thirteenth, By Air and Sea.....2
Apr. 10—Twelfth, Hazardous Heights.....2
Apr. 3—Eleventh, The Danger Ledge.....2

EDGAR JONES PRODUCTIONS
Apr. 24—The Law of the Woods.....2
Apr. 10—A Forest Samson.....2
Mar. 27—The Timber Wolves.....2
Feb. 13—The Two-Fisted Judge.....2
Lochinvar o' the Line.....

HAL ROACH COMEDIES
The Tip (Lloyd) Reissue.....1
What a Whopper (Pollard).....1
All Aboard (Lloyd) re-issue.....2/3
The Flirt (Lloyd) Reissue.....1
No Stop-Over (Pollard).....1
Bliss (Lloyd) Reissue.....1
July 17—At the Ringside (Pollard).....2
June 12—Where's the Fire (Pollard).....1
Own Your Home (Pollard).....1
June 5—Blue Sunday (Pollard).....1
May 22—Big Game 1

NEWS REELS
Sundays—Topics of the Day.....½
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY
The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1

PINNACLE PRODUCTIONS
July 1—Kingfisher's Roost 5
May 1—Black Sheep 5
Reckless Wives 6
Mar. 15—God's Gold.....5
Jan. 1—Danger Valley.....5
Nov. 15—Skyfire 5
Oct. 1—Hell's Oasis.....5

PINNACLE COMEDIES
Why Change Your Mother-in-Law.....
Shimmy Isle.....
The Ting Tong Man.....
Absent Without Leave.....
Betwixt and Between.....

ARTHUR GOODEN PRODUCTIONS
Go Get 'Em.....
Crooked Trails.....
Guardians of the North.....

TATTENHAM PRODUCTIONS, INC.
The Long, Long Trail.....

PIONEER FILM CORPORATION
Oh! Mary be Careful (Madge Kennedy).....6000
The Forgotten Woman (Pauline Stark).....6000
A Millionaire for A Day (Arthur Guy Empey)..5000
Wise Hushands (Gail Kane-J. Herbert Frank)..6000
The Leech (Claire Whitney).....6000
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara).....6000
The Barbarian (Monroe Salishury).....6000
Idle Hands (Gail Kane-Thurston Hall).....6000
Empty Arms (Gail Kane-Thurston Hall).....6000
His Brother's Keeper (Martha Mansfield).....6000
Finders, Keepers (Violet Mersereau).....6000
Out of the Depths (Violet Merserean).....5500
Thoughtless Women (Alma Rubens).....6000
Indiscretion (Florence Reed).....6000
A Man There Was (Victor Seastrom).....6000
What Women Want (Lonise Huff).....6000
Place of Honeymoons (Emily Stevens).....5500
Where Is My Hushand (Jose Collins).....5500
Beyond the Crossroads (Ora Carew).....6000

SERIAL
The Mystery Mind.....15 episodes

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holhrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

PRIZMA, INC.
Where Poppies Bloom.....½
If .....½
On the Trek.....½
Poor Butterfly .....½
Trouville .....½
The Message of a Flower.....½
Victory Parade .....½
Comedy Review .....½
Danse Du Ventre.....½
The Sweetest Story Ever Told.....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distrihution)..... 2

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS
A Private Scandal (May McAvoy).....4363
Sheltered Daughters (Justine Johnstone).....4895
Little Italy (Alice Brady).....4875
Two Weeks with Pay (Behe Daniels).....4136
A Kiss in Time (Wanda Hawley).....4351
The Land of Hope (Alice Brady).....4964
Such a Little Queen (Constance Binney).....4942
Moonlight & Honeysuckle (Mary Miles Minter)..4294
A Heart to Let (Justine Johnstone).....5249
The Magic Cup (Constance Binney).....
Out of the Chorus (Alice Brady).....4888
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Behe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Jnstine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Behe Daniels).....4214

REELCRAFT PICTURES CORP.
ALADDIN COMEDIES
A Headwaiter's Heart.....1
Tuning Up 1
Washed Out 1
Hot Cakes 1
Scream Street 1
Lion Liars 1
All Wet 1
Stuck Up 1
Rattling By 1
Hot Stuff 1
Spring Fever 1
High Fliers 1
Deep Stuff 1
Tough Luck 1
His Valet 1
Haunts 1

MIRTH COMEDIES
Here He Is.....2
Sweet Daddy 2
Chick Chick 2
Vacation 2
Speed 2
Wild 2
The Knockout 2
Milk-Made 2

SUN-LITE COMEDIES
Bride and Broom.....2
Baby Bahy 2
Mother's Lamb 2
Don't, Mary! 2
Shooting the Chutes.....2
An Eastern Breeze.....2
Bungalow Love 2

ROBERTSON-COLE PRODS.
Live and Let Live (William Christy Cabanne).....6
Salvage (Pauline Frederick).....6
Cold Steel 6
Black Roses (Sessue Hayakawa).....6
Beach of Dreams.....5
If Women Only Knew (Special Cast).....6
Nohody's Kid (Mae Marsh).....5
Good Women (Gasnier).....6
What's a Wife Worth (Wm. Christy Cabanne).....6
See My Lawyer (Special Cast).....6
The Mistress of Shenstone (Pauline Frederick).....6
One Man in a Million (Geo. Beban).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up 2
Fate's Mockery 2
Fate's Double Cross.....2
Long Riders 2

HELEN GIBSON SERIES
Trail of the Rails.....2
Daring Danger 2
Flirting with Terror.....2
Broken Trestle 2

TUSUN COMEDIES
New Ralgia 1
A Slick Detective.....1
Buried Alive 1
From Kitchen to Throne.....1
Wild Women 1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded 1

LESTER CUNEO PRODUCTIONS
Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes 5

GASOLINE ALLEY
Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays 2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2

SPECIALS
Witch's Lure 5
A Profligate Woman 5

NEAL HART SERIES
Knight of Western Land.....2
Dead Line 2
Square Shooter 2
Out of the West 2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble.....3
Fickle Women.....3

S-E ENTERPRISES
It Might Happen to You (Billy Mason).....3
Cowhoy Jazz 3

TWO REEL COMEDIES
Beach Birds and Bombs.....3
Hashers and Mashers 3
Waffles and Wallops 3

MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Rosen)
Beach, Birds and Bombs.....3
Waffles and Wallops.....2
Hashers and Mashers.....3
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....3

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
Remorseless Love 5000
The Girl from Nowhere.....5,000
The Miracle of Manhattan.....5,000
Poor Dear Margaret Kirby.....5,500

EUGENE O'BRIEN STAR SERIES
Is Life Worth Living.....5000
The Last Door.....5,000
Gilded Lies 5,000
Worlds Apart.....5,980

OWEN MOORE STAR SERIES
A Divorce of Convenience.....5,000
The Chicken in the Case 5,261

CONWAY TEARLE STAR SERIES
The Fighter 5,000
Bucking the Tiger.....5,000

MARTHA MANSFIELD STAR SERIES
The Fourth Sin.....5,000

SPECIAL PRODUCTIONS
The Greatest Love (Vera Gordon).....5,520
The Highest Law (Ralph Ince).....5,500
The Road of Ambition (Conway Tearle).....5,500
The Sin that Was His (Wm. Faversham).....5,600
Red Foam (Ralph Ince Special).....5,500

SELECT PICTURES
Up the Road With Sallie (Constance Talmadge)..5000
Midnight Patrol (Special Cast).....5000
The Whip (Special Cast).....5000
Ghosts of Yesterday (Talmadge-O'Brien).....5000
Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness.....6,000

Release Information continued on page 986

"THE MIDNIGHT BELL"
(First National)

Whirlwind Finish Puts Over Ray's Latest

A BANG-UP last reel of melodrama with the star pulling the familiar "thwart the villains and win the heart and hand of the heroine" stunt in a new way saves "The Midnight Bell" from being just another movie.

For four reels or so the picture has mighty little entertainment in it, being a series of episodes in which mostly by titles it is explained that the hero lost his job selling rubber heels, wished himself on to a small town merchant as a clerk, fell in love with the merchants' daughter, and that a church in the burg is haunted. Then things begin to happen. It develops that a gang of crooks have planned to rob the local bank and in so doing have dug a tunnel from the church basement to the bank cellar. At the very time the job is to be pulled, Charlie elects to spend the night in the church in order that he may bag the ghosts. The heroine has a presentiment that something is going to happen to her beau and rushes to the meeting house. Both are captured by the crooks. The girl, who by the way, works in the bank, gives the yeggs a fake combination to the safe and they go through the tunnel to pull the job. Charlie has been bound and gagged but manages to get hold of the bell rope and wakes up the whole town. Both ends of the tunnel are plugged up and the yeggs are captured. After the clutch the picture is over.

As a story, taken as a whole, there is nothing to it. Also the way it has been developed except in the melodramatic finish, does not reflect any great credit on anyone. The detail and bits of rural hokum that have characterized many of Ray's pictures are missing. The direction is not of the best, many technical errors being allowed to slide by. For instance, a modern home with uptodate gas range, etc., is shown as the domicile of the country shopkeeper who stated that his gross business was $225.00 per month. However, since audiences are prone to like any picture which ends in a blaze of glory and since Ray is popular with the average fan "The Midnight Bell" will probably be voted a first class show. But it might have been very much better had more pains been taken with the early reels and a more logical plot been evolved on which to hang the very good "midnight bell" episode.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Martin Tripp ..... Charles Ray
Stephen Labaree ..... Donald MacDonald
Abner Grey ..... Van Dyke Brooke
Annie Grey ..... Doris Pawn
Mac ..... Clyde McCoy
Spike ..... Jess Herring
"Bull" Barton ..... S. J. Bingham
"Slick" Sweeney ..... Burt Offord

Adapted from the stage play of the same name by Charles Hoyt. Directed by Charles Ray, assisted by Albert Ray.

PRESS NOTICE—STORY

"The Midnight Bell," famous on the stage for many years, has been adapted to the screen with Charles Ray in the role of "Martin Tripp," the young traveling salesman who lost his job and went to work in a country store, there to capture a gang of yeggs who were robbing the bank and who won the heart and hand of pretty Annie Grey, the shopkeeper's daughter.

"The Midnight Bell" is a rural comedy of the type in which Ray excells as a principal player, into which has been injected a melodramatic finish that will bring the most hardened spectators out of their seats.

In support of the star is a cast of ideal types, among which are Van Dyke Brooke as the rural merchant and Doris Pawn as the heroine.

The picture was directed by Mr. Ray and has been staged with attention to detail and in a fine atmosphere. The picture comes to the ———— theatre for a ———— days' showing beginning ————.

PROGRAM READER

Charles Ray, the First National star, comes to the ———— theatre in his latest comedy drama, "The Midnight Bell," an adaptation of the famous old stage farce of the same, written by Charles Hoyt for a ———— days' engagement beginning ————.

The star has the role of Martin Tripp, an erstwhile traveling salesman who lost one job and obtained another in a little country town where the right girl resided and which a gang of crooks had picked out as a place to pull off a bank robbery. The story shows how Martin won the girl and frustrated the plans of the bank robbers. The picture finishes in a whirlwind of melodramatic action in which Ray succeeds in ringing the bell in the old church, although bound and gagged and thereby obtains aid in bagging the yeggs.

The production was directed by Mr. Ray and screens in six reels. It is offered as a First National attraction.

SUGGESTIONS

Exploitation possibilities for "The Midnight Bell" are to be found in the title, the name of the play from which it was adapted, the star and the chance for hokum stunts.

A bell in the lobby hung in an improvised belfry, can be used to advantage. The ringing the bell scene of the picture could be staged in the lobby and would without doubt attract great attention. However, it would probably kill some of the punch of the picture. Ghost stories as readers in the newspapers and tied up to the picture would go well. For a prologue number attention is called to those being presented this week at the Brooklyn and Mark Strand theatres, which will be described in next week's issues of the News Exhibitor's Service Bureau.

CATCH LINES

A story of a cub traveling salesman, who was dumped in a country town where ghosts were supposed to inhabit an abandoned church and where a gang of yeggs were planning to rob the one and only bank.

Charlie Ray playing Martin Tripp in Charles Hoyt's famous old time farce comedy that "stood 'em up" for a quarter of a century as a legitimate stage attraction.

"A VIRGIN PARADISE"
(Fox)

Pearl White Plays a Female Tarzan in Adventurous Melodrama

IF there is one actress who can adapt herself to any kind of plot or characterization, that actress is Pearl White. Since the Tarzan series have proven pretty interesting melodramas—what with their jungle atmosphere and lively action, the Fox star has probably said to her managers—"Give me a female Tarzan, and I'll make them all sit up and take notice!" So "A Virgin Paradise" is a feminine version of Tarzan. Taking a leaf from Edgar Rice Burroughs' books is just as easy as taking one from some conventional author's story, and it provides a great deal more entertainment notwithstanding that the plot takes on the form of wild melodrama.

The action starts out by showing the actress in the jungle, the role being that of a missionary's daughter who is left with no companions but lions, monkeys, and a motley assortment of cannibals after the death of her parents. She is heiress to millions and to settle up her rich uncle's estate, a party of civilized Americans sail to the jungle regions to find her, if possible, and bring her back. Let it be said that the hero is on board. Let it be also said that he takes the count when the female Tarzan pushes him off a rocky cliff for daring to shoot at her pet lions. There is a villain on this boat too, who is desirous of marrying the wild woman in order to share her income. Things develop smoothly until American waters are reached, at which time, hero and heroine lock the rest of the crew in the fo'castle and swim to shore.

The picture is difficult to classify. There are moments when one thinks it is a comedy because of the wild and hectic melodrama and the manner in which Miss White burlesques her part. Nevertheless it is always interesting. They will probably stand up on their hind legs and shout when Pearl proceeds to show her inability to cope with civilization. She goes to her uncle's home and cuts up didoes which shock the neighbors—these scenes presenting her *au natural* or bedecked in strange disguise, spreading comedy hokum with her nimble feet and hands. She is not a consistent Tarzan. There is no returning to the jungle to keep company with the apes and lions. There is no disillusionment and homesickness.

Miss White routs the villain in the wildest cave-woman scene ever shown. She uses her favorite hold—a body scissors and half-Nelson and the poor man is helpless. Trust her to put plenty of punch in this kind of a scene. She then burns her own home because it suggests hypocrisy, and is ready to elope with her hero. One cannot take this picture very seriously, but it doesn't matter. There is plenty of fun and excitement and it certainly moves with vigor. The backgrounds are acceptable, the jungle scenes being first rate. Miss White's company has to work hard to keep up with her.—Length, 8 reels.—*Laurence Reid.*

THE CAST

Gratia Latham ..... Pearl White
"Bob" Alan ..... Robert Elliott
"Slim" ..... J. Thornton Baston
Bernard Holt ..... Alan Edwards
Mrs. Holt ..... Henrietta Floyd
Constance Holt ..... Grace Beaumont
Ruth Hastings ..... Mary Beth Barnelle
The Attorney ..... Lynn Pratt
Peter Latham ..... Lewis Seeley
Capt. Mulhall ..... Charles Sutton
John Latham ..... Hal Clarendon

By Hiram Percy Maxim.
Directed by J. Searle Dawley.
Photographed by Joseph Ruttenberg.

PRESS NOTICE—STORY

"A Virgin Paradise" is the colorful title of the new Fox feature which comes to the ———— theatre next ———— with a cast headed by Pearl White, and including Robert Elliot, J. Thornton Baston, Alan Edwards and other competent players. The picture is from an original story by Hiram Percy Maxim, the son of Hiram Maxim, the inventor of the Maxim Silencer, and may be said to be rich in colorful action and incident, thrills and novel backgrounds.

The story takes the characters and spectators from the jungle to civilization and shows the transformation of a wild creature into a woman of refinement. Miss White, always an able actress, demonstrates again her marked ability for making her roles interesting. Some of the thrills show the eruption of a volcano, the association of the heroine with monkeys and lions, and an exciting fight between the wild woman and a man who is determined to kidnap her against her consent. J. Searle Dawley directed and many of his scenes call for praise because of the picturesque atmosphere contained in them.

PROGRAM READER

A story of the jungle and civilized hypocrisy is contained in the newest Fox feature entitled "A Virgin Paradise," which comes to the ———— theatre next ————. This is the work of Hiram Percy Maxim, the son of Sir Hiram Maxim and the celebrated inventor of the Maxim Silencer, and is considered one of the finest photoplays of the season. There is a wonderfully picturesque romance which begins in the South Seas and culminates in an aristocratic old New England home. The leading role is played by Pearl White who again demonstrates her emotional capabilities. How her primitive instincts rebel against her new surroundings, and how she finds true love make up a story of absorbing interest.

CATCH LINES

See the picturesque romance of the jungle and civilization. See "A Virgin Paradise" with Pearl White.

She was transplanted from the jungle into the hot-house atmosphere of modern society. See Pearl White in "A Virgin Paradise."

Advance Information on All Film Releases

(Continued from page 984)

The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell).6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TARZAN FILM CO.

East Lynne....

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall)....5000
Water Lily (Mann-Hall)....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
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She Paid (Marjorie Rambeau)....5000
Mrs. Balfame (Nance O'Neil)....5000

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..3
It Happened in Paris (Mme. Yorska)....3
Human Passions (Lottie Tilford)....3
Man and Woman (Betty Mason)....3
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

KADIN PICTURES

Skinning Skinners (Johnny Dooley)....3
Through Eyes of Men (Frank Mayo)....3
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford)....7000
Apr. 25—Dream Street (D. W. Griffith)....9
Mar. 6—The Nut (Douglas Fairbanks)....6
Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....3
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....3
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

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A Daughter of the Law (Carmel Myers)....5
Luring Lips (Edith Roberts)....5
Man Trackers (Larkin-Hill)....5
Short Skirts (Gladys Walton)....5
The Kiss (Carmel Myers)....5
Desperate Trails (Harry Carey)....5
Thunder Island (Edith Roberts)....5
The Fighting Lover (Frank Mayo)....5
The Beautiful Gambler (Special Cast)....5
The Man Tamer (Gladys Walton)....5
Cheated Love (Carmel Myers)....5
Wolves of the North....5
The Blazing Trail (Frank Mayo)....5
The Wallop (Harry Carey)....5

TERROR TRAIL

(Eighteen Episode Serial featuring Eileen Sedgwick)
Eighth, The Desert of Despair....2
Seventh, The Palace of Fear....2
Sixth, The Ship of Surprise....2
Fifth, The Bridge of Disaster....2
Third, The Mine of Menace....2
Second, False Clues....2
First, The Mystery Girl....2

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)
Fifteenth, A Race for Life....2
Fourteenth, The Midnight Attack....2
Thirteenth, The Cipher Kid....2
Twelfth, The Lost Ring....
Tenth, The Secret Cavern....2
Ninth, Under Sentence....2
Seventh, The Trap....2
Sixth, In Hiding....2
Fifth, The Bandit's Victim....2
Fourth, Hidden Danger....2
Third, The Secret of the Sea....2
Second, The Hornet's Nest....2
First, The Buccaneer's Bride....2

JEWEL PRODUCTIONS, INC.

Reputation (Priscilla Dean)....
Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6

JEWEL COMEDIES

Robinson's Trousseau (Lee Moran)....2
A Monkey Movie Star (Joe Martin)....2
Roman Romeos (Lyons-Moran)....2
Blue Sunday (Lyons and Moran)....2
A Monkey Hero (Joe Martin)....2
A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

CENTURY COMEDIES

Stealin' Home (Harry Sweet)....2
Hold Your Breath (Chas. Dorety)....2
Golfing (Brownie)....2
The Clean Up (Jean-Dorety)....2
Three Wise Boobs (Brownie)....2
The Whizbang (Jameson-Gregory)....2
Third Class Male (Dorety-Montgomery)....2
The Smart Alec (Harry Sweet)....2
Society Dogs (Brownie)....2
Wood Simps (Century Lions)....2
Custard's Last Stand (Monty Lee)....2
Pals (Brownie)....2
For Sale....2
A Dollar's Worth (Harry Sweet)....2
Playmates (Brownie)....2

STAR COMEDIES

A Thousand a Week....1
Those Doggone Kids....1
The Champ (Billy Fletcher)....1
While New York Snores (Billy Fletcher....1
The Skylark....1
An Awful Bull (Billy Fletcher)....2
Babes and Boobs (Billy Fletcher)....1
Meet My Husband (Billy Fletcher)....1
Uneasy Money (Robert Anderson)....1
Hearts and Flour (Dorothy Wolbert)....1
Rubbing It In (Billy Fletcher)....1
A Chinese Romance (Billy Fletcher)....2
Zulu Love (Eddie Barry)....1
The Truck Horse Bandit (Billy Fletcher)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

Roarin' Waters (Larkin-Hill)....2
The Rim of the Desert (Jack Perrin)....2
Both Barrels (Jack Perrin)....2
Range Rivals (Wilson-Lane)....2
The Valley of Rogues....2
Beating the Game (Hoot Gibson)....2
The Man Who Woke Up (Hoot Gibson)....2
The Shadow of Suspicion (Eileen Sedgwick)....2
The Movie Trail (Hoot Gibson)....2
The Girl in the Saddle (Eileen Sedgwick)....2
Bandits Beware (Hoot Gibson)....2
The Heart of Arizona (Eileen Sedgwick)....2
Stand Up and Fight (Jack Perrin)....2
The Wild Wild West (Hoot Gibson)....2
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The Scarab Ring....6
Her Lord and Master....6
The Vice of Fools....5
The Prey....6
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Dollars and the Woman....6
The Sporting Duchess....7

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It Can Be Done....5
Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

What's Your Reputation Worth....
It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5

ALICE CALHOUN PRODUCTIONS

Peggy Puts It Over....5
Closed Doors....5
The Charming Deceiver....5
Princess Jones....5

LARRY SEMON COMEDIES

The Fall Guy....2
The Bakery....2
The Rent Collector....2
The Hick....2
The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

JIMMY AUBREY COMEDIES

The Tourist....2
The Blizzard....2
The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)
Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
Eleventh, A Choice of Death....2
Tenth, The Stolen Bride....2
Ninth, The Air Avenger....2
Eighth, The Treasure Hunt....2
Seventh, A Demon's Bluff....2
Sixth, The Crown Jewel Clue....2

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Tivoli of Chattanooga, Tenn., Latest Motion Picture Temple

Another Million Dollar Theatre Opens in the South

The latest home of moving pictures to take its place among the leading houses of the world is the Tivoli of Chattanooga, Tenn., recently completed at the cost of one million dollars. Lavishly decorated and designed for comfort and homeliness, the Tivoli is a great addition to the art of the silent drama.

The Tivoli has a seating capacity of 2,300. It is the latest theatre of the chain of the Tennessee Enterprises, Inc. C. W. and George L. Rapp of Chicago were the architects. Besides a $30,000 organ, the Tivoli has a symphony orchestra of twenty-one pieces, under the direction of Ira R. Summers.

As the theatre is approached from the street one is first impressed by the marquee sign, which occupies the entire width of the building. It was installed at a cost of $5,000, and the observers would not regard that figure as out of proportion. In the sign are lamps of 15,000 watts capacity, while, beneath, the front is illuminated by a large number of 75-watt daylight globes. The daylight effect is noticeable in all phases of the lighting system, both inside the building and out.

Writing room of Tivoli. The theatre abounds in rest and comfort rooms

The outer lobby has been decorated and finished in a way to cause the first impression of the building to be bewildering. The ceiling is full height of the building. It is of massive plaster designs, finished in polychrome and antique with Chinese and Cobalt blue, mulberry, green and buff over aluminum leaf. Sectional plate glass mirrors at each end reflect the ceiling for an impressive distance. To the left will be seen a seven-foot fountain with running water and a figure of Cupid. The fountain is named Cascatelle, for the famous river of a thousand cataracts in Tivoli. The floor here is of exposed marble. A hanging lantern, measuring seven feet in height, throws a burst of light throughout this wide lobby. It is of antique design. Between this and the inner lobby are glass doors and a very large plate glass window that is hung with brilliant American Beauty plush draperies. The brass rails were furnished by the Newman Brothers Manufacturing Company and the lobby display frames by the Stanley Frame Company.

The inner lobby brings the visitor nearer the features that are bound to attract the attention of writers, artists and builders who may have opportunity to see

Mezzanine promenade of Tivoli which circles auditorium. The openings are in gold embroidered silk draperies

Magnificent foyer of Tivoli, lavishly outfitted with carpets, chairs, lounges and stand lamps

Front of Tivoli theatre, Chattanooga, Tenn., showing costly marquee sign

them. The ceiling continues the effects noted in the outer lobby. The prevailing colors in dome, panels and medallions are blue and red, with backgrounds of salmon, all the decorations being touched with gold. Cain stone is used in the side walls to a height of twelve feet. Large, hanging chandeliers, made specially for this lobby, are suspended by velour chains bearing veloured tassels. These chandeliers, as other fixtures, are plated with 14-carat gold and ornamented with hand-painted china. The grand staircase leads from this lobby to the mezzanine. Its ornamental bannisters are of copper bronze, surmounted by a massive mahogany hand rail. The foyer opening is beneath the mezzanine. It will be covered with Bigelow axminster carpets in rose, ivory and black. Two alabaster floor lamps stand at the approach to the opening.

The foyer is enclosed in glass, with Grecian urns and ornaments as decorations. Sectional mirrors are located on all the pilasters throughout the foyer. At the right is a niche with drinking fountain, and on the other side is a spacious lounging room and telephone booth. The features of this foyer promenade are the solid carpets, chairs, lounges and frequent

Opening dome of mezzanine over auditorium. It is indirectly lighted, the color motif being aluminum leaf

stand-lamps. This portion of the building bears the name "Temple of Hercules," commemorating an historical edifice in ancient Tibur, the original name of Tivoli. A specially designed tablet in the foyer wall bears the proper inscription.

The interior design of the theatre is Adams and renaissance. The auditorium is finished in Chinese blue, mulberry, gold, green and buff. The main dome over the balcony and auditorium is indirectly lighted with a yellow and blue sky on aluminum leaf, lighted with amber to produce hammered gold effects.

The mezzanine opening dome is of gorgeous design, indirectly lighted and, as in other places, the color motif is on aluminum leaf. This opening permits the audience to be seen from the mezzanine, though the stage and screen cannot be seen. Large coves in the balcony are likewise indirectly lighted with the standard effects of the entire house emphasized. Openings in the rear of the boxes on each side of the stage represent sunbursts, and they are draped with American Beauty rose silk plush, embroidered with gold. The same colored draperies will be seen

on loge and box railings.

The balcony seats are grouped in front of the stage opening without any obstructing posts. In fact, there are no posts or columns in the entire building. The entrance to the balcony, by way of the mezzanine, is a tunnel that is called the "Tunnel of Anio," named for a historical show place in Tivoli. The balcony tunnel floor is in solid carpet, the same design as the mezzanine and foyer, and the space is furnished with chaise lounges and enormous stand-lamps.

The mezzanine is pronounced by all the visitors as the most beautiful section of the theatre. It circles the auditorium and will be utilized as a promenade. Its floor is solidly carpeted, has chaise lounges and Adams' designed chairs. The mezzanine will be known as "Villa D'Esta," after the famous villa in Tivoli, which is ranked among the most beautiful places in the world. All mezzanine openings will be in silk draperies, gold embroidered.

The proscenium opening is declared to be the largest in the South, being 48 feet long and 25 feet high. The stage curtain, which is now being installed, is of American Beauty rose silk plush with six-foot valance embroidered in gold and with a deep gold fringe. All lighting is controlled by a Major pre-selective switchboard, and one operator will manipulate all dimmers and colors throughout the building. The stage equipment is sufficient to carry any kind of a production. The scenery for pictures alone cost the builders $10,000. Prologues and pictures will be projected upon a stage two feet above the large stage, this being 22 feet long, 17 feet high and 6 feet deep. The canopy overset is of transparent silk, through which various colored lights will be projected. The special picture set is embellished with silk columns lighted from within. The picture stage is covered with glass for special lighting effects.

Rest rooms for men and women abound throughout the various sections of the theatre. The principal room for women

Outer lobby of Tivoli, showing the floor of exposed marble

View showing section of balcony and boxes of Chattanooga's million dollar theatre

Proscenium arch—Tivoli

Impressive grand stairway of Tivoli theatre. The ornamented banisters are of copper bronze, surmounted by a massive mahogany hand rail

The auditorium

is located on the lower floor, entrance to which is from the main lobby under the left mezzanine stairway. Its furnishings consist of dressing tables, beautiful chairs, lounges and specially constructed French double-plate mirror. This rest room is called "La Regina," after a famous hotel in Tivoli. Another ladies' comfort and waiting room is located to the right of the mezzanine floor and is known as the "Temple of Sybil." This room is in Adams design furniture. A third ladies' rest room is located on the balcony tunnel floor. A telephone booth is located in the men's club room on the lower floor.

The Tivoli is kept comfortable in all kinds of weather by a ventilation and cooling system of the Typhoon Fan Co. The art marble for the theatre was furnished by the Mosaic Tile Co. The plastering in the Tivoli was done by the National Plastic Relief Co. Projection room is equipped with Powers 6 B projectors and with Peerless Arc controls of the J. E. McAuley Manufacturing Co. The dissolving stereopticon is a Powers. Current is furnished by a 100 ampere motor generator set of the General Electric Co. The seats were furnished by the A. H. Andrews Co.

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POWER'S NEW RHEOSTAT	Adjustments easily made by means of knife switches.
POWER'S NEW RHEOSTAT	Multiple Coil Units—One coil carrying five amps.—The balance ten amps. each.
POWER'S NEW RHEOSTAT	The loss of one coil does not effect others. If entire capacity of rheostat is not being used a new coil may be immediately switched in.
POWER'S NEW RHEOSTAT	Coils may be replaced in a few minutes without difficulty.
POWER'S NEW RHEOSTAT	Small amperage carried by each coil (not more than ten amps.) allows use of small wires which permit perfect connections.
POWER'S NEW RHEOSTAT	Special alloy non-corrosive wires used. Very strong.
POWER'S NEW RHEOSTAT	Exceedingly cool. Arc voltage remains constant regardless of number of amps. used.

SOME FACTS ABOUT THE SERIES GRID RHEOSTAT

GRID SERIES RHEOSTAT	Requires two men to handle. Increases transportation charges.
GRID SERIES RHEOSTAT	Adjustments made by sliding contact. Carrying heavy amperage causes frequent burnouts.
GRID SERIES RHEOSTAT	Cast iron grids in series. Full current carried through all parts.
GRID SERIES RHEOSTAT	A defect in one grid puts entire rheostat out of use.
GRID SERIES RHEOSTAT	Entire rheostat must be disassembled to insert new grid.
GRID SERIES RHEOSTAT	Entire current carried through all parts requires heavy connections. Expansion and contraction loosen connections, causing arcing and ultimate burnouts.
GRID SERIES RHEOSTAT	Cast iron grids. Easily broken.
GRID SERIES RHEOSTAT	Hot in operation. Heat increases resistance which changes arc voltage.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Make Many Strong Claims for New Multiple Coil Rheostat

Much Lighter in Construction Than Many Old Types

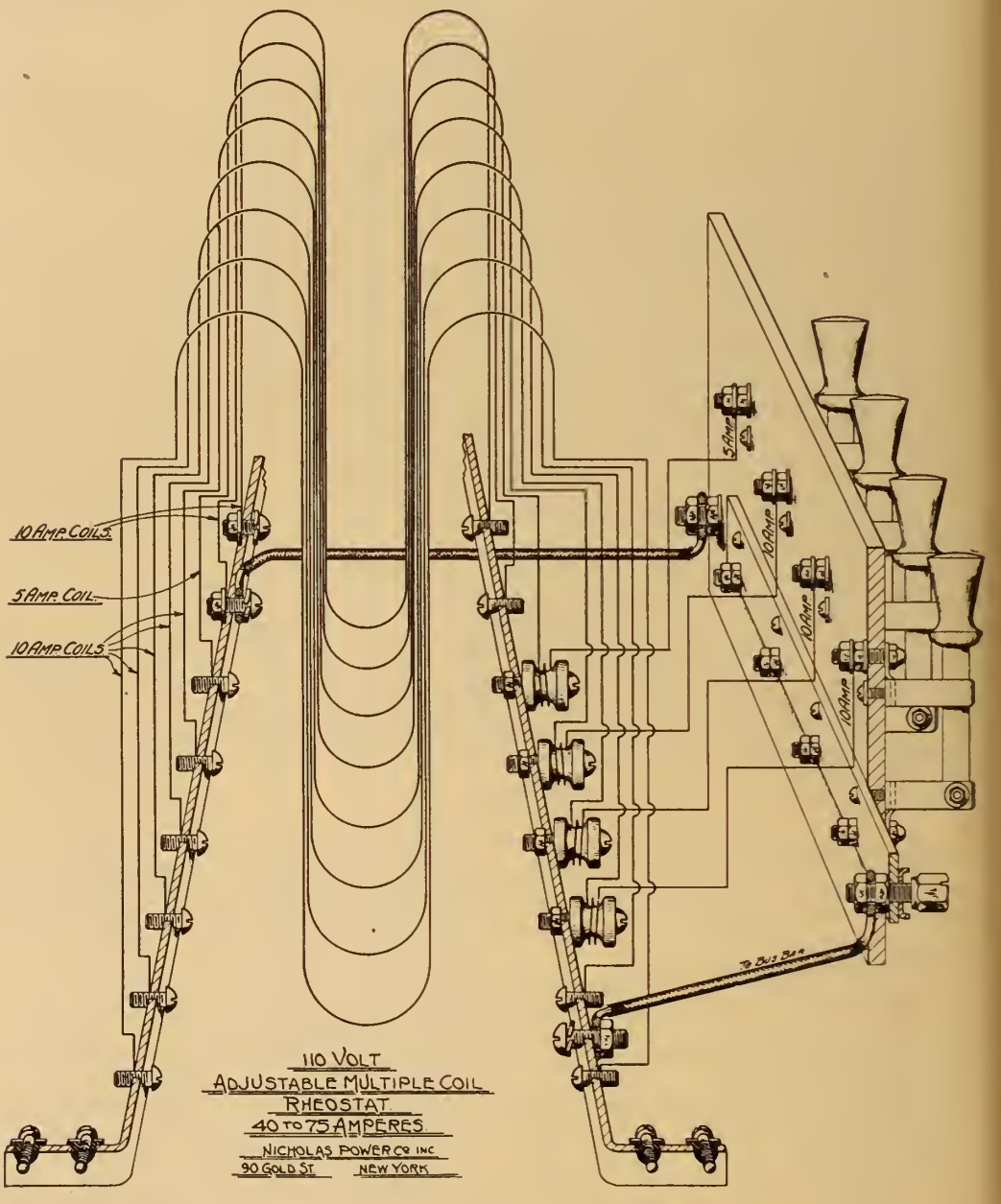
By Herbert Griffin, Technical Engineer, Nicholas Power Co.

The new Power's Rheostat was planned by men who have had long practical training as projectionists, supplemented by a wide selling and factory experience which has given them ample opportunities to thoroughly understand the requirements of exhibitors and projectionists. While the new multiple coil rheostat was planned and built to fully answer projection room needs it is also superior to the present type of rheostat for general use. A few details, as free as possible from technicalities will explain the difference between the two types of rheostats.

The Power's Rheostat is lighter than many of the present types of rheostat and this accomplished without any loss of durability while the actual efficiency is greatly increased. The new rheostat is made up in the following sizes: 30-55 amps., 40-75 amps., 60-95 amps. and 80-125 amps. It is built for 110 or 220 volts but, of course, there is a difference in the construction and a difference in the price for the machines of different voltages.

For comparative purposes the 115 volt 40-75 amps. rheostat is taken to show the difference in weight between the Power's New Rheostat and the present type. The new rheostat, 75-115 amps. weighs 27½ lbs. as against 89 lbs. for the same number of amps. on the present rheostat. On rheostats of higher amperage the difference in favor of the new device is even more marked. Where repairs are made in the projection room the weight of the present heavy amperage rheostat is highly objectionable as it is impossible for one man to handle it, and even when two men handle it the great weight of the grid rheostat is often a source of danger.

The type of rheostat now in general use has a series of cast iron grids while this new rheostat has a number of multiple unit coils supported by round porcelain insulators. The wire used for these coils is of a special alloy and is non-corrosive. The cast iron grids are very thin, are easily broken and when repairs are required it is necessary to dissemble the entire rheostat to insert the new grid. With the new multiple coil rheostat the coils carrying 5 or 10 ampere are connected in parrallel to bus-bars (as shown in drawing) and can be replaced in a few minutes without difficulty.



Power's Multiple Coil Rheostat

Adjustments on the new rheostat are made by means of knife switches connected with the ends of three 10 ampere coils and one 5 ampere coil and one of the bus-bars; therefore three switches carry only 10 ampere each and the additional switch 5 amps. only. Where the entire capacity of rheostat is not being utilized, should any of the coils in use become ineffective an unused coil can be connected immediately by means of the knife switch. The loss of one grid on the present type means that the entire rheostat ceases to be effective and requires repairs which involve considerable time and trouble. Owing to the fact that such a small amount of current is carried by any part of the new rheostat and that the wires are very small, perfect connections can be made between bus-bars, switches and ends of coils. The present type rheostat having grids connected in series, makes it necessary for all grids to carry the entire current through rheostat. This necessitates the use of a number of heavy wire connections made between screws and washers which loosen up very easily under expansion and contraction, thus causing arcing between screws and wires, which means ultimate burnouts. The new rheostat operates exceedinly cool. No change in voltage is effected by increasing or decreasing the amperage, which is obtained by opening or closing the knife switches. In other words, the voltage drop across each coil is exactly the same, therefore the addition of coils in parallel only increases the amperage.

Over eighty percent of motion pictures are tinted. Heretofore this has meant an extra operation in the laboratory but now

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makes tinting unnecessary. And there is no advance in price over regular Eastman Positive Film.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Inventor of Akeley Camera Will Film Gorilla in Africa

Carl E. Akeley Will Penetrate Jungles in Photographing Trip

Carl E. Akeley, who is very widely known in the scientific field as a hunter, naturalist and explorer and in the motion picture field as inventor of the Akeley Camera and the President of the Akeley Camera, Inc., a concern that manufactures his various inventions, has organized a large expedition in co-operation with the American Museum of Natural History, New York, to penetrate into the untravelled and unknown reaches of the African Congo forest to study and photograph the Gorilla in his secluded abode.

Very elaborate preparations are being made at the Akeley Offices for the drawing together of motion picture photographic equipment such as has never before gone into Africa or any other field in such completeness and thoroughness.

Mr. Akeley is taking three Akeley Cameras with many special lenses for telephoto work, as well as special lenses for work in dense jungles where there is very little light. He also has designed a special stereoscopic motion picture camera for his special study.

Mr. Akeley is the one man who is most fitted for such a trip as he has made three previous trips of long duration into unknown parts of Africa and knows all the conditions that has to be combatted. While on the last one he joined forces with Roosevelt and hunted elephants with him on the Guash N'Gisu Plateau. On all these trips he has done extensive photographic work in both still and movies.

Gets Idea for New Camera

It was on his last trip while trying to get motion pictures out of the ordinary and of subjects not easily obtained that he was completely stumped by the limitations of the Sterotype motion picture camera which he had, and being an inventor of no little ability conceived the new and basic principals of the present "Akeley" which he is now taking.

Not only will he hunt and preserve the skins and skeletons of the gorillas for the Museum but he will take plaster casts of the face and hands and of the body before and after skinning to be used with the many pictures in reconstructing a big group at the Museum.

Valuable Motion Pictures

Mr. Akeley's wide experience in photography, his vast knowledge of Africa and its conditions and his reserve information as a naturalist fits him for a task no other man or men could undertake with equal success, and the motion pictures he will obtain of these man-beasts, because of thoroughness of knowledge and preparation, should startle the world.

Mr. Akeley will cover all phases of African life during his trip and will have to show everything from the wonderful bird and animal life through to the beautiful scenic and natives with the most spectacular of all "The Life of the Gorilla," as the climax.

This picture not only will be of popular value but will probably be the most valuable scientific and educational picture ever taken.

A Day in the Life of a Gorilla

In these pictures Mr. Akeley will endeavor to show the daily life of a family, if possible, or single ones, caught at opportune moments, in their daily routine.

CARL E. AKELEY

Inventor, Scientist, Sculptor and Lecturer
Mr. Akeley has been, since the organization of the company, its president, and has personally supervised the development of its products. He has to his credit many notable and original creations in his many versatilities, among which is the invention of the "Cement Gun," for which he received the Scott Gold Medal of the Franklin Institute. He has invented methods which have made Taxidermy an art and brought it to its highest standards of today. His many works of animal sculpture stand in a class by themselves. As a naturalist he is best known for his studies and photography of the African elephant in their native haunts

No one knows just how or where they live—how they hunt—what food they eat and how they get it. It is known from the very few specimens that have been in captivity that they are very affectionate, throwing their arms around the neck of their keeper in human-like way and responding to petting and the same affection from the keeper.

This brings the touch of human interest, which is always the keynote to the picture and makes us wonder how near like we, their human cousins, do they live and spend their days. Do they have a low or high form of social organization and are the males bigamists and breed to any female? Or are they monogamists and select their mate like the Canadian goose for life, never to mate again even though death takes one away.

Mr. Akeley will be accompanied by friends from Chicago with their six year old daughter. Only the men in the party will penetrate the unknown, while the ladies will await their return in the higher and healthier altitudes of nearby mountains.

The trip will take nearly a year, as after he arrives he will spend some time testing and trying out his outfit, while those with him are becoming acclimated. Progress into these deep jungles is necessarily slow as there are many obstacles. He will depend mostly on the natives for his success and therefore must win himself into their hearts and gain their confidence before he can penetrate further with safety and success.

When actually in the Gorilla Country he will have to practically live with the natives and hunt with them in their primitive way, otherwise he would never see his quarry. To attempt to enter the country of such a wary game in the white mans way with a big expedition would spell defeat.

These beasts are of such tremendous power that great caution must be taken for the defensive. One cannot build a "blind" from which he may photograph in safety as he would when going after a lion, as one gorilla would demolish in a few seconds what it would take man many days to build. Mr. Akeley is depending on his knowledge and ability as a hunter to steal his way to their very lair.

Once there he will concentrate all efforts to first securing motion pictures with his noiseless camera which is another important factor in his stepping stones to success, before any attempt is made to shoot.

Plans to Capture and Bring Back Alive a Pair of Young Gorillas

Preparations are also made to capture, if at all possible, a pair of young gorillas and bring them back alive. This will be a most difficult task, first by reason of the fight that must ensue with the big ones who will fight to the death to protect their young, and second by the amount of painstaking care and attention in successfully bringing them home through the long sea voyage to which they are not accustomed.

Terrific Battles to be Filmed

In penetrating the homes of these beasts and especially in the attempt to capture the young, Mr. Akeley realizes he is risking his life, but he believes the cause to science so great that unless some one takes that risk these most interesting animals to man may become extinct with the secrets of their life habits and their relations to man, dying with them.

He knows only two things, which is his duty to do, and these are when Mr. Akeley stops, which may be that gorillas are in the bush just ahead of him, the native sets down the camera, points it at Mr. Akeley and where he is looking, and cranks. Should any action take place, such as a charge or even an appearance of this huge beast, it will be recorded on the film and cranking will be continued until Mr. Akeley signals to stop. This method Mr. Akeley figures may prove to be the only way a gorilla picture may be obtained. In such dangerous work the gun must always be foremost and although the pictures are what the expedition is for, the camera must necessarily take the second place.

Hundreds of Miles from the Outside World

Many hundreds of miles will be between these courageous hunters and the outside world, but an endeavor will be made, which is only possible by establishing the friendliness of the various native chiefs and their tribes to maintain communcations with the outside world and the Akeley office at least once every week.

Illustrates use of the ARCO WAND Vacuum Cleaner (No. 341-T, Truck Type) for cleaning carpets, runners and floors in a Moving Picture Theatre. Very easy to collect all the dirt from under as well as around the seats. Can also be used for cleaning upholstery and hangings.

Arco Wand Truck Vacuum Cleaner

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Use High Intensity Searchlight for Taking Pictures

Spotlight Used for Special Effects and to Eliminate Shadows

The constantly growing use of artificial illumination for taking moving pictures, which has come about through the impossibility of obtaining proper effects by the use of daylight, has led to the development of a number of special devices.

One of the latest of these is a high intensity spot light, developed by the General Electric Company. The light, which is a small searchlight in general appearance and construction, is not only useful in the studio to eliminate shadows caused by other forms of lighting and to get special effects, but can be used for the same purposes outdoors on location.

It consists of a projector having a 24-inch mirror, inside which are mounted the carbons and feed mechanism for the arc. The latter is entirely automatic in operation, the carbon being fed by a small shunt motor connected across the arc. By this method proper regulation is obtained because changes in the length of the arc are immediately reflected in the motor voltage, causing it to take proper corrective measures automatically. In addition to being fed forward, the positive carbon is rotated, which insures the burning of a large and even crater, which is always maintained at the focal point of the mirror. The arc may be struck magnetically by means of a push button on the end of a ten-foot cord, which allows for remote control. It is also possible, however, to adjust the carbons manually by handles independently of the motor.

The mirror is of glass, ground, polished and heavily silvered, being flexibly mounted in a ring and protected by a dome, to allow for expansion due to heat, and to prevent possible injury from concussion. The barrel of the projector, of cast aluminum, is mounted on a movable tripod, fitted with an elevating shaft and gear so that a range of from six to nine feet above the floor can be obtained as desired. The tripod also carries a rheostat for voltage control and the contractor which operates the magnetic striking apparatus.

The light can be used either as a spot or flood light by changing the focus of the beam, or if desired it can be used as a prime flat light by removing the mirror which focuses the rays. It is particularly adaptable where moonlight or sunlight coming through a window, or where the illumination of a large setting is desired. It is also useful for back lighting. As the whole outfit weighs only about 500 pounds, it is readily moved about to whatever position is desired.

Second Model 24 Feet High Intensity Studio Light (Back System)

When used out of doors out on location it is supplied with power by a gasoline, motor-driven generator, the whole power plant being carried on an automobile truck.

Two K & C Theatres To Be Re-Opened

Extensive renovating is nearing completion on two of the K. & C. Amusement Company's theatres, the Palace at South Norwalk, Conn., and the Empress at Danbury, Conn., and plans are being made to re-open the houses on August 15.

The painting is being done by the William Eckart studios, of 1416 Broadway, New York, and the new fixtures are by the Hamilton Electric Company, of Norwalk. A. J. Collins Furniture Co., of Norwalk, are furnishing the carpets. Both houses are equipped with Simplex projectors.

The two theatres are under the management of Alexander Hamilton. The Palace has a seating capacity of 1,400 and the Empress of 1,500. Twenty thousand dollars is being spent in renovating each house. The Palace and Empress run combination picture and vaudeville shows. While the moving pictures will be started again in August, the vaudeville part of the program will not be put on until September 15.

Plan New House

The Mills building, Pittsfield, Mass., has been leased by Calvin H. Ford, for fifteen years from Mary I. Mills. Mr. Ford plans to have the property changed into a motion picture house by Jan. 1—Agard.

Plastic Relief Catalog Being Prepared

The National Plastic Relief Co., of Cincinnati, O., announce that they are working on an ornamental catalog. The catalog, which contains eighty pages, shows plastic relief ornaments and decorative pieces.

New House for Norwich

Reports are to the effect that with the purchasing of property at Ferry street, Norwich, Conn., by Disco brothers, Norwich, will have another movie house by winter. Moving picture interests are said to be negotiating for the purchase of lease of property.—Agard.

Charleston Theatre

Albert Sottille, of Charleston, S. C., announces that his new theatre in that city will be ready to open some time early in the Fall. Two of the firms who had so much to do with making the Metropolitan one of the South's most attractive theatres are working with Mr. Sottille on this theatre. C. K. Howell, architect, is one, the other being Mr. Vollmer, mural decorator, who did the mural work for the Capitol theatre in New York, as well as for the Metropolitan in Atlanta.—*Gaddis.*

Elaborate Lobby Frames in Metropolitan

The cashier's booth and the lobby frames of the million dollar Metropolitan theatre which opened recently at Atlanta, were furnished by the Libman-Spanjer Corporation, of New York City. The frames are of elaborate design and harmonize well with the magnificent decorations of the Metropolitan.

A special article on organs next week

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Made in America

Veteran Cinematographer Invents Wonderful New Camera

Thomas Ince Cameraman Files Patent Papers

A new motion picture camera embodying thirty-two patentable features has just been completed by J. O. Taylor, veteran Thomas H. Ince, cameraman, and judging from initial tests promises to revolutionize certain phases of screen photography.

The most important feature of the new device is that it will almost entirely eliminate the flicker from the "flickering drama." Whereas, in the finest of standard cameras now in use, the shutter is closed a larger portion of time than it is open, Taylor has succeeded in perfecting a cycle of operation during which the shutter is open for 270 degrees and closed for but 90 degrees. In other words, the shutter in the new camera is closed but one-fourth of the time as against more than one-half of the time in other cameras.

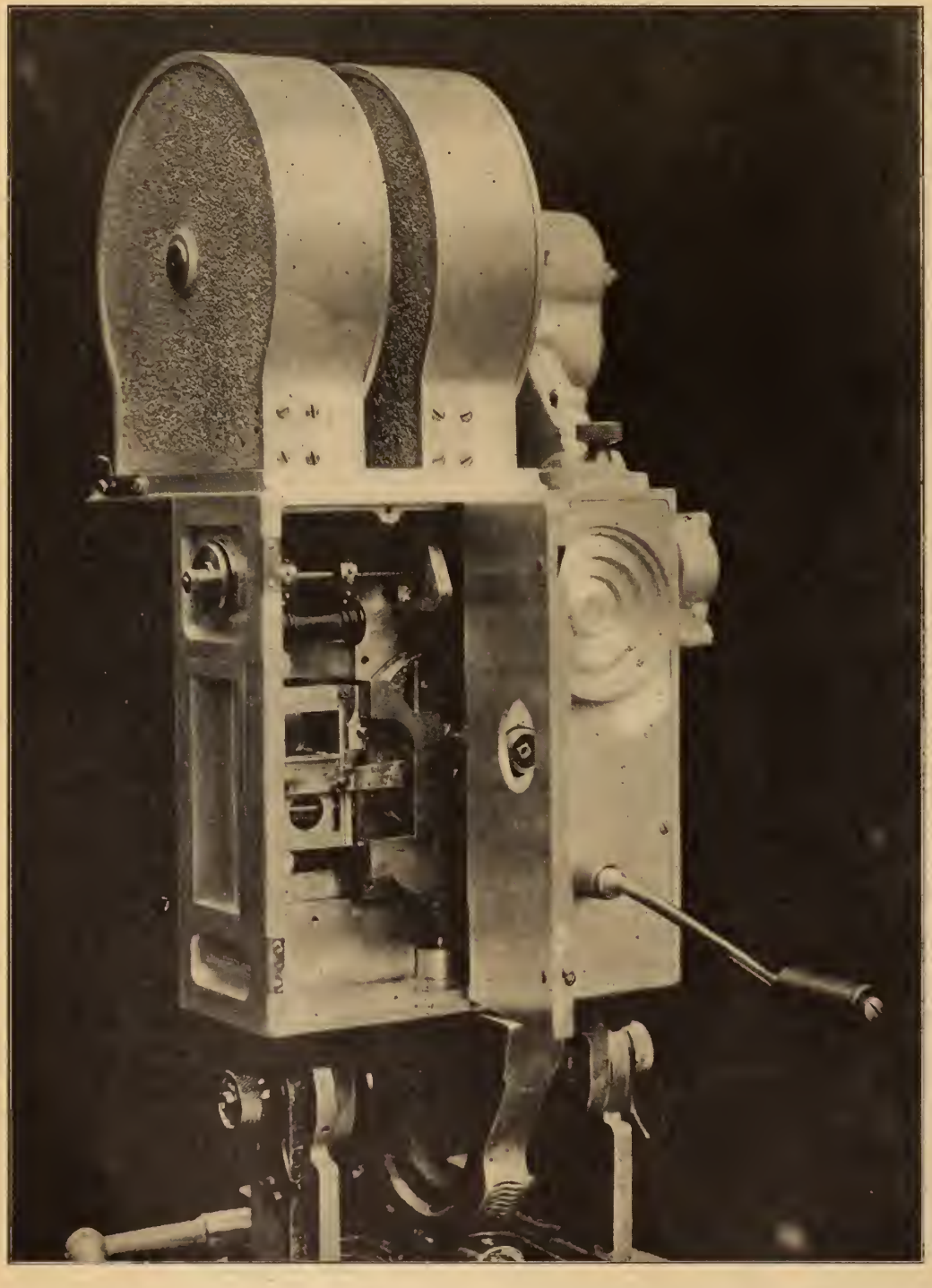
The result is smoother and more liquid action and a material decrease of the jump and flicker that has apparently been impossible to entirely eliminate heretofore. In the photographing of unusually fast action the difference is particularly noticeable. The highest speed movement may be registered by the new device without the streaky motion that has formerly characterized such work in spite of every effort to eliminate it.

The novel camera embodies many other improvements and innovations that have been perfected by Taylor as a result of many years' experience and investigation both as a still and a motion picture cameraman.

The entire machine is enclosed in a case of skillfully machined aluminum alloy of extreme lightness.

Its six lenses, ranging from 32mm. to 120mm., are entirely enclosed by the covering metal box

(*Continued on page* 1000)



Rear view of new camera just perfected by J. O. Taylor, veteran Thomas H. Ince cinematographer, showing position of crank film magazines and other details. The front cover, enclosing the lenses, mats, etc., has been removed

Optical Society Will Meet in Oct.

The Optical Society of America will meet in Rochester, N. Y., on Monday, Tuesday, and Wednesday, Oct. 24, 25, 26, 1921, at the Hotel Rochester.

In order to provide the maximum opportunity for social meetings of members and guests, arrangements will be made for society lunches and dinners.

The regular sessions for the reading of papers will be open to all interested persons.

Members and others desiring to communicate results in optical research are invited to submit titles of papers for the program to the secretary any time before September 25. Titles received after that date cannot be included in the program. The secretary requests that titles be submitted as early as possible. No arbitrary time limit is set for the presentation of a paper, but each author is requested to estimate carefully the time which will be sufficient to present his paper briefly and intelligibly, and to submit this estimate with the title. Authors will be expected to confine themselves to these estimates. Each title must be accompanied by an abstract (100 to 200 words). Authors are urged to make every effort to present the essence of their papers as cogently as possible in these abstracts. It is expected that they will be printed in the program and in the minutes of the meeting. No titles will be printed to be presented "by title." Titles should not be submitted unless the author has a bona fide intention to actually present his paper orally or have it presented by some one else.

Persons having papers ready for publication which cannot be actually presented at the meeting are invited to submit them for publication in the Journal; Address, Paul D. Foote, Editor, Journal Optical Society of America, Bureau of Standards, Washington, D. C.

Because of the optical industries in Rochester it is expected that this will be a particularly interesting meeting. The local committee is arranging for the Society to visit Bausch and Lomb and the Eastman Kodak Co.

The National Research Council Committee on Physiological Optics has asked the Society to form a Section on Vision. It is hoped to do this at the coming meeting; and, if a sufficient number of papers on this subject are submitted, one whole session will be devoted to Vision and Physiological Optics.

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Official White House Projectionist Enthused by James R. Cameron's Newest Book on Projection

Author Visits Capitol City and Has Very Satisfactory Talk with President's Operator

James R. Cameron, author of "Motion Picture Projection," shaking hands with Charles W. Plunkett, official White House projectionist

Unusual certification of the merits of James R. Cameron's newest book, "Motion Picture Projection," rests in the fact that it is numbered among the decidedly limited list of books which are chosen for the shelves of the library at the White House in Washington, D. C.

This fact was brought out on the occasion of a visit which Mr. Cameron made to the Capitol on the invitation of Charles W. Plunkett, who is the official projectionist at the White House, and the man who has shown hundreds of pictures to ex-President Wilson and President Harding as well as in the War Department and other departments of the government.

According to Mr. Plunkett pictures are projected almost daily at the White House, usually in the East room before audiences ranging from two to a dozen persons. Mr. Plunkett is unquestionably an expert projectionist, and has been in the business for fourteen years, the past five years of which he has been connected with the Strand theatre, Washington, D. C.

He is the proud possessor of a portrait which the ex-President autographed for him as follows: "To a very skillful motion picture operator from a sincere friend, Woodrow Wilson," and on another occasion the Ex-President presented him with a $100 Liberty Bond which he personally autographed.

The accompanying photograph was made on the White House grounds immediately following a discussion of the contents of Mr. Cameron's book, "Motion Picture Projection," in the course of which Mr. Plunkett said: "There is no doubt in my mind as to the value of your book to my Brother projectionists. I have never seen any book which compares with it either in the extent to which the subject is treated or in the clearness of style in which the book is written.

Mr. Cameron who has written several books on the subject of projection is also the owner of the Theatre Supply Co., at 124 West 45th St., New York, which concern is distributing "Motion Picture Projection" at $3.50 postpaid.

Invents Wonderful Camera

(*Continued from page* 998)

and are shaded from all outside light by means of a special extension device.

The film magazines are of standard size, holding 400 feet of film, but are affixed to the body of the camera by automatic catches enabling them to be changed and threaded within a few seconds.

The take-up on the magazine for exposed film is operated by a friction disc equipped with two speeds. When the spool is empty the take-up is operated on low speed and automatically switches to high speed as the spool fills, thereby giving an even pressure on the camera crank at all times.

The gears of the camera are gold plated throughout. At a very trifling cost Taylor has insured against corrosion which all cameras are forced to combat while working on or near salt water. The gold-plated gears also require less oil.

(*Continued on page* 1001)

J. O. Taylor explains the details of his new camera to Hobart Bosworth and his director, Rowland V. Lee. The camera is shown with entire front assembly and cover removed

Invents Wonderful Camera

(*Continued from page* 1000)

Because of the longer proportional time the len aperature is open, Taylor claims that the camera will photograph both interiors and exteriors with much less light than is ordinarily necessary, and secure shots in light at present considered too weak for any results whatsoever.

Simplicity was aimed at throughout the entire design and has been attained to a high degree. Taylor estimates that the complete camera may be produced for commercial sale at $1,000.

More than four years have been devoted by Taylor to designing the new camera. It has been two years in construction, as the minutest details were worked out and their efficacy tested in model form before they were accepted in practice.

Patents have been applied for on thirty-two distinctive features. Several of these apply to general principles while the remainder cover specific details.

For the present Taylor has no intention of manufacturing the camera for general sale although several attractive offers have been made for a share in the patents. He intends to test it thoroughly before considering placing it on the market.

Taylor is widely known throughout the industry for his exceptional marine photography in Thomas H. Ince's "Behind the Door" and "Below the Surface," as well as in "The Cup of Life," a forthcoming Ince feature. In the latter production he has included several shots made with the new camera which demonstrate beyond doubt its superiority over standard models both as regards smoothness of action and clarity of detail.

Something New Every Week In The Equipment Section of The News

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TWO MELODIOUS THEMES

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BALLAD	BALLAD
By Louis Breau	By Cal DeVoll

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Organist, strictly high-class, desires engagement September first with theatre where the best is wanted. Eight years as theatre organist; library four thousand numbers; splendid references. Address A-1 Theatre Organist, care Motion Picture News, New York City.

Film Distributor with 16 years' executive experience in British market, desires position with producing firm who contemplates establishing own distributing organization in London. Or would cooperate with producer in forming company, investing therein, to handle their releases only. L. G. Marriott, care First National Bank, Los Angeles, Cal.

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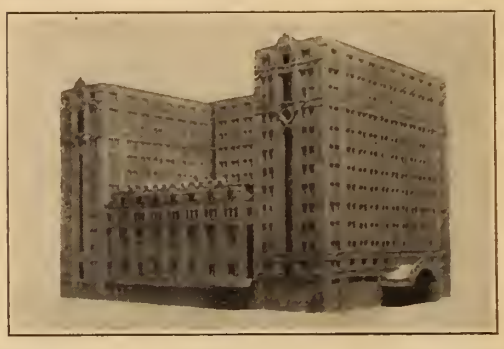
166 W. Adams Street Chicago

Rush Work on $3,000,000 Grauman Theatre

Two shifts of eight hundred men each are rushing work on the Grauman Metropolitan theatre, Los Angeles in order to have the structure completed by January 1, 1922. Sid Grauman is managing director of the Grauman Theatrical Enterprises which runs a string of theatres in Southern California.


Architects clay model of Grauman's $3,000,000 theatre, Los Angeles, now more than half completed

To speed the work on the $3,000,000 theatre, contractors who are in charge of the work have established offices right on the site. The theatre is located at Sixth and Hill streets, Los Angeles.

The Grauman Theatrical Enterprises are determined to have the pretentious theatre completed by the first of the year.

Changes Name to "Sammy Powers"

Sam Steinberg, an officer and one of the organizers of the S. & S. Film & Supply Co., Pittsburgh, Pa., was in New York for a few days during the past week, and now announces that hereafter his name will be "Sammy Powers." The S. & S. Film & Supply Co. are distributors of Powers' projectors and Sam thought it would be a good idea to pay the Nicholas Power Co. a visit and take a trip through the factory to see just how their product is made. Incidentally, while in town he visited a number of New York theatres using the new Power's G.E. High Intensity Arc Lamp. As a result of his trip through the factory and personal viewing of the work accomplished by the Power's G. E. Lamp, Sam has returned to Pittsburgh more enthusiastic than ever about Power's projectors and this accounts for his desiring to be called Sammy Powers hereafter. Everyone knows that Sam is a hustler and knows how to push along a good thing, and we are quite sure that when he is on the road selling Power's projectors it will make an ideal sales combination.

Sammy Steinberg

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Watterson R. Rothacker

AUGUST 27, 1921

Motion Picture News

Reg. U. S. Patent Office

Here With a Rush

The Summer is past—in a business sense. Fall is here. Here with a rush—and a bang.

The advertising pages of this week's News tell the tale. There is the big Selznick announcement; Affiliated Distributors has important news; Realart hits the bell with ringing words.

Last week Associated Producers was in the limelight; Fox told a big story; week by week the F. B. Warren Corporation is causing exhibitors to sit up.

Fall is here. Keep your eye on the advertising pages. And remember, that, as always—

The News Covers The Field

VOL. XXIV No. 10 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

TO show the full beauty of a matchless jewel a perfect setting is essential. The same rule applies to photo-plays,—a truth that UNITED ARTISTS CORPORATION fully realize, for the exterior and interior scenes in which George Arliss acts "Disraeli" are unsurpassable.

Insofar as the box-office is concerned an equal care is shown, for a complete set of RITCHEY posters have been provided. The twenty-four sheet stand is reproduced above. It is the last word in lithographic artistry and execution.

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Paramount Pictures for October 1921

JESSE L. LASKY *presents*

Ethel Clayton

in

William D. Taylor's PRODUCTION

"BEYOND"

SUMMONED by a voice from beyond! Torn from her husband's arms by a stern, mysterious command!

And over land and sea, through shipwreck and peril, she followed the voice.

Meantime the world thought her dead. And when she returned—

A story that strikes deep into life's greatest problems, and reveals the untold mysteries of mother love.

Written by one of England's greatest dramatists, and produced by the man who made "Huckleberry Finn."

By Henry Arthur Jones. Scenario by Julia Crawford Ivers. Cast includes Charles Meredith.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

"Enchantment"

with

MARION DAVIES

Cosmopolitan Production

ETHEL was only eighteen, but she knew that as a heart breaker she had Cleopatra skinned a mile.

And Dad decided that for his girl's good he'd have her taken down a peg. So the handsomest actor in town was engaged to break her heart!

That's the start of a glorious comedy of the modern girl. Ethel and Dad and the actor all got the surprise of their lives—and so will your audience.

Settings by Joseph Urban. Forrest Stanley, leading man of Cecil B. DeMille's "Forbidden Fruit," is the actor.

Adapted from the story "Manhandling Ethel," by Frank R. Adams. Directed by Robert G. Vignola. Scenario by Luther Reed.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures

ADOLPH ZUKOR *presents*

Elsie Ferguson

in

"FOOTLIGHTS"

by Rita Weiman

HER heart cried out to tell him: "I'm Lizzie Parsons, from New England!"

But her contract said: "To the whole world you shall be known as Lisa Parsinova, from Russia."

So she lived her sham life in the sham world of the theatre—proclaimed the greatest actress of her time!

How did she decide between love and fame? That makes the greatest story Miss Ferguson ever had.

This inside story of a star is a guaranteed box-office knockout.

Directed by John S. Robertson. Scenario by Josephine Lovett. Cast includes Marc McDermott and Reginald Denny.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *presents*

Thomas Meighan

in

"CAPPY RICKS"

by Peter B. Kyne

ABOUT ten million people read the "Cappy Ricks" stories in the Saturday Evening Post.

And as they wept and chuckled over the delicious humanness of these creations, they said:

"These stories would make a great picture. And, say, I'd like to see Tom Meighan in that picture!"

Don't believe it? Ask the folks in your town if they want to see The Good Luck Star in "Cappy Ricks."

And their answer will make your bank account swell all up!

From the novel by Peter B. Kyne and the play by Edward E. Rose. Directed by Tom Forman. Photoplay by Albert Shelby LeVino. Cast includes Agnes Ayres.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

for October 1921

ADOLPH ZUKOR *presents a*

George Fitzmaurice

PRODUCTION

"EXPERIENCE"

with

Richard Barthelmess

INTO the big city every day come thousands of boys, seeking success, inspired by love.

Every mother in the world knows that some day she must bid her boy goodbye, send him forth to battle alone.

This is a story of one of those boys, who passed through the city's pitfalls and temptations and finally won the fight. It's a story with an appeal to every mother and father, every girl and every young man in the country.

It's big and true and overwhelmingly dramatic, and produced with a splendor that will dazzle you.

From the play by George V. Hobart. Scenario by Waldemar Young. Cast includes Marjory Daw.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY *presents a*

William de Mille

PRODUCTION

"AFTER THE SHOW"

with

Jack Holt, Lila Lee, Charles Ogle

by **Rita Weiman**

BACKSTAGE! Land of glamour and excitement—to those out front!

But what of the stage folk who labor that the world may be entertained? Is the theatre a place of enchantment for them, or a place of disillusion?

Here is a real life story of the play people—of the little chorus girl who was adopted by the kind stage door man, of the dramas of sorrow and joy that begin when the curtain falls.

Written by the author of "Footlights", and produced by the master of heart appeal, William deMille.

Scenario by Olga Printzlau. Cast includes Eve Sothern, Carlton King, Shannon Day.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Paramount Pictures for October 1921

JESSE L. LASKY *presents a*

George Melford PRODUCTION

"THE GREAT IMPERSONATION"

with

James Kirkwood

THE most perplexing mystery melodrama ever written. The astounding story of the man who fooled the world—deceived the heads of two governments, and baffled the two women who loved him.

How? By pretending to be *himself*!

The picture will carry you, baffled and amazed, through thrills and surprises and stunning climaxes.

It will keep any audience guessing fifteen minutes out of every reel.

By E. Phillips Oppenheim. Scenario by Monte M. Katterjohn. Cast includes Ann Forrest and Fontaine LaRue.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY *presents*

Roscoe "Fatty" Arbuckle

(By Arrangement with Joseph M. Schenck)

in

"GASOLINE GUS"

by George Pattullo

A THOUSAND barrel gusher of fun!

About a boob who put his town on the map by selling fake oil stock.

For Gus didn't know an oil well from an oil stove, so the two crooks had easy pickings.

Until the well started to spout, and—

Your audience will spout a million laughs before it's over.

Business slow? Let Gus give it the gas! As funny as "Crazy to Marry."

From the Saturday Evening Post stories "Dry Check Charlie" and "Gasoline Gus." Directed by James Cruze. Scenario by Walter Woods. Cast includes Lila Lee.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

100 per cent Audience Value

S. Barret McCormick

· ALLEN THEATRES LIMITED ·

Cleveland, Ohio,
Aug. 4, 1921.

Mr. G.W. Erdemann,
Associated Producers,
Film Bldg.,
Cleveland, Ohio.

Dear Mr. Erdemann:

Perhaps after the splendid reviews we received in all the newspapers this week on the FOOLISH MATRONS, it is not necessary for me to write you about how pleased we are and how successful this splendid Maurice Tourneur production is going over for us. We opened to capacity Sunday and have been holding them out ever since, and it looks like that by the end of the week, we will be turning the people away. The picture is surely 100% audience value.

Kindest regards.

Very truly,

ALLEN THEATRE
S. Barret McCormick, Mgr.

Maurice Tourneur's

Magnificent drama of American Society

"The FOOLISH MATRONS"

From the Novel *by Donn Byrne*

HOBART BOSWORTH DORIS MAY
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AND OTHER FAMOUS SCREEN PLAYERS

ASSOCIATED PRODUCERS INC.
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During the year ending September 1st
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a Thomas H. Ince A. P. Special

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J. Parker Reid Jr.'s A. P. Special
Starring Louise Glaum

and

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DOUGLAS FAIRBANKS'

Most Stupendous Production

The crowning achievement of a brilliant career —

DOUGLAS FAIRBANKS

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"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL
BY ALEXANDRE DUMAS

Adaption, Costuming, Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

Photography under
ARTHUR EDESON

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YOU CAN PLAY

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MARVELOUS PRODUCTION

"WAY DOWN EAST"

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DISTINCTIVE PRODUCTIONS, INC.,

presents

GEORGE ARLISS

in

"DISRAELI"

From his celebrated stage success
by Louis N. Parker

Directed by Henry Kolker

A FILM THAT IS DESTINED TO
RANK AMONG THE FOREMOST
RELEASES OF THE SCREEN

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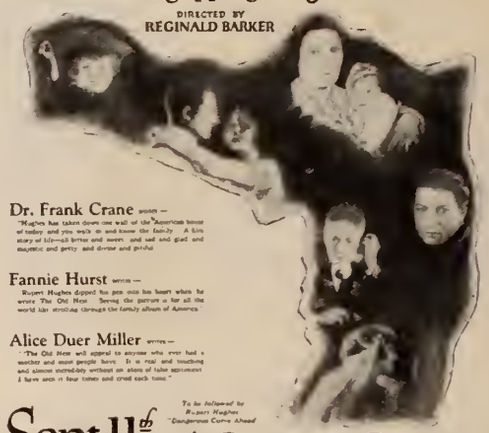
HIRAM ABRAMS, PRESIDENT

GOLDWYN *Presents* The

Old Nest

RUPERT HUGHES'
heart-gripping story of Home

DIRECTED BY
REGINALD BARKER



The mother whose children no longer seemed to want her

One of the outstanding motion pictures of all time is Rupert Hughes' heart-gripping story of Home

SUDDENLY they have all grown up and left her—the babies she used to tuck in bed at night.

His big boy a famous statesman. Her little girl an outcast—facing temptations from which she can no longer shield him. Even Emily, his baby, gets married and leaves the mother who has petted and spoiled her.

The old house is empty and silent. All have forgotten her. Her birthdays pass unnoticed.

Each has embarked on a drama of his own. Severe ambitions, temptations carry them away. There are moments of laughter and comedy, romance and suffering tragedy. The story of their lives sweeps you along.

The Old Nest marks one of the year's great advances in motion picture production. Never before has the screen touched with such beauty and such dramatic force a subject which finds an echo in the lives of every one of us. It is a masterpiece of a new type—a presentation of life as it really is with its moments of great joy and flashes of exquisite pain.

You will take your home, your mother as they might have been or as they are—The Old Nest will awaken deep in your heart memories of the mother to whom you ran with your childish troubles. One of the most heart gripping and dramatic stories ever told.

The people in the play—You know them all

MARY ALDEN HELENE CHADWICK CULLEN LANDIS
Dwight Crittenden Lumsden Hare Robert Thorn Louis Lawrence Robert De Vonne Johnny Jones Fanny Breckinridge Edwin Sonny (Buddy) Messenger Rose Curran Mrs. Crayne Mary Meade M. B. Hall Flynn

Dr. Frank Crane writes—
"Hughes has taken down one wall of the American house of today and you see in and know the family. A big story of life—rich bitter and sweet, and sad and glad and majestic and petty and divine and pitiful."

Fannie Hurst writes—
Rupert Hughes dipped his pen into his heart when he wrote The Old Nest. Seeing the picture is for all the world like stroking through the family album of America."

Alice Duer Miller writes—
"The Old Nest will appeal to anyone who ever had a mother and most people have. It is real and touching and silence normally without an atom of false appraisement. I have seen it four times and cried each time."

Watch your Motion Picture Theatre Announcements
NATION WIDE SHOWING · BEGINNING

To be followed by Rupert Hughes' "Dangerous Curve Ahead"

Sept. 11th · A GOLDWYN PICTURE

The Old Nest Sept 11

Every magazine that you pick up on the newsstand between September 1st and the opening of The Old Nest will have a spread about this picture. Book The Old Nest for Sept. 11th Watch

GOLDWYN

GOLDWYN *Presents*

Dangerous Curve Ahead

RUPERT HUGHES'

comedy drama of American married life—with Helene Chadwick and Richard Dix

DIRECTED BY E. MASON HOPPER

Married life is just one Danger curve after another-

MOST motion pictures end with a marriage. But here's one that begins with a marriage—a marriage of just two such young people as started their great adventure next door to you this summer.

Any wife will laugh a lot and cry a lot—when she sees it. Husbands will come away from this picture with a deeper understanding of what their young wives have to cope with. Fathers and mothers will chuckle and weep over it.

There are dangerous curves that every married couple must take. What are they? How can they be rounded without a crash?—Perhaps you think you know.

Dangerous Curve Ahead shows them to you cleverly, lightly yet with a deep insight into human hearts.

Author and director worked for one year on this picture. Together they evolved the many little touches that make it so amazingly lifelike. Such close co-operation is the result of Goldwyn's plan of bringing American authors into direct contact with picture production.

This picture lives. It is something refreshingly new in the art of the screen.

Do you know the ten great dangers of married life?

1. The Daily Dinner.
2. The Office Overtime.
3. The Conscience of the Bride.
4. The Poor Party.
5. The Midnight Marathon.
6. The Bridge-Table Determined Lapse [illegible] of the Husband.
7. The Courtesy of Bills.
8. The Long Evening Trip.
9. The Old Lover.
10. The Lure of High Society.

RUPERT HUGHES writes:

As in my picture, The Old Nest, it is life itself that provides the difficulties and the heart breaks. This is a sort of Pilgrim's Progress. I have tried to picture the life of every girl in the experience of one girl, and to show how tumultuous a motor road excursion is. As soon as one dangerous curve is rounded another waits ahead.

"The Old Nest" was a portrait of the American mother. "Dangerous Curve Ahead" shows the American daughter venturing out to build a nest of her own.

Also watch for Goldwyn Week Oct. 23

Watch your Motion Picture Theatre Announcements

NATION-WIDE SHOWING · BEGINNING

Oct. 2nd · A GOLDWYN PICTURE

Dangerous Curve Ahead

Oct 2

Every magazine that you pick up on the newsstand between September 20th and the opening of Dangerous Curve Ahead will have a spread about this picture. Book Dangerous Curve Ahead for Oct. 2nd! Watch

GOLDWYN

BURLINGHAM ADVENTURES

Ready For Release On State Right Basis September 1st

A New Series of 26 Reels One Every Other Week

Scenes From Regions Never Before Explored

INCLUDING

"Wild Men of Borneo"
"The Suanee River"
"The Lure of the South Seas"
"The Island of Surprise"
"Down the Crater of Vesuvius"

APPLY TO

TRUART FILM CORPORATION

M. H. HOFFMAN
LOEW BUILDING
NEW YORK

TWO years ago, in its initial announcement to exhibitors, Realart pledged itself to this policy:

". . . An unswerving, unchanging determination that the Realart trade-mark shall always mean

"In Production—The Sign of Superiority
"In Distribution—The Sign of Service
"To the Public—The Sign of Satisfaction
"To Exhibitors—The Sign of Success."

Realart made good.

Ask any Realart exhibitor.

ONE year ago, in announcing its plans for the season just ending, Realart promised policies which would mark an epoch in motion picture distribution. Notable among these were the Star Franchise and the Honor Plan.

Again Realart made good.

During 1921-1922 it will have many imitators.

IN the season to come, Realart will provide a new and better Star Franchise—an agreement cut to fit the vexing problems of the times and permitting the exhibitor, for the first time, to operate his business *as a business.*

The outstanding feature of the new policy is this: *You will play your Realart Pictures before you pay for them.*

Ask the man who shows them

REALART
PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

Trade Mark Reg. U. S. Pat. Off.

THESE things are *certain* when you buy a Realart Star Franchise:

You know what you will get.

You know how many pictures will be provided.

You know there will be no special assessments.

You know what the cost will be—to the very cent.

You know you will get service that really serves.

You know how often your pictures will be available.

You know your patrons will recognize the stars' names.

You know you will play your Realart pictures before you pay for them.

You know you can depend upon receiving high-class productions at a reasonable price.

You know that the pledges of performance are written in the ageement—made part of it—not merely whispered in your ear.

You know you will be doing business with business men in a business-like way—without catches, tricks, or subterfuge.

You know you will have the protection of Realart's guarantee: A reasonable average profit on a season's productions.

The new Realart Star Franchise is now ready at all of the twenty-two Realart Branch Offices

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

THIRTY-SIX pictures—no more, no less. Thirty-six *star* pictures—no specials. Thirty-six pictures, all except four made under one roof, from start to finished product.

Thirty-six pictures starring these six American girls in American stories written for Americans: BEBE DANIELS, MARY MILES MINTER, CONSTANCE BINNEY, WANDA HAWLEY, ALICE BRADY, MAY McAVOY.

Limited to thirty-six productions solely in the interests of quality.

Thoroughness unsurpassed in the making of pictures—one reader for each star to insure suitable stories—a resourceful staff of continuity writers and directors—the finest studio and laboratory equipment in the world—and infinite care and pains with technical detail.

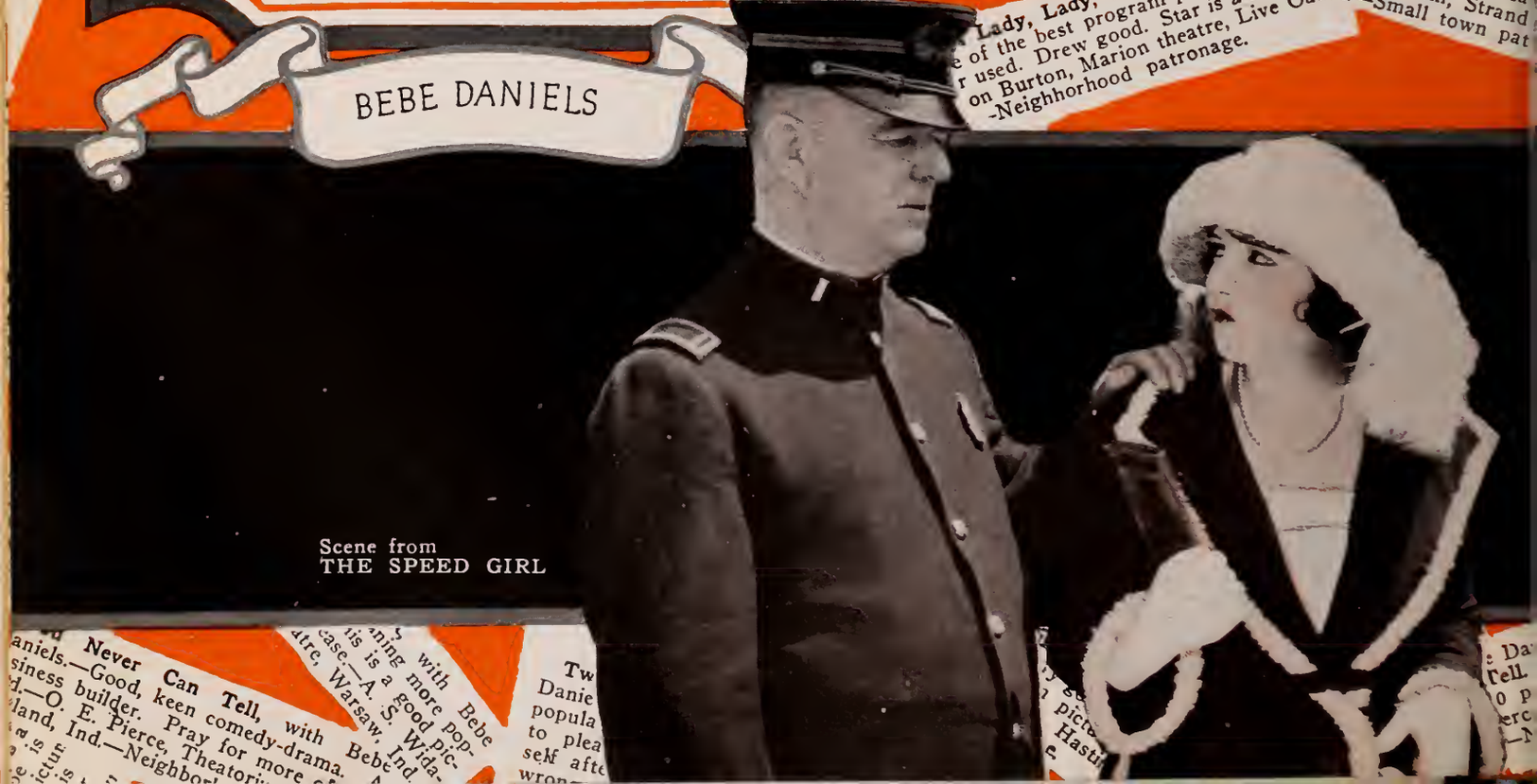
And as the production motto, Realart's *distinctive* slogan of last season: "Stars are plus." Always the best pictures we are able to make, but above all, a complete product that will develop entertainment value rather than subordinate story to star.

These exceptional productions are obtainable only through the Realart Star Franchise

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

BEBE DANIELS



Scene from
THE SPEED GIRL

Lady, Lady, with Bebe Daniels picture not very in. best Daniels picture we so far. Bebe is very popular e people, while some others here are judiced against her on account of the Lloyd comedies.—A. P. Schaefer, cademy theatre, Ironton, Mo.—Neighorhood patronage.

kes, with Bebe picture not very in. of my patrons their faces. smile on wrong with this.—C. C. theatre, Tarpon Springs, town patronage.

YOU NEVER CAN TELL, with Bebe Daniels.—Great. Can Tell, with een comedy-drama. Pray for more of this Theatorium theatre, hborhood patronage.

Bebe Daniels.—Great. It's a Realart, and that's great in this. But why not? Bebe great in this. Broke our house record—J. Paul Swickard, Los Angeles, Cal.—Neighborhood theatre, Los Angeles, Cal.—Neighborhood patronage.

Ducks and Drakes, with Be els. —The best drawing star app g on my screen today. A production nat was well received and it you want a pleased audience book this one. Norman art.—Wonderland theatre, Ka Tex.—Neighborhood patronage.

Ducks —Bebe superior drawing pointed atre, S patron ular business Strand th —Small town patro

Du —Goo please a Bebe is do good Jastram,

Ducks and Drakes, —A pleasure to do bus office of Realart. N This picture was goo ing very popular.—Co theatre, McMinnville hood patronage.

ell, with Bebe e hot cakes, star na Bros., Crys- Ariz.—General

Never Can Tell, wi Bebe has not disappo... come. Pictures like this one Play it.— Dan. Daniels.— Blomeke, Home ep us in business. Greenfield, lf, Opera House, all-town patronage.

You Never Can Tell, with Bebe Daniels.—The classiest picture to date. We don't want anything better than this one.—New Cozy theatre, Winchester, Ind.

Lady! with Bebe picture.—Herman ouse, Springfield, Minn.—Home nage.

Oh Lady, Lady, with Beb This star is gaining great pop This is a delightful picture, a should please all. Harrison Daniels greatly.—A. S. Wid tennial theatre, Warsaw, Ind.

Ducks and Drakes, with Bebe Daniels. —Don't be afraid of any of Realart's. Have yet to get one that I would call poor. Ducks and Drakes is good.—E. J. Gruber, Temple theatre, East Jordan, Mich.—Neighborhood patronage.

e of the best this dainty star has made er the Realart banner. Bebe Daniels please any audience.—Norman Stew- Wonderland theatre, Kaufman, Tex. eighborhood patronage.

Oh, Lady, —A wonderf Drew trons. Maddox, Neighbo

ou Never Can niels.—A high class ill please any aud romise your patrons airns Brooklyn theat -Neighborhood patr

with Bebe Ducks and D —Don't be afraid of any of yet to get one that I wou Ducks and Drakes is good. Temple theatre, East Jordan, Gruber, Mich.—Neighborhood patronage.

Oh Lady, Lady, Some picture! Never Can Tell. ness and lots of fa W. Jastram, Strand J.—Small town pat

Lady, Lady, with Bebe Daniels.— e of the best program pictures I have r used. Drew good. Star is a favorite. on Burton, Marion theatre, Live Oak, -Neighborhood patronage.

Never Can Tell, with Bebe aniels.—Good, keen comedy-drama. siness builder. Pray for more of d.—O. E. Pierce, Theatorium land, Ind.—Neighborhood

aning more pop- is is a good pic- case.—A. S. Widaatre, Warsaw, Ind.

Tw Danie popula to plea self afte wron

Da Tell. 0 p erc —N

NE year ago a saucy little girl with tantalizing black eyes, silky black hair and a mischievous, kiss-inviting mouth took by storm some two or three million fans who had gathered in five thousand theatres to be confirmed in their opinion that she deserved stardom.

And now, just a year later, hard-headed circuit managers voluntarily write us that this captivating star is drawing better in their theatres than any other actress —better even than several for whose pictures they pay much more money.

Her success is one of the most complete triumphs in motion picture annals. Exhibitor after exhibitor reports steady increase in patronage from one release to another. And why? Because she has the ability to put over the sort of pictures which most of the people like. Because she has had stories perfectly suited to her requirements. Because she possesses charm and beauty. Because there isn't a flapper or debutante who wouldn't give her right eye to be able to carry glad rags in the queenly manner that this star does. Because—oh, well, because she's

BEBE DANIELS

The Good Little Bad Girl

Realart might have set Miss Daniels' pictures aside this season for selling on a star series basis. We might have boosted the ante—yes, and we could have gotten away with it, too. But that's not Realart's way of doing business. We don't ask exhibitors to help us build star values and then try to grab all the value for ourselves.

And so we are going ahead planning in Miss Daniels' behalf the biggest season any actress ever has had. Her first story will be THE SPEED GIRL, written especially for her by Elmer Harris. Then will follow a succession of the successes such as those in which "The Good Little Bad Girl" has made her truly enviable reputation—including THE HEART OF YOUTH and SPRING FEVER.

In a series of comedies obtainable only through the Realart Star Franchise

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

MARY MILES MINTER
Scene from
HER WINNING WAY

Eyes of the Hear ... Minter.—A very good and pic... ture. Miss Minter is a favorite here. ... Peter Krauth, Denison theatre, Denison, ... Ia.—Neighborhood patronage.

All Souls' Eve, with Mary ... ter.—Best thing this star has ... yet. A fine picture which should ... discriminating patrons. ... and triple expos... ... Vaughan, New Orpheum ... keta, Ia.—Critical patt...

Nurse Marjorie, with Mary Miles Min... ter.—Another Judy of Rogues Harbor, ... only it made us more money. Big, tre... mendous dr... card, and Minter will ... be the b... in the business ... Splendid! ... and cast ... chosen. ... scenes were ... did wit... against ther... Mary Miles ... al theatre ... her best pictures. ... good patro... Better than the aver... Vinson, Jr., Alamo ... Neighborhood pat...

Nurse Marjorie, with Mary Miles Minter is a favorite ... with our patrons and has made more ... friends here since playing this picture. ... Fine.—Hofman Bros., Happy Hour ... theatre, Burke, S. D.—Neighborhood ...

Romance of the Cumberlands, wi... ...ary Miles Minter.—Say, men, this is a ... good one. Sure will satisfy 90 per cent.— ... L. S. Bucher, Palace theatre, Powers- ... ville, Mo.—Small town patronage.

A Romance of the Cumberlands, with Mary Miles Minter.—Say, men, this is a good one. Sure will satisfy 90 per cent.—Powers-ville, Mo.—Small town patronage.

All Souls' Eve, wit... ter.—Technically, sto... cent, and if they make ... prettier productions, I have ... t. Mary Miles Minter is ... lass and that is good, clea... Stick to it, Mary.—Will H. Bren... Cozy theatre, Winchester, Ind.—... borhood patronage.

Nurse Marjorie, with Mary ... This star ... good picture.—C. Welste... alart pictures, ... La Jolla, Cal.—Family ...

Nurse Marjorie, with Mary Miles Mi... ter.—A good feature with plenty ... edy. Six reels of real ... Former Minters not ... J. Longaker, H... Adria, Minn. ...

Realart

Sweet Lavender, w... ter.—Where do you ... umberland Romance, with Ma... tion than the Realar... Minter.—One of the best pictu... sider this, as all of h... e run. Good business.—Geo... your patrons complin... , Opera House, Stanford, K... pictures are shown.—... orhood patronage. House, Greenfield, Ill... ronage.

Eyes of the Heart, with Mary Miles Minter.—A splendidly pictured story, but such themes do not go well with us. Yet it is a Realart and our patrons did not complain.—C. T. Metc... Opera House, Greenfield, Ill.—Small ... atronage.

Anne of Green Gables, ... Miles Minter.—Packed thea... one and only advertised wit... ad in paper and slides. It's ... L. F. Jezenski, Eureka theatr... Vebr...

Sweet Lavender, with Mary Miles Min... ter.—Good. Our patrons like Minter as ... well as Mary Pickford. While her pic... tures are all very similar they always ... are Hardin Ent. Co., Odeon theatre, ... in, Mo.—Neighborhood ... atronage.

Rogue's Harbor, with Mary ... ter.—Many patrons remarked ... was better than **Anne of Green** ... Did a better business and ... big drawing for us. Big busi... H. Schurr, Grant theatre, St...

Rogue's Habor, with Mary ... nter.—Don't miss this picture. ... them in during the hot weather. ... Bros., Empress theatre, Rock... Ia.—Neighborhood patronage.

Romance, with M... ... one of the really ... shown in this theat... for an all 'round, ja... attraction, here it i...

A Cumberland Romance, w... Miles Minter.—One of Mary's ... tures. She is fast becoming ... lar than the ... Mary h... crowd. ... theatr... Widaman, ... Rhoda, Palace theatre, ... sota.—Small ... Ind.

Anne of Gree... Miles Minter.—Ex... Patrons wel... ...vn patronag...

All ... ter.—H... all rav... acle M... t. It ... W. Ja... Ill.

Marjorie, with Mary Miles Min... ter.—Minter is a comer here, and ... though this is a bit drag... please as it is com... C. Thorpe, ...

Eyes of the ... ...inter.—One of ... everyone. ... ess.—C. ... ffin, Ga.—Neighborhood patronage.

HOW do you like the sound of this? Mary Miles Minter in TILLIE! You know, Helen R. Martin's TILLIE, THE MENNONITE MAID, which in novel form has sold something like an half million copies, and which, after appearing in the Henry Miller Theatre in New York City, with Patricia Collinge as the star, had a wonderfully successful road career.

And you *know* that there isn't another screen actress whose beauty, charm and talent better equip her for this popular Pennsylvania Dutch heroine than M. M. M.!

Then there's HER WINNING WAY, Miss Minter's first picture of the coming season. It's based on the play "Ann" by Lechmere Worrall, which had its origin in Edgar Jepson's charming novel, "Ann Annington."

MARY MILES MINTER

The Girl with 100,000 Admirers

Think back! Has this lovely star ever disappointed you? She has given your audiences during the past season roles as widely different as the little blind girl in EYES OF THE HEART, the child of the circus in THE LITTLE CLOWN, and the mad-cap mischief-maker in DON'T CALL ME LITTLE GIRL, and they have all been successful.

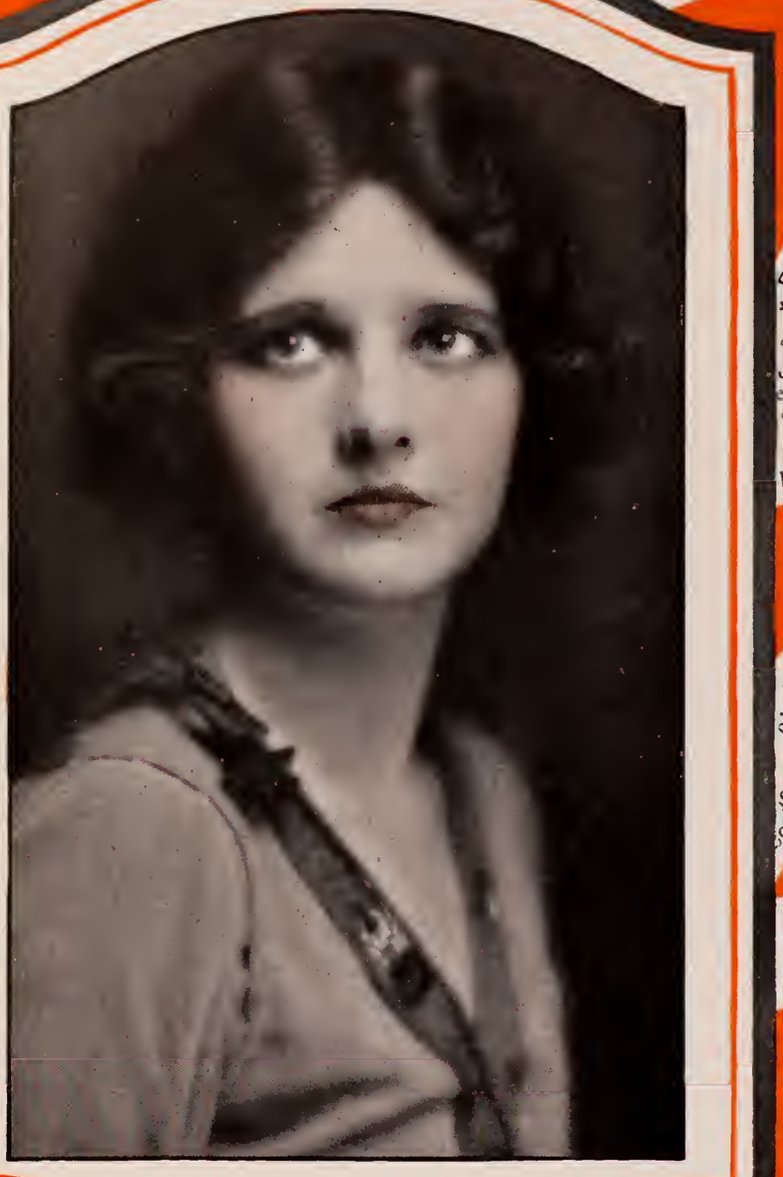
More than one candid exhibitor admitted after showing THE LITTLE CLOWN that the picture deserved Special rentals. Realart would have been justified in asking extra money on more than one of the Minter productions.

But you don't find Realart doing it, do you? As a matter of fact, Realart *can't*. Your Realart Star Franchise entitles you to every M. M. M. picture at your contract price. But, on the other hand, through a Realart Star Franchise is the *only* way you can get Minter pictures.

Mary Miles Minter will bring to your screen during the season of 1921–22 only pictures of the very highest quality, pictures that every member of every family in your community can enjoy; pictures that are packed with action and fun and the joy of youth, yet censor-proof; pictures produced from stories carrying the widest appeal; pictures that will prove profitable for you to present.

In a series of feature dramas obtainable only through the Realart Star Franchise

Trade Mark Reg. U. S. Pat. Off.



CONSTANCE BINNEY

Scene from
ROOM AND BOARD

PICTURE lovers have a way of speaking of some of their favorite stars with admiration, of others with awe, but of Constance Binney they always speak with *affection*.

There probably never has been more genuine enthusiasm displayed over a romantic portrayal than over the playing of Miss Binney in the big box-office production, 39 EAST. Few screen stars possess the fascinating combination of charm, good-breeding, wistful humor, and feeling for romance which so generously characterizes Miss Binney's work.

There has been just one trouble with Constance Binney productions—shortage of supply. And now this difficulty has been overcome by Miss Binney's refusal of a most flattering stage contract. She has left for the Pacific Coast to devote a full season exclusively to photodrama. Realart makes this announcement with satisfaction born of the conviction that a season given exclusively to pictures, and under the most favorable producing conditions, will place Miss Binney far in the forefront of romantic actresses.

CONSTANCE BINNEY

The Adorable

Elaborate plans have been completed for Miss Binney's work during the coming season. She will be under the direction of Chester M. Franklin, who has made many of Realart's successes during the past year. Her first production will be ROOM AND BOARD, a colorful and unusual romance written by Charles E. Whittaker and Donnah Darrell.

After this will come the CASE OF BECKY, which was originally produced for the stage by David Belasco and in which Frances Starr achieved success. This stirring drama, written by Edward Locke, is the story of a girl who possessed two personalities, and is believed by many critics to afford better material for screen presentation than did Stevenson's famous "Dr. Jekyll and Mr. Hyde."

These are but samples of the sort of stories in which Miss Binney is to be starred. The best that the market affords is to be provided in a serious endeavor to widen the already large circle of admirers of this lovable young woman.

In a series of dramas obtainable only through the Realart Star Franchise

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

Erstwhile Susan, with Constance Binney.—Very good picture and pleased.—Peter Krauth, Denison theatre, Denison, Ia.—Neighborhood patronage.

39 East, with Constance Binney.—One of the best subjects we have shown. turing this popular star. It will please anywhere. Good story and well acted.—

Something Different, with Constance Binney.—A good average pict good business on this one.—A. Pastime theatre, Stratfo

39 East, wi Binney.—One of the best. cannot go wrong son, Neighborhood patronage. Henry on a Realart franchise.—Pfeiffer Bros., Opera House, Kenton, O.—

39 East, with Constance Binney.—A fine picture in every way. The star best to date.—P. G. Estee, Fad theat Brookings, S. D.—Neighborhood patro

39 East, with Constance other splendid comedy- please most any audienc Opera House, Deni hood patronage.

DIFFERENT" (Realart) ac stance Binney's wreath, present- American romance with lo in Cuba. Exciting an artistic

39 East, with Constance Binney.—A real picture. A real star. One of the best I have had in months. By all means book it and play it big.—A. S. Widaman, centennial theatre, Warsaw, Ind.

Something Different, with Constance Binney.—This is a very good picture and the star is well liked here. Attendance is not holding up on account of shortage of money.—Horn & Morgan, Star theatre, Hay Springs, Neb.—Small town patronage.

ney.—This remarked a raise in to raised eatre, St.

Binney.— called fea- boys.—C. enfield, Ill.

with Constance Binney.—One omedy dramas we've played. Everybody liked it.—O. Strand theatre, Davis, Calif. town patronage.

nney. — L. Ham- —Small

onstance gram pic- comedy. Chester ess at 10 theatre, tronage.

ing Different, with Constance —Entertaining. Value 100 per Wish I could tell all exhibitors ne a production this is. Broke records at 15c and 35c. Book it. house it. Raise your admission and ney will do the rest.—H. A. Fix, Fix's eatorium, Shenandoah, Va.—General ronage.

Something Different with Constance nney.—Constance Binney has again scored. Fine entertainment. Realart has the pr m this year if they keep up Martin W. Operlo, Armory the enevieve, Mo.—Neighbor-

39 East, with Constance Binney.—One of the best comedy-dramas we ever played. Boost it big, especially pla up Miss Binney's dance, as it is one the best I ever saw in a picture.—

ce Bin- every- r busi- House, onage.

with Constance Binney picture that should Faul & Overton ster, Ill.—N

Erstwhile Susan, with Constance Binney.—Play this one, and you will please your people.—Preston Bros., Empress theatre, Rockwell City, Ia.—Neighborhood patronage.

Something Different, with Constance Binney.—Have seen some knocks on thi one. Cannot see where they find a thing in this delightful production th to please. All our people liked the for Constance.—

39 East, with Constance layed this picture o I do not think I cou ter one. Pleased Ill.—Saunders, —General

Kiss, with Co Pleased great. clean love sto will

Erstwhile Susan, with Constance picture. Don't be afr & Son, Orpheur —Neighborho

WANDA HAWLEY

Scene from
HER FACE VALUE

BRASS TACKS! How's that for a title? Pretty nifty, yes? And as good as it sounds! Took *two* stories to make one picture—both of them by the inimitable Samuel Merwin and both published in The Saturday Evening Post. Probably you've read them—"Eva on the Ice" and "Saving Sister"—most everybody has. They tell of the ambitious activities of a super-modern young woman named Goldie. And they've been made into a photoplay that will prove a good tonic for anybody's box office.

Then there's HER FACE VALUE—another Saturday Evening Post smile teaser by another famous author—Earl Derr Bigger. In magazine form it was called "The Girl Who Paid Dividends," but there's extra value in the new title.

You won't object to THE CRY BABY as a nail puller, either, will you? Nor to THE CLINGING VINE, a Fred Jackson story, about a girl who clung?

Who's the star? Why, whom do such titles and stories fit, better than

WANDA HAWLEY

The Girl with the Million Dollar Smile

She's genuinely human; that's why you forget yourself and laugh with her even though you've sworn you're off Life for good. She is the original, lovable blues-chaser!

For clean, wholesome, rollicking fun, minus clap-trap and slap-stick, we commend you to such pictures as THE SNOB, THE HOUSE THAT JAZZ BUILT, A KISS IN TIME and other Wanda Hawley productions of the season just ending. Wherever she is, there is the irresistible smile which has won the heart of Main Street as well as of old Broadway.

In a series of comedy-dramas obtainable only through the Realart Star Franchise

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

ALICE BRADY

Scene from
DAWN OF THE EAST

Sinners, with Alice Brady—A new star here but drew us a good crowd on this picture despite warm weather—Preston

The Fear Market, with Alice Bra —Fine picture. Realarts all good here —W L Hamilton, Mazda theatre, Al den, Kan—Small town patronage

Out of the Ch —Have been w would fit Alice **The Fear** of **The Fear Lantern, Th** best—A P Stratford, age

The New York Idea, with Alic —The very best picture Miss B made on the Realart program wo-reel Harold Lloyd comedy with one and we had a program that was h to beat Drew usual Sunday and Mo lay crowd —H V Friedrich, Majes heatre, boygan, Wis—Downtow tron

The Dark Lantern, with Alice Brady— A splendid picture and up to this star's standard Will please the majority— Smith Read, Patriot theatre, DeKalb. Tex—Small town patronage

Sinners, with Alice Brady—A good program picture made for Realart to date—R Riely Wigwam theatre, Oberlin, Ka Small town patronage

The New York Idea, with Alice Brady —The very best picture Miss Brady has made on the Realart program. Ran a two-reel Harold Lloyd comedy with this one and we had a program that was hard to beat Drew usual Sunday and Monday crowds—H V Friedrich, Majestic theatre, Sheboygan, Wis—Downtown patronage

The New Yor —My fourth Br of the lot. Wou real vehicle.—A theatre Stratford, patronage

Out of the Chorus, with Alice Brady —Best Brady has made for Realart. She is again more like the Alice of old Our patrons complimented this one—C T Metcalf, Opera House, Greenfield, Ill— Small town patronage

Sinners, with Alice Brady—This is a much better picture than the name implies But I can pull out a crowd on this star 10 and 25c Good weather— A N Miles, Eminence theatre, Eminenc Ky.

Brady picture re- t and every exhib- as it is very, ve ses, and Alice Brady r—Will H Bremer. Vinchester, Ind

irst class in every par- H Richardson, K of P oro, N H—General pat-

Easily the best Alic leased through Rea should play One that pleasing ozy t

—About the best of this —J E Stocker, Myrtl Mich—Neighborho

Out of Chorus, with Alice Brady— with Alice Brady is good and fairly well

DASH—smartness—style—these are the qualities possessed by Alice Brady which make her the leading feminine matinee attraction.

And these qualities, plus the thrill and power of her emotional portrayals—plus her recognized standing as the greatest dramatic actress on the screen today—give her an advantage which it will be Realart's endeavor to capitalize during the coming season by providing the best stories yet obtained for her.

Long association with the stage—she comes of a family famous for its contributions to the theatre—has made Miss Brady a master of technique, given her poise and developed her artistry far beyond that of the average motion picture star. Season after season of success in the spoken drama testify to her superior ability as an actress and to her steadily increasing box office value.

ALICE BRADY

Idol of Stage and Screen

She will make her 1921–1922 debut in **DAWN OF THE EAST**, a story of unusual interest, dramatic intensity and color, the scenes of which are laid in China. The play was written for Miss Brady by **E. Lloyd Sheldon**, author of innumerable successes and one of the foremost scenarists of the times. It is thrilling melodrama with a plot as remote from the ordinary as the East from the West.

Samuel Merwin is the author of one of Miss Brady's pictures—**HUSH MONEY**—in which she will be seen again in her native atmosphere of elegance and high society. It is the story of a debutante's warfare on moral issues with her father and sweetheart. Tense dramatic interest centers about the running down of a child by an automobile.

In a series of powerful dramas obtainable only through the Realart Star Franchise

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

MAY McAVOY

Scene from
EVERYTHING FOR SALE

never for an instant to the temptation to overact; is admirable.—*Dramatic*

plays with a com- standing and with a nobility, almost Greek feeling for tragedy, that rings the hope some Euripides of the een may yet write for her.—*New Herald.*

A mi' *York*

ost fascinating feature of May the acting of May girl whose work gives ng her to the highest *New York Telegram.*

screen acting.—*New*

Miss McAvoy is, in o opinion, as clever an actress as there is on the screen. —*New York Tribune.*

It seems to me that May McA longs in a constellation all her ow *New York News.*

May McAv gives way to t her restraint *Mirror.*

It seems to me that May McAvoy belongs in a constellation all her own.—*New York News.*

By far the most fascinating featu the picture was the acting of McAvoy, a little girl whose work promise of bringing her to the h place in filmdom.—*New York Tele*

l her star- rk in the d effective

May McAvoy is the young lady who, it seems, most all of motion picture New York is talking about right now.—*Photo-play.*

Miss May McAvoy, who is the star of "A Private Scandal," is a delightful little actress, with all the requisites for emotional work. She has an expressive face, a pretty and well-bred manner, and a good deal of personal charm.—*New Yo American.*

She displa emotional p McAvoy i —*New*

May McAvoy does some of the finest pieces of emotional acting in screen history.—*New York Telegraph.*

Bit by bit, May McAvoy has been ning her individual place on the sh screen *Picture Classic.*

Miss McAvoy made this rôle stand out in that picture to such an extent that movie critics predicted great things for her which Realart seems willing to help her to accomplish. The new star is not only an unusually beautiful girl. She in addition to this a decided histri ability.—*Toledo Blade.*

Miss McAvoy can act that have the quiet force rents—*New York Herald*

Miss McAvoy can act with emotions that have the quiet force of electric currents—*New York Herald*

Miss McAvoy is a flawles beauty who wears clothes bett one on the screen.—*New Y*

May McAvoy, ress of the moti fascinating actin ing her to the *—Fall River G*

cAvoy is charming as Grizel *American.*

Avoy gives a performa nd moving and sou *k Tribune.*

May McAvoy is an artist to the tips of her fingers. Anything that she has gained in pictures has been secured by good hard work, and she is one of the few artists who came to the screen that really entitles to remain.—*"It."*

Miss May McAvoy plays with a complete understanding and with a nobility, an almost Greek feeling for tragedy, that brings the hope some Euripides of the screen may yet write for her.—*New York Herald.*

The appeal of this film lies largely in the wistful ingenue acting of May McAvoy. The girl has genuine talent.—*New York World.*

She has justified all expectations. This first starring picture of her's only holds out more promise, but it is great promise.—*New York Globe.*

Again little Miss May McAvoy wins her public as the heroine of "A Private Scandal," at the Rivoli Theatre, revealing anew that charm and histrionic gift which made her appearance as Grizel a signal event.—*New York Telegram.*

May McAvoy charming as Grizel.—*Baltimore American.*

Miss McAvoy has ring honors through film, making such a sp. performance.—*Boston*

May McAvoy's distinction is that she can act. Her facial expressions mean something; her gestures, positions, movements, are eloquent. She does not emote all over the place, but gives an intensity to her emotional scenes that electrifies them. Above all, she is genuine.—*New York Times.*

Miss McAvoy made this rôle stand out in that picture to such an extent that movie critics predicted great things for her which Realart seems willing to accomplish. The ... only an unusually ...

Post.

...ilestone of screen ac...

...keen dramatic ability ... In fact, I think ... to be reckon...

...as McA... tle tree ...—*New*

...y McAvoy ... e of "A Pr... Theatre, ...nd histri... rance as ... rk Telegr...

...d feeling.—*Bost...*

EVERYTHING FOR SALE! Do you see possibilities in that title? Can't you see 'em sizing it up on your billboards? EVERYTHING FOR SALE is the name of May McAvoy's first picture of the season 1921–22—written especially for her by Hector Turnbull. It will be a perfect emotional setting for this star's histrionic talent. Its theme is the big one of the hour—the mistaken belief that money will buy everything. Punch, pulse, pathos, poignancy, prosperity—that's EVERYTHING FOR SALE!

It is Realart's intention to present Miss McAvoy during the coming season in a series of powerful dramas which, illuminated by her brilliant acting, are going to stand out among the high lights of the year. Some of her forthcoming productions are VIRGINIA COURTSHIP, TOO MUCH WIFE, and A HAPPY ENDING.

MAY McAVOY
Wonder Girl

has been given a special supervising director—Hector Turnbull—whose years of experience in pictures are full assurance that the McAvoy productions will be as nearly perfect as human endeavor can make them.

And we leave it to you, after the enthusiastic acclaim which has greeted her work in "Sentimental Tommy" and "A PRIVATE SCANDAL" to judge whether a star ever faced a more glorious season than Realart's debutante star.

Beauty. Charm. Screen presence. Genuine talent. The ability to turn a shadow on celluloid into flesh and blood before your eyes—thrilling, vibrant, real—such is the endowment which has brought stardom to May McAvoy, the nineteen-year-old actress whose brilliant work is now the talk of the picture world.

In a series of powerful dramas obtainable only through the Realart Star Franchise

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

THE exhibitor is entitled to service. This implies profitable pictures, prompt deliveries, accuracy in filling orders, instant attention to correspondence and the providing of such exploitation helps as will assist in complete attainment of the value of our product. The men whose names you see listed below are in charge of Realart's Service Stations. Their job is to see that every exhibitor is given the highest brand of Realart Service.

Exchange	*Manager*	*Address*
ATLANTA	Joseph L. Marentette	97 Walton St.
BOSTON	Walter R. Scates	5 Isabella St.
BUFFALO	Harry E. Lotz	254 Franklin St.
CHARLOTTE	M. W. Davis	28 West 4th St.
CHICAGO	Harry W. Willard	845 South Wabash Ave.
CINCINNATI	Mark Goldman	Film Exchange Bldg., Pioneer & Broadway
CLEVELAND	James B. Reilly	200 Bangor Bldg., 942 Prospect Ave., E.
DALLAS	L. E. Harrington	1924 Main St.
DENVER	Bert R. Latz	1742 Glenarm St.
DETROIT	Ralph B. Quive	303 Joseph Mack Bldg.
KANSAS CITY	David R. Blyth	Film Exchange Bldg., 17th and Main Sts.
LOS ANGELES	Oren F. Woody	922 South Olive St.
MINNEAPOLIS	M. E. Maxwell	801 Produce Exchange Bldg.
NEW ORLEANS	Truly B. Wildman	944 Perdido St.
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John N. MacMeekin, *Special Representative*

Ask the man who shows them

REALART

PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK CITY

Trade Mark Reg. U. S. Pat. Off.

PRESS OF THOS B BROOKS, N. Y.

"Its Praise Should Be Printed in Bold-Face Type"

What a Missouri trade paper editor thinks of "THE BLOT," Lois Weber's first production for F. B. Warrren release.

It is not often that the editorial columns of this publication are opened to the reviewing of moving picture productions, but one that the writer saw in a projection room in the Film Building Monday is worthy of more than ordinary mention. And its praise should be printed in bold face type.

"The Blot," a Lois Weber production and the initial release of the F. B. Warren Corporation, is the picture referred to. It is remarkably well produced and it contains so much human interest woven around such a simple true-to-life story that it arouses the emotions of the spectator and keeps him enthusiastically interested. And when the last flash is thrown on the screen he is left anxious for more.

It is a genuine pleasure to witness this story that has as its theme the underpaid school teacher. And so natural is the acting and so splendid the portrayal of the various characters by the well selected cast that the whole story seems a vivid reality. The heart interest contained in the home life of Professor Griggs, who earns a bare living, is strikingly appealing. And the contrast of the professor's home living with that of his neighbor, Hans Olsen, a shoemaker, is cause for much humor and pathos. Phil West, the young son of a wealthy trustee of the school, is a clean-cut young actor, and portrays wonderfully well his part. He simply wins over the audience with his grace and pleasing manner. And Amelia, the professor's daughter, is a beautiful girl. She is probably not familiar to moving picture audiences, and if she is new to the screen, she's a find.

"The Blot," aside from being a splendid interest story, far better than "Humoresque," is absolutely censor proof. And it's a big score for the moving picture industry in its battle against censorship. Lois Weber has written, directed and produced many fine productions, but "The Blot" is unquestionably her best work. It's a perfect picture.

A much better selection could not have been made by the Warren Corporation for its initial release. And if this is to serve as an example of what the exhibitor may expect of their forthcoming productions, their success is assured.

THE REEL JOURNAL
Kansas City, Mo.

LOIS WEBER PRODUCTIONS

LOIS WEBER

Producer of
"HYPOCRITES" "SHOES"
"TO PLEASE ONE WOMAN"
"THE PRICE OF A GOOD TIME"
"WHERE ARE MY CHILDREN?"
"TOO WISE WIVES" etc.

presents

THE BLOT

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY
BRYANT 4364

Dramafilms presents

MOONGOLD

A WILL BRADLEY PRODUCTION

They are bidding for "Moongold" in long-run houses across the nation.

Harold Franklin will play it at the Hippodrome in Buffalo.

Max Ascher will play it at the Capitol in Cincinnati.

The Emery Brothers and Willam J. Mahoney will play it at the Rialto in Providence, R. I.

Jensen & Von Herberg will play it in their splendid theatres in Seattle, Wash., Portland, Ore., Tacoma, Wash., Butte and Great Falls, Mont., and in Bremerton, Bellingham and Yakima, Wash.

The Electric Theatres in St. Joseph, Joplin and Springfield, Mo., and in Kansas City, Kansas, will make it a feature of their bills.

It will play at the Liberty Theatre in far-away Honolulu.

It already has run five weeks in Hugo Riesenfeld's New York Paramount houses.

May we add your house to this rapidly swelling list?

Released by

F. B. WARREN CORPORATION

1540 BROADWAY NEW YORK CITY

BRYANT 4364

"So The Exhibitors May Know!"

GEORGE KLEINE'S

Gigantic Cines Production

QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Next to "The Birth Of A Nation" the most valuable motion picture property in the world. Re-edited by Doty Hobart. Art titles by Warren Newcombe.

The first big European picture ever brought to America was "Quo Vadis," from Henry Sienkiewicz's world-famed novel. This was late in 1913. It ran twenty-two weeks at the Astor Theatre, New York. It was the first picture ever shown in America at a theatrical scale of prices.

It was played as a theatrical road show attraction in the legitimate theatres booked by the powerful Klaw & Erlanger organization. And it achieved a then miraculous gross of $1,500,000. Later, handled through the Kleine exchanges, it grossed $750,000 more in the picture houses of the nation.

As released through F. B. Warren Corporation it is completely re-edited, re-titled, rearranged into six magnificent and stirring reels. It is still the great super-picture of the European producers. Look at these amazing records of legitimate bookings in 1913.

Theatre	*City*	*No. Weeks Run*
Astor	New York	22
Alhambra	" "	2
Bronx	" "	3
Teller's	Brooklyn	6
Majestic	"	5
Majestic	Buffalo	4
Majestic	Syracuse	9*
Lyceum	Paterson, N. J.	4
Newark	Newark, N. J.	3
Apollo	Atlantic City	2
Savoy	Asbury Park	2
Academy	Baltimore	11
Tremont	Boston	13
Garrick	Philadelphia	14
Nixon	Pittsburg	5
Keith's	Cleveland	6
Hartman	Columbus	2
McVickers	Chicago	8
Whitney	"	5
Victoria	"	4
Imperial	"	4
Opera House	Detroit	4
Mason	Los Angeles	4
Columbia	San Francisco	3
McDonough	Oakland	2
Shubert	Kansas City	2
Olympic	St. Louis	2
Broadway	Denver	2
Princess	Toronto	2
His Majesty's	Montreal	2
Opera House	Providence	2
Grand	Atlanta	2
Tulane	New Orleans	2
Crescent	" "	2
Keith's	Cincinnati	1
Music Hall	"	2

New prints, magnificent new lithographs by Otis. New lobby displays in colors by Ullman. Exploited on a tremendous scale by the most aggressive sales organization in the motion picture industry.

Released by

F. B. WARREN CORPORATION

1540 BROADWAY NEW YORK CITY

BRYANT 4364

An Opportunity for STATE RIGHTS MEN

If You Act Quick!

Not in years have such top notch stars—such all-star casts—such quality productions with big selling possibilities—been offered the state rights field.

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8 Big Subjects

featuring MARJORIE RAMBEAU and NANCE O'NEIL

Eight recreated Features—adapted from proven successes. All newly titled, newly edited American 10-Point Prints. Backed by complete new line of advertising accessories. Paper: Ones, threes and sixes. Lobby photos, press sheets, etc.

6 MARJORIE RAMBEAU FEATURES:

ON HER HONOR
Adapted from "The Dazzling Miss Davison"

FIDELITY
Adapted from "The Mirror"

SHE PAID
Adapted from "The Debt"

HOW A WOMAN LOVES
Adapted from "The Greater Woman"

FORBIDDEN LOVE
Adapted from "Mary Moreland"

MOTHER OF SONS
Adapted from "Motherhood"

1 NANCE O'NEIL FEATURE

THE CASE OF MRS. BALFAME
Adapted from "Mrs. Balfame" By Gertrude Atherton

1 LINDA (Mrs. D. W.) GRIFFITH—CREIGHTON HALE PRODUCTION

THE DEPTHS OF NEW YORK
Adapted from "Charity"

Appearing in the supporting casts are such celebrated players as AGNES AYRES, ROBERT ELLIOTT, ZENA KEEFE, CREIGHTON HALE, SHELDON LEWIS, LINDA GRIFFITH and many others of note.

NANCE O'NEIL

Some territory has already been closed. Applications being considered in order of receipt. Get yours in quick if you want consideration. Wire today territory you want. Don't delay—Act!

WIRE!!

FRANK POWELL PRODUCING CORP.
410 Tenth Street, MILWAUKEE, WIS.
Stuart R. Walker, General Mgr.

Campbell Comedies

A NEW SERIES

Campbell Comedies Are Among
EDUCATIONAL'S NATIONALLY
ADVERTISED SHORT SUBJECTS

Contract for this
New Series Today

"The Stork's Mistake"

WILLIAM S. CAMPBELL, foremost motion picture director of children and animals, needs no introduction to the public—or to Exhibitors.

THE STORK'S MISTAKE is the first of Mr. Campbell's new series of two-reel comedies, to be released one a month by EDUCATIONAL. All will be produced under his personal supervision.

The story of THE STORK'S MISTAKE is new. The Baby Factory in Heaven, showing a score of babies, is beautifully done. Baby John Henry, Jr., is featured, supported by other lovable children. In the cast are the great White Horse, in his thrilling dive off a cliff, and many other animals: dogs, large and small, the monkey and—even a trained turtle.

CAMPBELL COMEDIES mark a new era in comedy production. They contain a strong appeal for old and young alike.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

SEPTEMBER SPECIAL ATTRACTIONS

Hoot Gibson
in
"Action"
Directed by Jack Ford

Marie Prevost
in
"Moonlight Follies"
Directed by King Baggot

Gladys Walton
in
"The Rowdy"
Directed by David Kirkland

Frank Mayo
in
"The Shark Master"
Directed by Fred Granville

Cuddle up to **UNIVERSAL** You'll be Needing Us

Another Big One by the man who made "Outside the Law"

TOD BROWNING

presented by Carl Laemmle

"NO WOMAN KNOWS"

The amazing story of Fanny Herself by Edna Ferber . . .

UNIVERSAL JEWEL

PLAYGOERS PICTURES

presents

"WOMEN WHO WAIT"

with an ALL STAR CAST
including MARGUERITE CLAYTON
CREIGHTON HALE and
GEORGE MacQUARRIE
directed by PHILIP VAN LOAN

RIGHT NOW—

When the clap-trap has died away and good pictures must be secured at a rental that will guarantee profit is the time to book this one—

RIGHT NOW—

When a story away from the trite and the ordinary is demanded; when sugar-coated drama is giving way to full-blooded stories of real men and women—

RIGHT NOW *is the time to book this one.*

Pathé Distributors

1921-22

40 from Selznick

SELZNICK PICTURES

ELAINE HAMMERSTEIN

IN

Six Splendid Productions

SOLD AS A SERIES

The Most Charming Star the Screen Has Ever Known—Norma Talmadge's Only Rival for Premier Honors—the Pride of the Selznick Organization.

Beginning with—

"HANDCUFFS OR KISSES"

From the Story by Thomas Edgelow
By Permission of Young's Magazine
Directed by George Archainbaud

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

EUGENE O'BRIEN

in

Six Powerful Attractions

SOLD AS A SERIES

The Idol of the Picture Going Public. Home First in Countless Popularity Contests Conducted Throughout the Country.

Beginning with—

"CLAY DOLLARS"

By Lewis Allen Browne
Directed by George Archainbaud

SELZNICK PICTURES
REG. U.S. PAT. OFF.

CONWAY TEARLE

in

Six Superb Productions

SOLD AS A SERIES

The Strongest Personality Amongst the Players of His Day. Faultless Portrayer of the Kind of Screen Roles that Appeal to the Most Critical Theatregoers.

Beginning with—

"SHADOWS OF THE SEA"

By Frank Dazey
Directed by Alan Crosland

SELZNICK PICTURES
REG U.S. PAT. OFF.

OWEN MOORE

in

Four Great Comedies

SOLD INDIVIDUALLY

Irrevocably Established in the Motion Picture Hall of Fame as the Originator of the Most Legitimate Type of Screen Comedy Ever Devised.

The First:

A HENRY LEHRMAN PRODUCTION

A Real Departure in Screen Comedies

Personally Directed by Mr. Lehrman

SELZNICK SUPREME SIX
This Is the First

Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

The Greatest Domestic Drama Ever Screened

"A MAN'S HOME"

A RALPH INCE PRODUCTION

BY ANNA STEESE RICHARDSON AND EDMUND BREESE

The Most Effective Photoplay Cast Ever Assembled

HARRY T. MOREY
—as the Man
FAIRE BINNEY
—as the Daughter

KATHLYN WILLIAMS
—as the Wife
ROLAND BOTTOMLEY
—as the "Other Man"

MATT MOORE
—as the Daughter's Fiancé
GRACE VALENTINE
—as the "Other Woman"

SELZNICK SUPREME SIX
This Is the Second
Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.
SELZNICK
REG. U.S. PAT. OFF.
PICTURES

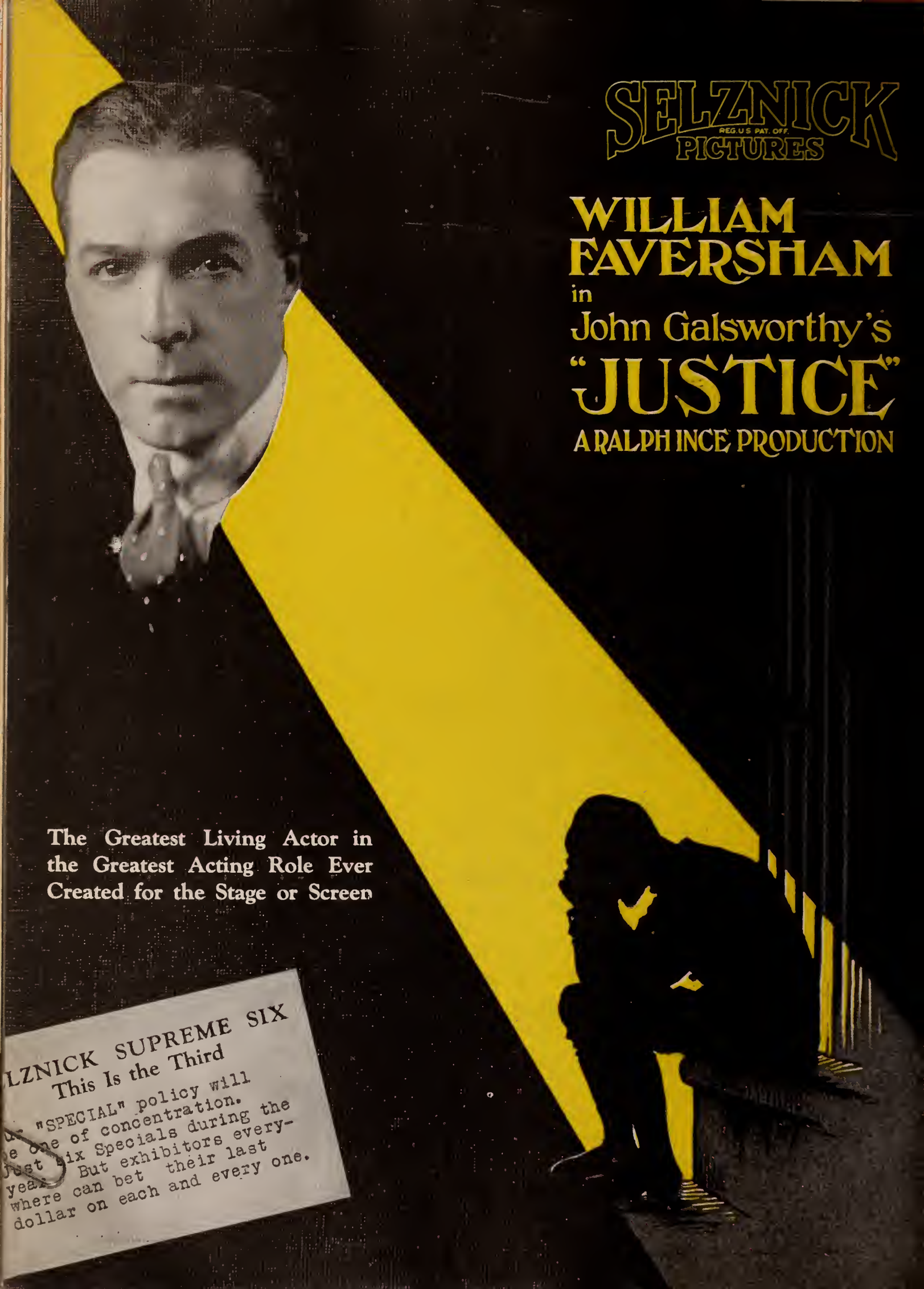
"CONCEIT"

By Michael J. Phillips

Directed by Burton George

Powerful Screen Drama Told in Action Pictures That Appeal to All Classes of Theatregoers.

A Cast Known Wherever Photoplays Are Shown.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PICTURES
WILLIAM FAVERSHAM
in
John Galsworthy's
"JUSTICE"
A RALPH INCE PRODUCTION
The Greatest Living Actor in the Greatest Acting Role Ever Created for the Stage or Screen
LZNICK SUPREME SIX
This Is the Third
"SPECIAL" policy will
e one of concentration.
just six Specials during the
year. But exhibitors every-
where can bet their last
dollar on each and every one.

"THE EASIEST WAY"
SELZNICK
REG. U.S. PAT. OFF.
PICTURES
All the Power of the
SPECTACULARLY SUCCESSFUL
DAVID BELASCO
STAGE PRODUCTION of
EUGENE WALTER'S
Wonderful Play which Mr. Belasco will present again in New York this fall with Frances Starr in her original role.
Money, Effort, Skill and Experience, used in lavish measure, will combine to make this production surpass any other of the year.
The Special of Specials!
SELZNICK SUPREME SI
This Is the Fourth
Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.

Brilliant Revivals

CONSTANCE TALMADGE

in SIX OF HER BEST

SOLD AS A SERIES

Beginning with—"SCANDAL"

By Cosmo Hamilton

Directed by Charles Giblyn

Presented by LEWIS J. SELZNICK

NORMA TALMADGE

in SIX OF HER BEST

SOLD AS A SERIES

Beginning with—"POPPY"

By Cynthia Stockley

Directed by Edward José

Presented by JOSEPH M. SCHENCK

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

Their Finger On-

"The World's Greatest News Reel"
Leading theatres everywhere
find their patrons like it best

TWICE WEEKLY-SUNDAY and THURSDAY

Lewis J. Selznick, Publisher

Selznick News

LET'S MAKE MONEY

I want to keep on making money. And I can't unless you do.

So I'm turning out forty money-making pictures for the coming year. If we don't all clean up on this lay-out we'd better get out of business.

You can buy these forty, or any part of them, at my Select exchanges—which means that you'll get real service and a square deal.

You can take my word that it's been many a long day since Old Man Opportunity has knocked at your door with such a rich bundle as this.

SELECT SP PICTURES

Your Selznick STANDS BEHIND THESE TRADEMARKS

SELZNICK PICTURES
REG. U.S. PAT. OFF.

6	Productions Starring ELAINE HAMMERSTEIN Sold As a Series	6
6	Productions Starring EUGENE O'BRIEN Sold As a Series	6
6	Productions Starring CONWAY TEARLE Sold As a Series	6
4	Productions Starring OWEN MOORE Sold Individually	4
6	Special Productions SELZNICK SUPREME SIX Sold Individually	6
6	Revivals Starring NORMA TALMADGE Sold As a Series	6
6	Revivals Starring CONSTANCE TALMADGE Sold As a Series	6

F-O-R-T-Y!

"Burn 'Em Up Barnes" Proves a big hit!

Sunday, August 14, 1921

Wid's DAILY

19

"Burn 'Em Up Barnes" Burns 'Em Up-It's There

Johnny Hines in
"BURN 'EM UP BARNES"
C. C. Burr Production

DIRECTORS.....George Beranger and Johnny Hines
AUTHOR .....Not credited
SCENARIO BY .....Raymond L. Schrock
CAMERAMEN.....Ted Beasley, Hal Young and Ned Van Buren
AS A WHOLE.....One of the most delightful comedies seen in months, with just enough story to make it worth while
STORY.....What happens to rich man's son who starts on his own. But different from any of them
DIRECTION.....Very good; at times excellent. Some comedy bits immense
PHOTOGRAPHY.....Excellent usually; a few bad spots. Colored playing cards a feature
LIGHTINGS ..... Usually good
CAMERA WORK ..... Average
STAR.....His usual skittish self, at times very amusing
PLAYERS.....Support unusual, especially for picture of this kind, and includes George Fawcett, Edmund Breese and J. Barney Sherry. All good
EXTERIORS.....Very good. Particularly fine racing stuff
INTERIORS ..... Looked natural
DETAIL.....Very good. Ralph Spence's titles very funny
CHARACTER OF STORY.....Good enough for any house; clean, wholesome, with lots of laughs
LENGTH OF PRODUCTION.....5,600 feet

Johnny Hines burns 'em up all over the place in his first five-reeler, "Burn 'Em Up Barnes." If Hines can find story material of this type you won't see him in two reelers again. Your crowd is going to like it. That's sure. It's clean, wholesome, with a clinch at the finish for the lovers of lovers, and with a lot of comedy that takes you off at the very start to a mad whirl of laughter. It slows down after the second reel, but then the story begins to get in its work and by the time the clinch comes you realize you have seen a mighty good picture which has, in addition to the many laughs, the thrill of seeing "Burn 'Em Up" rescue a baby from being killed by a train by lifting himself over the beams under a freight on which he is riding, and then they throw in a motor race that for fast skidding and speed takes you dangerously near the edge of your seat. It's mighty good entertainment, especially after seeing a lot of the so-called comedies that have been floating about of late.

Hines is excellent, but George Fawcett and Edmund Breese also fit in as hobos, who Johnny ties up with for awhile before settling down. Some of the best screen comedy found in a long time is in the hobo sequence, especially the stealing of a dollar bill from each other, and then the gambling of the hobos with the placing of a card deftly through the toes is sure fire. But there are many laughable touches all the way.

The story tells how Johnny, son of a motor car manufacturer, starts on his own, is robbed, thrown into a freight car, meets a lot of hobos and casts his life with them until the time comes when he makes good in a little town where he meets the bank president's daughter and, after many incidents, finally wins her. There is a lot of side plot, but it isn't necessary to bother with that here.

The Laughs Plus the Thrills Should Prove Sure Fire

Box Office Analysis for the Exhibitor

This looks like a sure-fire audience picture. It has a flock of laughs that start right at the beginning and carry through for over two reels. Then the laughs let down until the finish, but they are scattered liberally through the rest of it. You can make promises on this and your crowd will surely like it. You might use a phrase like this in your catchlines: "'Burn 'Em Up Barnes' is sure to please you." You can talk about the thrill where Hines rescues the infant, and the motor race is good for a lot of thrills, so you can use that. Talk about the support; their names are well known to fans and Hines should be popular because of his short comedies.

The best high powered racing romance ever produced

"Literally packed with laughs" Loew's weekly

PEEKSKILL DAILY UNION

JOHNNY HINES MAKES HIT IN NEW PICTURE

The enthusiasm caused by the personal appearance of Johnny Hines and the pre-release showing of his first big feature picture, "Burn 'Em Up Barnes," at the Colonial theatre, recently, has not subsided.

Johnny Hines has long been prominently identified with the two-reel Torchy comedies and has succeeded in making a feature of the romantic comedy type which provides splendid entertainment. It is the impression locally, that a new feature star is about to be added to the film firmament of no mean proportions as an entertainer and laugh maker.

The entire showing was characterized by gales of laughter which met every comedy situation. One of the most spectacular scenes, Johnny's rescue of a child from the path of an onrushing train, sweeping it into his arm as he clung to the side of a train passing in the opposite direction, brought the audience up standing. Another thrill and round of applause came when Johnny leaped into a racing car, entered the annual automobile road race and captured a pair of crooks who had robbed the bank and were trying to escape with the spoils. Accidentally, he won the race and—a bride.

THE CAST IS MADE UP OF A GALAXY OF PLAYERS, MOSTLY STARS IN THEIR OWN RIGHT

JOHNNY HINES of the Torchy Comedy fame.

BETTY CARPENTER, who plays "Hope" in Famous Players "Experience" and is featured in Robert W. Chambers "Cardigan," soon to be released.

EDMUND BREESE, who might well share feature honors in this production and whom "fans" will best remember as the star of Metros "The Shooting of Dan Megrue."

GEORGE FAWCETT, star and director of great ability, endeared to the American public through the best productions of our day.

J. BARNEY SHERRY, whose best remembered work for Marshall Neilan is as the Sergeant of the Northwest Mounted in "The Rivers End."

JULIA SWAYNE GORDON, one of the first and foremost screen stars now before the public.

MATTHEW BETTS, whose recent work as the villian in Whitman Bennett's "Salvation Nell" is a character classic.

DOROTHY LEEDS, former Follies Beauty, recently seen in the leading feminine roles in Torchy Comedies.

RICHARD THORPE, until recently, the leading man at the Champs Elysee Theatre, Paris, and more recently seen in many of the Torchy Comedies.

Co-Director, George A. Beranger

Sub-titles by Ralph Spence

who is largely responsible, in our opinion, for the success of William Fox's "Connecticut Yankee in King Arthur's Court." Photoplay by Raymond L. Schrock, Photographed by Hal Young, Ned Van Buren and Ted Beasley.

LOEW'S WEEKLY

Published for the Benefit of the Patrons of
LOEW THEATRES
At 1540 Broadway
NEW YORK

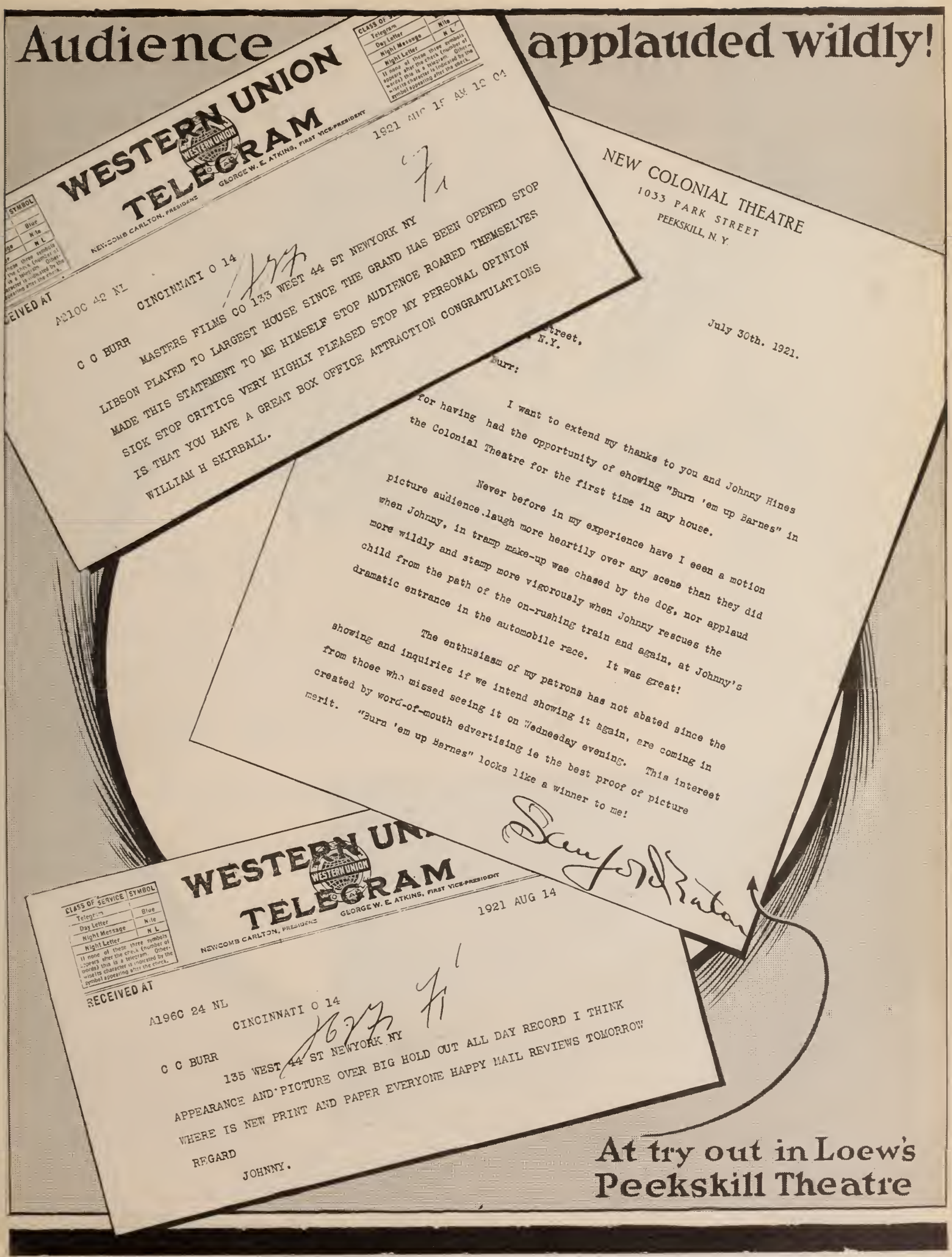
HINES TRIES OUT HIS FIRST 5 REELER IN LOEW THEATRE

Johnny Hines has arrived. At Loew's Peekskill Theatre several nights ago, the famous Torchy comedian tried out his first five reel feature "Speed 'em Up Barns" to learn just how the public liked it. It is safe to say that not one foot has been wasted, and each reel is literally packed with laughs, and not of a hokum variety. One of the outstanding features is the fact that Hines did not attempt to gather all the glory for himself but is supported by such well known players as George Fawcett, J. Barney Sherry, Edmund Breeze, Julia Swayne Gordon, Betty Carpenter and others. Hines made a personal appearance following the showing and was given a rousing ovation.

'DOUG' DUE HERE SOON

Douglas Fairbanks [illegible]

"Brought the audience up standing" Peekskill, N.Y. Daily Union


Audience applauded wildly!
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
1921 AUG 14 AM 12 04
A010C 42 NL CINCINNATI O 14
C C BURR
MASTERS FILMS CO 133 WEST 44 ST NEWYORK NY
LIBSON PLAYED TO LARGEST HOUSE SINCE THE GRAND HAS BEEN OPENED STOP
MADE THIS STATEMENT TO ME HIMSELF STOP AUDIENCE ROARED THEMSELVES
SICK STOP CRITICS VERY HIGHLY PLEASED STOP MY PERSONAL OPINION
IS THAT YOU HAVE A GREAT BOX OFFICE ATTRACTION CONGRATULATIONS
WILLIAM H SKIRBALL.
NEW COLONIAL THEATRE
1033 PARK STREET
PEEKSKILL, N.Y.
July 30th. 1921.
Street,
N.Y.
Burr:
I want to extend my thanks to you and Johnny Hines for having had the opportunity of showing "Burn 'em up Barnes" in the Colonial Theatre for the first time in any house.
Never before in my experience have I seen a motion picture audience laugh more heartily over any scene than they did when Johnny, in tramp make-up was chased by the dog, nor applaud more wildly and stamp more vigorously when Johnny rescues the child from the path of the on-rushing train and again, at Johnny's dramatic entrance in the automobile race. It was great!
The enthusiasm of my patrons has not abated since the showing and inquiries if we intend showing it again, are coming in from those who missed seeing it on Wednesday evening. This interest created by word-of-mouth advertising is the best proof of picture merit. "Burn 'em up Barnes" looks like a winner to me!
Samuel Baton
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
1921 AUG 14
A196C 24 NL CINCINNATI O 14
C C BURR
135 WEST 44 ST NEWYORK NY
APPEARANCE AND PICTURE OVER BIG HOLD OUT ALL DAY RECORD I THINK
WHERE IS NEW PRINT AND PAPER EVERYONE HAPPY MAIL REVIEWS TOMORROW
REGARD
JOHNNY.
At try out in Loew's Peekskill Theatre

One of the biggest pictures of the year now booking.

Grand Theatre, Cincinnati, Week of Aug. 14th
Libson's Louisville Theatre, Week of Aug. 21st
Loew's State, Cleveland, Week of Aug. 28th
and two weeks to follow; Rowland and Clark's
Liberty and Savoy Theatres, Pittsburgh, Pa.

View of lobby Loew's State Theatre, Cleveland where Burn 'em up Barnes opens for extended run August 28th 1921

MASTODON FILMS, INC

133-135-137 West 44th Street
New York, New York

POLA NEGRI

IN

THE POLISH DANCER

5 REELS

(LICENSE NO. 45, N. Y. STATE M. P. COM.)

TEN FRANK QUESTIONS MR. NEGATIVE BUYER:

1—Is there any MOTION PICTURE ACTRESS of the present day who has received the recent exploitation, tremendous publicity, and universal acclamation as has this incomparable star?
(*Ask the trade.*)

2—Has POLA NEGRI been heralded throughout the entire country as the most impetuous, fascinating, and gripping sensation that the screen has seen in many years?
(*Ask anyone.*)

3—Is there a more magnetic artist on the screen today?
(*Ask any Motion Picture theatre goer.*)

4—Is there a greater box-office attraction in the country?
(*Ask the exhibitor.*)

5—Will POLA NEGRI in "PASSION" and "GYPSY BLOOD" net a phenomenal amount to the releasing company?
(*Ask the distributor.*)

6—Will she in the next large spectacle about to be released sweep the country with a wave of tremendous enthusiasm again?
(*You know whom to ask.*)

7—Can you purchase a negative featuring POLA NEGRI for distribution throughout the U. S.?
(*Ask the trade.*)

8—Mr. National Distributor, can you release any production with a star that would mean as much to the State Right Exchange Man as the magical name of this artist?
(*Ask yourself.*)

9—Will the Independent Exchange Men throughout all territories welcome with open arms this golden opportunity?
(*Ask him.*)

10—Are these questions and your answers founded on cool, calculating facts?
(*Ask.*)

The negative of this feature is for sale. The territory is United States and Canada, and the price is mighty attractive.

J. A. LEVINSON

1600 Broadway, N. Y. (Eighth Floor)

Bryant 7697-8-9

The Big Picture—
The Long Run—

Do they belong in picture theatres or the "legitimate" house?

William A. Johnston's editorial on the subject a few weeks ago has brought forth interesting comments from—

J. D. Williams
R. H. Cochrane
F. B. Warren
Frank Newman
Harold Franklin
Harry Raver
and others.

Be sure to read the summary of their views appearing in

Next Week's

MOTION PICTURE NEWS

Selling

Motion Picture News is an active, successful, *proven* selling agent for motion pictures.

Selling—

Because it is delivering circulation plus one hundred per cent reader interest.

Reader interest—

Because its editorial service is live, readable, *complete*, enterprising, authentic—edited by film men for film readers.

We solicit advertising on no other basis than *our value as a selling agent.*

Every week in the year we are *selling.*

Selling your pictures—or *the other fellow's.*

There are no "alternate" weeks on our selling calendar.

There are no limits to our selling effort except as you set them.

Fix the thought:

Motion Picture News is an active, successful, *proven* selling agent for motion pictures.

AN ENCYCLOPEDIA IN FILM

URBAN POPULAR CLASSICS

To view them is a privilege; to show them is a duty.

Theatre patrons deserve the opportunity to see these best of short subjects.

They have the superlative quality of true educational pictures—the quality of entertainment.

MOVIE CHATS AND KINETO REVIEWS make permanent patrons out of transients. There are already 300 of them completed. All of them are of permanent value, part of *THE LIVING BOOK OF KNOWLEDGE*, a 1000 reel encyclopedia in film.

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — New York City

PRESIDENT

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

Those Exhibitors who have not decided upon the productions which will form the important portion of the attractions shown at their theatres during the season 1921-1922, are respectfully referred by Mr William Fox to the opposite page upon which are listed the names of successful exhibitors whose proven ability to correctly judge the public pulse is guaranteed by the size of their holdings and success of the corporations which they represent.

OVER THE HILL
A VIRGIN PARADISE
A CONNECTICUT YANKEE
IN KING ARTHUR'S COURT
THUNDERCLAP
SHAME
PERJURY
FOOTFALLS
ZANE GREY'S
THE LAST TRAIL
QUEEN OF SHEBA

Mr Fox wishes to assure the following exhibitors that the confidence which they have expressed in contracting for the Special Features he is releasing this season is well founded, and that these same contracts will prove a tremendous asset to themselves and their theatres.

RUBEN & FINKELSTEIN

STANLEY CO. of AMERICA

TOM MOORE

CAPITOL THEATRE, N.Y.

SHEA AMUSEMENT CO.

TREMONT TEMPLE Boston

C. E. WHITEHURST

Address

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City

Telephone, Circle 6800

REG. U. S. PAT. OFF.
R-C PICTURES

Exhibitors! Did You Get

R-C Pictures Corporation has mailed directly to 14,161 Exhibitors, owning 15,425 Motion Picture Theaters throughout the United States a most important announcement.

If for any reason you have not received this personal business message, which is of the utmost interest to you and to every

1921-1922 Will

R-C PICTURES

723 Seventh Avenue, New York

REG. U. S. PAT. OFF.
R-C PICTURES

Our Announcement?

other Exhibitor of Motion Pictures throughout the country, write or wire us at once to send you a copy.

You must not miss this communication from us.

It means Dollars to You.

We believe that the business of Motion Picture Exhibitors will return to "Normalcy" early in September.

Will you be ready?

Reward Fighters!

CORPORATION

723 Seventh Avenue, New York

What makes a picture "BIG"?

A Good Story—

"One Arabian Night" has it—from the best known book next to the Bible.

A Great Director's Artistry—

This is the master work of Lubitsch, director of "Passion."

A Popular Star Who Can Act—

Pola Negri sprang into fame more quickly than any screen favorite in history.

Magnificent Settings—

One looking at it would believe it made in Bagdad itself.

Strong Supporting Cast—

It's pretty hard to pick which does the best work among the eight or nine principal characters, but watch Lubitsch himself as the hunchback.

Vast Ensemble Scenes—

Some of the street scenes seem to have thousands in them—and they're a part of the story.

Novelty—

We can't remember a picture that resembles it in story and treatment.

Exploitation Angles—

Well now just wait until you see the press sheet and advertising accessories.

Pola Negri

in

"One Arabian Night"

The Master-work of Lubitsch

Motion Picture News

Humbled Again

Is the Tariff to Be Our Crowning Sin of Ineptitude?

THE 30% ad valorem duty on foreign pictures as contained in the Fordney tariff bill—

The fact that it was put there in the sole and thoroughly misguided interests of the Actors Equity Association—

The fact that this bill passed the House with scarcely a dissenting voice from the industry—

The fact that the Senate Committee is now considering this tariff and will probably make a decision without having fully and forcefully brought to its attention the righteous attitude of a big industry toward so momentous a matter—

These, briefly, are the facts of one of the most amazing chapters in the industry's record of downright weakness in the face of great moral and economic crises.

* * *

Here are the further and indisputable facts:

A 30% ad valorem duty will exclude from the country all foreign pictures—practically all.

Retaliatory tariffs will exclude American pictures from all foreign countries—practically all.

The loss of the foreign market will cost the American producer and distributor fully twenty-five million dollars a year.

This unbearable loss will have to be passed along to the American exhibitor and thence to the American public.

The remarkable prestige of a great, upbuilding American manufacturing industry,—so remarkable that today, in Great Britain for instance, it supplies 85% of the product used there—will be leveled down over night; and home production will be fostered in those foreign countries which now produce slightly and those which do not produce at all.

A new art will, for the first time in all history, be barricaded by commercial tariff walls, the United States being alone cut off from the picture art expression and inspiration and information of the civilized world.

The United States now entering upon a potentially great period of international commerce and affairs will be robbed of the one great agent that can best tell the rest of the world of her natural resources, manufactures, commerce, enterprise, ideals—will lose, in other words, its greatest and invaluable publicity force.

* * *

And for what? And why?

Just two counts:

(1) A revenue so inconsiderable that it means nothing. Today the foreign pictures in this country are less than 1% of our total consumption. They should never exceed 10%; they will never harm but always help our exhibitors and producers.

(2) An actor's union asks for this tariff—a group of individuals who thought that a slump in employment caused by a picture overproduction of 100% was due to an importation of pictures of 1%; who don't realize that such a tariff, above anything else, would so penalize their employers that jobs and salaries would slump not temporarily but forever more.

* * *

Europe and Canada are looking in amazement at the situation and want to know the nigger in the woodpile.

Naturally.

They assume that so great and fortunate an industry must, for some unknown reason, want this tariff; otherwise so absurd a situation wouldn't be tolerated for one moment by so great an industry.

No!

(*Continued on next page*)

Humbled Again

(Continued from preceding page)

This industry doesn't want this tariff. There isn't a commercial excuse for it; and there's every commercial reason against it.

The true reason is this:

We are so blindly selfish that we are asleep at the switch—as always before.

We are a big industry—in some respects: In others small out of all proportion.

We have no unity whatsoever. It's every man, every company, every organization for itself.

We have a National Association and a Theater Owners Association and the two can't get close enough together to fight censorship, taxes or tariffs. So we have our hands full of each and every common menace and evil that comes along.

We squabble over small bills and issues: but big bills like the New York State Censorship cost of $2,500,000 annually; the admission tax of over $60,000,000 annually; the 5% film tax of over $6,000,000 annually; this tariff loss of $25,000,000—these we have no time for, no unity wherewith to meet them successfully.

And the banks, the legislators, the public are asking: Why?

We accuse each other of dishonor in small things; and we cheerfully assume the worst result, the most dishonorable thing ever jammed down the throat of an American. And that's censorship.

* * *

We don't want to overstate this tariff crisis. We realize the importance of other big crises —the tax situation for instance (and by the way we are told that united action from this industry would have reduced the heavy admissions and film taxes at least one half).

But we are not overstating. Who will deny that this matter is big, vital and pressing?

A joint committee representing fully and harmoniously the common interests of exhibitor, distributor and producer and well equipped with facts and figures should go to Washington and get this strange, unsound, unwanted plank withdrawn from the tariff act.

Is such a committee impossible?

Can we admit a weakness so disgraceful?

Or are we beaten, and bound hand and foot by the unintelligent effort of a single representative of an actor's union?

Save the Money

THE picture business has to save money this year. Or, rather, a greater percentage of the money paid by the public must go to picture exhibitors and picture producers.

This is imperative.

Soaring overhead costs have brought conditions to the point where many a manager of a "million dollar picture palace" is convinced that he is in business for the sake of the mortgage and the payroll.

What better opportunity for saving than in reasonable curtailment of ridiculously large symphony orchestras and lavish musical features?

Understand us:

The proper musical background for picture presentation, the use of moderately priced specialty features—these are widely different from the excessively extravagant expenditures that add thousands to the weekly overhead.

Big theatres have gone to extremes in the matter of music; the average small theatre has not yet progressed far enough. Not by a long sight.

Boom days, competition, and an intense desire to please the public have caused the big theatres to go to lengths which now make it extremely difficult in times of "normalcy" for the theatre owner to secure a reasonable profit on his investment or for him to pay a proper rental for the bigger pictures.

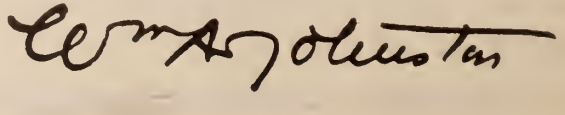
And don't forget—the picture is the attraction.

Think it over, Mr. Exhibitor.

Give thought to the standardized music score service as a means of saving in orchestra salaries and expensive leaders; consider the alluring present day offerings of organ makers; look over the many other possibilities in mechanical music; find out what the cue sheet makers can do to aid you in securing necessary effects at a saving in orchestral personnel.

Save the money!

The picture business needs it.



Retaliation to Import Tax May Be Expected, Warn Foreign Film Men

French, Italian, British Representatives Tell of Danger

RETALIATORY measures in France, England and Italy, as well as Canada, will most probably result in the event the United States passes the proposed tariff on foreign made films.

This was the consensus of opinion expressed by Louis Mercanton, Count di Revel, and Alfred Lever, three of the leading film representatives of France, Italy and England respectively at a meeting held at the Hotel Astor Tuesday afternoon.

"A tariff on foreign made films," said Mr. Mercanton, "would certainly result in retaliatory measures in European countries. But not only that, as far as France is concerned, the importation of American films would be absolutely prohibited during the pendency of such an American tariff on foreign made films. America must expect to see in one full swoop an entire stoppage of American film sales in France."

"That such a step would be disastrous to the American producer is evidenced by the fact that most every American producer expects or does get back twenty to thirty per cent of his negative cost from the foreign sales alone."

Count di Revel, of the Unione of Italy said that retaliatory measures in Italy are sure to follow as soon as America bars out Italian films by virtue of a high tariff.

"Italy must do this," said Count Revel, "for its own protection. We are showing a large proportion of American films in Italy and we believe we have some fine pictures in Italy that should be shown here for its artistic value, if for nothing else alone. Films are like literature, one country must enjoy the literary genius of another country and to bar free thought and free expression out is disastrous to say the least."

Mr. Lever, Stoll's general manager, called the proposed tariff an iniquitous one. "It is hard to believe that the American government plans to put a tariff through on foreign made films simply as a commercial proposition," he said. "This hardly seems possible when it is considered that only one-half of one per cent of foreign made films reach this country.

"When we in England heard that the Government in America was considering imposing a tax on foreign films we were under the impression the American producers desired such a measure. On coming to America I learned to my gratification that the majority of producers here were against the tariff.

Ernest Shipman said that Canada is "itching for the United States to pass the measure so she can come back at her with a similar tariff, dollar for dollar. He predicted that the exhibitors and distributors in Canada stand ready to form their own producing companies if a tariff is imposed on foreign films.

Among those at the meeting were C. S. Clark, of Robertson-Cole; Delight Evans, of Photoplay Magazine; Ruth Grimwood, Horace C. Jenkins, J. H. Hoffberg, of the foreign department of Goldwyn; Millard Johnson, F. V. Luporini, E. D. Rinaldi, Louis Nalpes, French producer; Mr. Komroof, of Wid's Daily; Fred Schader, of Variety; Frank B. Arnold, Mathew A. Taylor, of the Motion Picture News; M. A. Beeman, of the International Magazine Company; Horace G. Knowles, Nat X. Dorfman, Louella O. Parsons, of the Morning Telegraph; Frederic Chapin, Alfred Lever, general manager Stoll Film Co., Ltd., Louis Mercanton, L. C. Wheeler, Ernest Shipman, William A. Johnston, editor, Motion Picture News; Count di Revel and H. Conway Winshfield.

Laemmle, Abroad, Sees Danger

In a strong note of warning from Europe, where he is now on vacation, Carl Laemmle, president of Universal, sends word that British and European film men are preparting to retaliate upon America if the import tax is put through. The Universal chief, after conference with film heads and men of public affairs in several Continental countries, advises that America's film export trade will be seriously jeopardized by such a move.

The proposed tariff he characterizes as un-American, un-wise and unprofitable. In a recent communication to the Universal home office, he explained in detail his opinion on such a tax, and the attitude towards it as taken by foreign film men.

"An ad valorem tax on films imported into the United States would be the height of folly," explained Mr. Laemmle. "America has far more to lose than to gain by such a move. If it did nothing but hamper the importation of good foreign pictures into the country, it would be bad enough. America and the American film business can well afford to welcome the best productions of British, European and other producers.

"Such a tax, however, has as its most insidious feature a contemplated discrimination against the film productions of the very countries, which now take in the bulk of America's enormous film export trade. If the motion pictures of these countries are hampered by tax barriers from being shown in the United States, we may expect retaliation—retaliation of such form that the American film export business will be materially harmed by it. The United States can ill afford to destroy an export business amounting to eight million dollars a year."

Motion Picture Day Plan to Be Revised

A MEETING of representatives of the producing and distributing companies that had agreed to participate in the Motion Picture Day Plan on August 25th was held during the noon hour Thursday, August 11th, and it was agreed that the representatives in attendance should constitute themselves a committee and meet on August 18, to work out the Motion Picture Day Plan, taking advantage of some constructive suggestions which had been made and eliminating, if possible, all objections thereto.

Those present at the meeting and constituting the committee were: Saul E. Rogers, Fox; W. E. Atkinson, Metro; Morris Kohn, Realart; Lee Counselman, Famous-Players; F. A. Gudger, Goldwyn; R. S. Cole, Robertson-Cole; Earle J. Hudson, Associate First National; Al Lichtman, Associated Producers; Sam E. Morris, Select; Edward M. Saunders, chairman of the Motion Picture Day Committee, and Charles C. Pettijohn, who suggested the plan.

Mr. Pettijohn, in addressing the meeting, stated that the two faults found with the present plan were that the method of procedure is wrong, and that the date is not universally satisfactory. The method of procedure can be changed, said Mr. Pettijohn, and a date set which will please every element in the industry.

J. S. Woody on Annual Tour

Realart's general manager, J. S. Woody, left New York on August 12th on the first leg of a journey that will take him to all of the branches of that company. This is in line with Mr. Woody's policy of keeping in personal touch with all the factors of the organization by making an annual inspection trip.

Mr. Woody intends to drop in on a number of his exhibitor friends whenever his itinerary permits. His tour will take him as far as the West Coast, where he intends to make an inspection of the much augmented Realart Studios.

Vergisslich Heads N. Y. Exchange of "A. P."

J. Vergesslich has been appointed resident manager of the New York Exchange of Associated Producers, Inc., by General Manager Al Lichtman. He succeeds J. J. Unger, who has been made a special representative by Mr. Lichtman.

Cohan: "What?"—"Why?"

Latest Episode in the Thrilling Serial "Another Zukor Hearing" Leaves Past Somewhat Muddled But Develops Plans for Future Arbitration —Desire For Harmony Evident On Both Sides

IN pursuance with the mandate of the Minneapolis convention, the Committee of Five of the Motion Picture Theatre Owners of America, under the leadership of President Sydney S. Cohen, met Adolph Zukor on Tuesday and Wednesday of this week and conferred with him concerning a long list of grievances lodged against Famous Players-Lasky Corporation by exhibitors in various parts of the country but especially in New England and the South. The outcome of the two initial sittings of the conference is summarized in the following:

(1) Mr. Zukor goes on record that he stands ready to co-operate with the Committee of Five in every possible way to secure an expeditious and satisfactory adjustment of the differences between the independent theatre - owners of the country and the Famous Players-Lasky Corporation. In accomplishing these ends, he has given to the Committee access to every source of information, records, files and business correspondence at the disposal of the Famous Players-Lasky.

(2) Mr. Zukor will review in person every specific grievance now in Mr. Cohen's possession. He will secure from the home-office and the field forces every bit of written material having to do with each particular complaint; he will summon whatever Paramount officials it may be necessary to secure a comprehensive account of each case; and finally he will request exhibitors involved in the grievances, where their presence is deemed advisable, to come to New York for a hearing before him, defraying all expenses of travel and accommodations incurred by the exhibitors in answering his summons. Finally when all the facts bearing on the case are collocated, Mr. Zukor will present in writing the results of his findings to the Committee of Five for their consideration and decision. And declared Mr. Zukor:

"I will abide by the decision of the Committee, asking for a re-consideration of its decision only where I believe they have based their judgment on a mis-carriage of information or on a mis-interpretation of the facts as presented.

"In case a difference of opinion arises between Famous Players-Lasky and the Committee of the M. P. T. O. of A., concerning some legal point, I will meet the Committee, select with them a United States judge or any other legal mind agreeable to the Committee, and abide by the decision handed down by such an authority.

"In case Famous Players-Lasky disagrees with the Committee on some trade point, I will meet with the Committee and choose in conjunction with them some person in the trade of repute and ability, conversant with the motion-picture industry, and will accept the decision of such person on the disputed point."

Mrs. Sarah F. O'Reilly, wife of the late Judge Daniel O'Reilly, prominent in city legal and political circles and mother of Charles L. O'Reilly, president of the New York state M. P. T. O. A. died on August 16. Two other sons, Joseph J. and Jefferson F. O'Reilly, survive.

The funeral will be held from her late residence, 256 East 68th St., New York, Saturday, August 19, at 9.30 A.M.

Mrs. O'Reilly was at one time Principal of a New York High School. Her personal charm endeared her to a wide circle of friends.

The sympathy of the industry is extended to Charles O'Reilly.

Mr. Cohen in his reply to Mr. Zukor declared that he would withhold at least temporarily acceptance of that part of Mr. Zukor's plan suggesting the mode of procedure to be followed where difference of opinion existed over a "legal point," until he had consulted with the national counsel of the M. P. T. O. of A.

(3) The disputes arising over the activities of the Alfred S. Black enterprises in New England and the Southern Enterprises and Lynch interests in the South are to be given special consideration. Owing to the nature of the contractual relations between Famous Players-Lasky and the organizations just indicated, Mr. Cohen declared that in fairness to all parties concerned the Committee of Five could not commit itself to any definite plan of action until it had consulted with its national counsel, Senator James Walker of New York. This declaration of Mr. Cohen's followed a reading of the contracts to the Committee.

(4) Mr. Zukor further declared that during last August he had met a committee of the M. P. T. O. of A and had given assurance at that time of remedial measures. If since that time any exhibitor has suffered as a result of activities of the Black or the Lynch enterprises, which activities were contrary to the spirit of his promises last August or which were not in accordance with the full provisions of the contracts between Famous Players-Lasky and these parties, then Famous Players-Lasky will repair—one hundred per cent—the injuries inflicted on such theatre-owners, declared Mr. Zukor.

(5) On Wednesday afternoon, Mr. Cohen submitted to Mr. Zukor verbatim copies of the complaints addressed to the M. P. T. O. of A. headquarters against Famous Players-Lasky. Mr. Zukor is to begin at once on the work of assembling all facts and witnesses which may help in the adjusting of these grievances. The Committee of Five is scheduled to meet Mr. Zukor again this week when some of the cases upon which all pertinent facts have been collocated will be brought up for consideration and decision, it is expected.

(6) As it would be impractical to keep all members of the Committee of Five on the spot until the entire list of complaints has been reviewed and acted upon, it is Mr. Cohen's plan to summon W. A. True of Hartford, Conn.; and Col. H. B. Varner of Lexington, N. C., to New York whenever Mr. Zukor is ready to confer on the separate cases. The other members of the Committee of Five will be acquainted with the facts of the case by long-distance telephone or wire and then asked to declare their stand.

(7) Copies of the contracts entered into by Famous Players-Lasky with the A. S. Black interests, with the Southern Enterprises, and with the Lynch interests were submitted to Counsel James Walker of the M. P. T. O. of A. on Wednesday afternoon for consultation with the Committee of Five as to the proper steps to be taken by the Committee in effecting adjustment of differences between exhibitors and these organizations and Famous Players-Lasky.

(8) In answer to a question of Mr. Zukor as to whether Famous Players-Lasky is the only organization to be examined by the Committee of Five, Mr. Cohen replied that there are other companies which are to come within the scope of the committee's investigation.

The major feature of Wednesday morning's session was the reading of the various contracts. It developed that the agreement entered into gives Famous Players-Lasky practically equal representation with the other interests on the various boards of directors controlling the different corporations. Mr. Zukor declared that Famous Players-Lasky was ready to exercise every right and power enjoyed under the contracts in preventing practices detrimental to independent theatre-owners. Just how far these contracts empowered Famous Players-Lasky to check the activities of the other parties to the contract was declared to be open to doubt. Consequently, Mr. Cohen asked for time to consult with Counsel Walker

Zukor: "I'll Look It Up"

Exhibitors Amass Complaints and Evidence Which Start Famous Players Searching Records—Replying to Questions Cohan Says Committee Will Tackle Other Companies—Who's Next?

on these phases of the situation before the committee would commit itself to any definite mode of procedure regarding the Black and Lynch problems.

Another feature of the Wednesday session was the determination of Mr. Zukor to present to the Committee every source of information which the Committee in its judgment thought advisable to have submitted. This insistence of Mr. Zukor upon a frank exposition of all papers, contracts, and records bearing on the problems was continued despite the frequent adverse criticism of his counsel E. T. Ludvigh. On more than one occasion Mr. Zukor over-rode the objections of his counsel and insisted upon a full and detailed presentation of the contracts and their contents. Only those figures which were deemed might prove of advantage in a business way to rival companies were withheld in the reading of the agreements.

Mr. Zukor was accompanied at both the Tuesday and Wednesday conference by E. J. Ludvigh, treasurer of the Famous Players-Lasky Corporation and attorney to the Paramount president. The Motion Picture Theatre Owners of America was represented by President Cohen and by the Committee of Five, comprising James Ritter of Detroit, Mich.; W. A. True of Hartford, Conn.; Col. H. B. Varner of Lexington, N. C.; A. R. Pramer of Omaha, Neb.; and Gus Schmidt of Indianapolis, Ind.

The Tuesday conference, which was decidedly inquisitorial in character, was opened at 11:30 on Tuesday morning by President Cohen at the Claridge Hotel, New York. For three hours Mr. Zukor faced the Committee of Five and listened to a long list of exhibitor grievances against Famous Players-Lasky, recited by Mr. Cohen and the committee-members. Mr. Zukor did not do all the listening, however, nor did Mr. Cohen monopolize the speaking. The Paramount executive, abandoning at times his brief replies to the specific complaints, launched into a vigorous defence of Famous Players-Lasky and its policies. The committee-members also claimed the attention of the conference from time to time by accounts of their personal experiences and dealings with the Paramount officials in their respective localities. The exchanges in the main, however, were between Mr. Zukor and Mr. Cohen, both of whom for the most part presented their sides calmly and in a deliberative fashion.

Mr. Cohen had brought to the conference a bulky brief-case well-stocked with letters from theatre-owners in all parts of the country. Most of the time was occupied by the reading to Mr. Zukor of these letters of complaints. All of them described in detail cases of alleged mistreatment and injustice declared to have been practiced by Paramount officials in their relations with the independent exhibitors of their respective territories. As he completed the reading of each grievance, Mr. Cohen requested Mr. Zukor to reply. In most instances, Mr. Zukor expressed his inability to render a final and conclusive answer because of lack of knowledge of the details involved. Mr. Zukor further requested in each case that a copy of the complaint be given him so that he could inquire into the facts of the case and determine upon a settlement. Mr. Cohen promised a ready compliance with this request.

As complaint followed complaint from the recesses of Mr. Cohen's capacious portfolio, Mr. Zukor requested that his position be made clear. He said:

"It must be understood that unacquainted as I am with the details of these grievances it is obviously impossible for me to give an immediate and conclusive answer. I might, on my side, present to this committee a list of contentions which you would find it impossible to answer simply because you were not aware of the details entering into the controversy. Let it be understood, therefore, that I am not giving an immediate and definite reply to these complaints because I lack at the present time a knowledge of the details involved which would be necessary for the giving of a final answer. I would be glad to have Mr. Cohen give me a copy of these complaints so that I may investigate personally into each particular case and come to some definite decision with the committee."

At this juncture a plan of procedure in the handling of all future grievances was suggested which met with the approval of both sides. The arrangement as suggested is briefly this: All exhibitor complaints against Famous Players-Lasky should be addressed in the future to the M. P. T. O. of A. headquarters. They will then be submitted to the Famous Players-Lasky organization for its consideration. After all the relevant facts have been checked up, Mr. Zukor's committee will meet with the M. P. T. O. of A. committee and a solution of the difficulty will then be determined upon.

In the matter of deciding upon the complaints already in Mr. Cohen's possession, Mr. Zukor expressed his willingness to take every possible step to adjust the differences satisfactorily, and he won the unanimous thanks of the Committee by declaring: "I am entirely at your service until the last letter is out of Mr. Cohen's file."

Among the grievances recited by Mr. Cohen and the other committee-members were allegations of unfair competition on the part of Famous Players-Lasky in the building and acquiring of theatres in localities already served by independent exhibitors, who in most instances it was stated, used Paramount's releases and thus contributed to the growth and strength of the Famous Players-Lasky organization. Mr. Cohen described specific instances by reading from exhibitor's letters at hand.

"It is manifestly unfair," added Mr. Cohen, "for Famous Players-Lasky to compete with exhibitors who have helped to build up the Famous Players-Lasky organization and put it in its present place of power in the industry."

Another alleged practice was the withholding of first-run service where the contract called for such and the denying in some cases of even second-run pictures to independent theatre-owners.

The alleged use of a certain type of advertising by Paramount managers in various local newspapers which tended, it was declared by Mr. Cohen, to bring ridicule upon the house of an exhibitor who did not use Paramount service, was also called to Mr. Zukor's attention. Mr. Cohen stated that in some instances actual damage to the exhibitor had resulted from the use of such advertising, and he inquired of Mr. Zukor what steps would be taken by Famous Players-Lasky, to repair the injury said to have been done. To each specific grievance, Mr. Zukor replied that he would be glad

(*Continued on page* 1070)

Clergyman Prepares Anti-Blue Law Booklet

THE Rev. D. Herbert Jones, of Huntington Park, California, a minister who, because he combatted members of his church who sought to put over Sunday closing in his community, resigned his pulpit, has prepared an interesting booklet, "The Menace of the Blue Laws, or Why I Champion the Sunday Theatre." Rev. Mr. Jones is now writing titles for Mr. DeMille.

The booklet is entirely comprehensive, is thirty-one pages in length, and contains powerful arguments against the enforcement of Sunday closings. These booklets may be obtained from J. Johnson, the Coast representative of the Division of Exploitation of the Famous Players-Lasky Corp., at the company's Los Angeles office.

Alexander Beyfuss Now a Producer

FROM the headquarters of the Exceptional Pictures Corporation comes the announcement that Alexander Beyfuss, long identified with the motion picture industry both on the Coast and in the East, has re-entered the film business as a producer.

Mr. Beyfuss was a guiding figure in the organizing of the Exceptional Pictures Corporation and is one of its largest individual stockholders. He has been elected vice-president and general manager of the corporation. One of the first steps taken by the new company was the purchase of the controlling interest in the Martin Johnson Film Co., of which Mr. Beyfuss has also been elected vice-president and general manager.

This latter company has been very successful in all its past activities, its initial product, Martin Johnson's "Cannibals of the South Seas," having been one of the outstanding features of 1919. Through confidence and faith in "Cannibals of the South Seas" Beyfuss put them over at a time when no one in the industry believed that the product was of the great value it turned out to be. Martin Johnson departed from New York about four weeks ago, bound for British East Africa to obtain motion picture records of lion and gorilla hunts. The Exceptional Pictures Corporation has an option on all the material which Mr. Johnson obtains on this trip.

Beyfuss will bring to his new enterprise a keen insight into showmanship methods, a thorough knowledge of production values and an intimate experience with distribution problems, obtained in his long and varied career in the business. Nine years ago as owner and manager of a theatre he entered the industry and since that time has gone through each successive phase: as producer, then distributor, and for the past four years in important executive positions with two of the biggest national organizations. In all his experience as the "man behind the gun," he has never permitted any personal publicity and up to this time his likeness has never been published in any trade journal.

"Salomy Jane," considered one of the important successes of its time, represented Beyfuss' first endeavor in feature production, and since that time he has been responsible for numerous of the bigger productions, prominent among which is the bringing to the screen of Otis Skinner in "Kismet." Through his experience with this type of play he enjoys the confidence of some of the most important factors in the business.

Having always been an advocate of the unusual in features, the definite announcement of the production activities of the corporations whose destinies he is guiding, will be looked for with interest by the entire industry.

The Exceptional Pictures Corporation has leased a suite of offices in the new Loew State Theatre Building, New York City, and the organization will move into its new quarters about September 1st. Mr. Beyfuss, when questioned regarding the policy of this new company, said: "Next week we will be ready to announce, not what Exceptional is going to do, but what it HAS DONE."

Musicians and Operators Accept Wage Reduction

A statement from the headquarters of the M. P. T. O. of A. advises that the musicians of Lansing, Mich., have voluntarily accepted a reduction in their scale of wages. Leaders will receive $45 per week and side men $35 per week for a six hour day. Operators also after some delay agreed to a reduction. They will receive $40 per week.

The statement also declares that the exhibitors of Grand Rapids, Michigan, have succeeded in having the musicians and operators accept a 15% reduction in the 1921-1922 wage scale.

Samuel Sax Made Sales Manager of R-C

Samuel Sax, formerly general sales manager for the Selznick Company, has joined the R-C Pictures Corporation and been assigned to the post of sales manager. Mr. Sax began his career in the motion picture industry with the Universal Film Corporation as a salesman and remained with that organization for four years. He then had a brief affiliation with the Mutual Film Corporation, after which he joined the Select Pictures Corporation as branch manager of the Indianapolis office.

Fire at Selig-Rork Studio

A fire which broke out at the Selig-Rork plant near Los Angeles, recently, did damage to the amount of $90,000. A number of completed films were damaged, it is reported. The origin of the fire is undetermined.

Jos. H. Gilday, Paramount Chicago Manager, Dies

Joseph H. Gilday, district manager for Paramount in Chicago, and one of the best known men in the film industry, died Friday morning, August 12, from pleuro-pneumonia after an illness of two weeks.

Mr. Gilday who was considered one of the most successful of the Paramount sales executives, got his start in the film business in Kansas City. For twenty-five years he had been a letter carrier. When motion pictures started he opened one of the first picture theatres in Kansas City, the Illiad. He became a salesman in the Paramount exchange in Kansas City, November 12, 1917.

Mr. Gilday is survived by a widow, Mrs. Francis Gilday, nee Schott, and a daughter Marion.

The remains were taken to Kansas City for burial and funeral services were held here Monday, August 15th.

Allied Laboratories Ass'n Answer Tariff Arguments

The Allied Laboratories Association, Inc., through Tom Evans, chairman, has answered the letter of President J. A. Coram, of the Bay State Film Corp., which was recently published in the Motion Picture News. Mr. Coram defended the proposed tariff on film raw stock as necessary for the independent manufacturer.

The Allied Laboratories seek information in regard to the other independent manufacturers of raw stock mentioned by Mr. Coram, and also inquires the names of those American manufacturers who, it was stated, were obliged to close down because of their inability to compete with foreign manufacturers.

The letter to Mr. Coram infers that the cost of film raw stock to the laboratory is too high, and that any competition from without is far better for the general industry than no competition at all. It states that at present competition from within is weak and negligent. Jules A. Brulatour's alleged laboratory activities are mentioned, and he is accused of attempting a monopoly which will drive the independent laboratory out of business. Should this happen, argues the association, the independent manufacturer will not be able to exist.

Realart Has A New Paying System

"Playing and Paying" Separated in System Radical to Pictures but Adapted from Old Line Merchandise Principles

REALART, which gave to the industry the "honor plan" of booking now steps forward with another innovation in the form of a system that separates "playing and paying."

The new method is divulged in the course of the corporation's annual Fall policy announcement and is the first bit of real news to emerge from the seasonal "blurbs." By the divorcing of playing dates from paying dates Realart believes that its new system will go far towards removing the causes of disagreements between exhibitor and exch. Abolition of C. O. D.'s, collection prior to shipment, and an encouragement to set play dates are among the advantages that may be seen from a surface glance at the new plan.

Realart's own explanation of the new plan sums it up as follows:

"The Exhibitor contracts for a season's service of thirty-six star productions which Realart agrees to deliver to him at regular, stated intervals and on schedule time. An account is immediately opened in the exhibitor's name. He is debited with the agreed price of his service, just as he would be if he had contracted with a correspondence school to take instruction, or as if he had signed for telephone or gas or electric light service.

"The customer agrees to pay his total license or service fee in installments, the first installment when he signs the agreement, just as he does when he makes application for gas or electric light or telephone. He is credited on the books with this payment; it reduces his indebtedness immediately, not six or eight or ten months later.

"He does not make any further installment payments until after he has begun playing pictures. Then he pays regularly on specified days of the month, exactly as he does in the other cases above cited. He continues these installment payments until the sum of them equals the total amount he has contracted to pay. Then he's through paying and there's no juggling of accounts and no balances to be applied to certain pictures."

In further explanation of the similarity of the plan to business practice common outside the motion picture industry, Realart cites the case of a lease it has just signed for a new building to be erected for its branch office in a mid-western city. This lease stipulates that Realart obligates itself for a certain sum of money annually during a term of years, the same to be paid in instalments. The first of these instalments covering six month's rent was paid when the contract was signed; subsequent instalments are equivalent to one month's rent and are paid at regular intervals, in advance of the service rendered, until the total obligation has been settled.

Realart claims its policy in the matter of payments closely parallels that of the real estate business, and actually goes it one better, in that the instalments are *not* required until *after* service has been rendered for the period covered by the payments.

This method of payment, it is explained, does away with C. O. D.'s and similar collection devices insofar as picture service is concerned. Bills are rendered regularly at specified times and without regard to how many or how few pictures have been played. There is no connection between the two.

The chief advantage alleged in favor of the plan is its fairness. Every payment the exhibitor makes reduces his obligation. Subsequent payments are not asked in advance of the playing of pictures. And the exhibitor is not required to reveal his business affairs to express agents and postal clerks. "In short," says the Realart statement, "an honest attempt is being made to establish the business status of the theatre owner on the same plane as his fellow merchandisers."

The Franchise, which is made out in triplicate, is a concise document, the face of which contains the various clauses of the agreement. On the reverse side are the details of the service, together with a two-year calendar to be used by the salesman to indicate the playing dates on which the Franchise Owner agrees to play the pictures. In addition to this there is a schedule for indicating playing dates for pictures booked for the 1920-21 season but still unplayed. "The instructions to salesmen," says the policy statement, "clearly sets forth the folly of accepting applications from persons who are uncertain about when and how they will show our pictures. Contracts are useless to us unless they are carried out on a fixed basis and provision for so carrying them out is made both as regards pictures for the coming season as well as those of the current season which remain unplayed."

One of the most important portions of the announcement concerns price. "Our attitude on this question," says the official statement, "is unchanged. We always have proceeded on the theory that overselling was poor policy. There is a halfway mark where both exhibitor and distributor can make an honest profit. Unless a reasonable return is assured to both the deal is unfair. And unfairness is unprofitable in the long run even to the one who seems to be profiting from it. We have no desire to deal with the man who wishes to take advantage of us, and we assume the same statement would apply to Realart if it should adopt any but a fair and equitable policy. We try to evidence good faith at all times by square dealing."

"Realart is trying to lop the first syllable from misunderstandings."

That is the way J. S. Woody, General Manager of the company, summarizes the corporation's policy.

"We are not leaving anything to chance" he says. "Experience has shown us that the average exhibitor takes much more on faith than does the distributor, and we desire to insure this confidence.

"Proof of the exhibitor's attitude is furnished by the number of applications for service which are signed in blank. A salesman calls, tells his story, reaches an agreement regarding price, playing dates and payments and then puts his name on the bottom of an agreement not yet filled in. He assumes a thorough understanding of what he has agreed to do, and that the blanks in the application will be filled in accordingly.

"The salesman takes the signed document to his office, or sends it in. It is filled out, forwarded to the Home Office, approved and returned to the exhibitor. Probably it is made out in accordance with his understanding, but perhaps not. There are many chances for error. A clerk may be careless. The salesman's explanation may not be clear. There may be an honest difference of opinion regarding what actually was agreed upon. Thus trouble may develop at the outset, or the exhibitor may wake up after service actually starts to a realization that his contract is not just what he thought it was.

"Realart is putting into effect every practical sort of safeguard against error on its part. Order blanks or memoranda of agreement have been provided. These cover all the essential phases of the application—number of pictures, starting and playing dates, license fee, amounts and dates of installments, protection and priority privileges and similar information. Three copies are made. These are signed by the exhibitor and salesman and one of them is left with the customer so that he can compare it with his license agreement when the latter is returned. One of the remaining copies is attached to the application which is sent to the Home Office for approval and is used there for comparative purposes."

Precautions do not end here, however, according to Mr. Woody. Salesmen are especially warned against carelessness or loose statements in presenting the service proposition. In evidence of this fact the company's Sales Manual (issued solely for the guidance of salesmen), is cited wherein emphasis is laid on the necessity for cautious, well-considered, truthful statements.

Second Deletion in News Reel; Pathe to Act

DELETION of scenes from a Pathe News reel for the second time in two weeks, has been ordered by the Censor Board.

Pathe will fight the deletion in the courts in conjunction with the "cut" made of bathing girl scenes last week.

The scene objected to this time was one of Hope Hampton in a fancy bathing costume—which might or might not pass the city censors of Atlantic City's beach—standing before a portable bath house prepared to enter the surf, after the fashion which prevails at European watering places.

Lewis Innerarity, secretary and counsel for Pathe, made it plain in an interview with a NEWS representative, that Pathe was not fighting for the right to show bathing girls in their news reel, but claimed the constitutional right to show anything compatible with decency.

"We regret, in fact, that it was scenes showing women in bathing costumes which has brought about the action of the censors. So far as Pathe News is concerned, it does not care if such scenes are ever embodied in it. It is the principle of censorship of news reels that we oppose. We contend we have the same constitutional guarantee of freedom as the newspaper."

The contention of the censors that a subtitle preceding the scene of Hope Hampton in bathing costume, as well as the picture itself, tended to show contempt for Atlantic City law, was answered by Mr. Innerarity with the statement that so far as was known there was no clause in New York law empowering the censors or making it encumbent on them to uphold or rule on the laws of another state.

While the course of action has about been decided upon by Pathe, it has not as yet been announced.

HERE'S WHAT A CENSOR LOOKS LIKE

Censorship officials now at Universal city as guests of Carl Laemmle just after a luncheon given them at the Blackstone Hotel, Chicago, by Harry Berman and other Universal executives

Hearst Will Not Favor Motion Picture Day

Emphatic objection to "Motion Picture Day" as a plan unworthy of the dignity and solidarity of the motion picture industry is expressed by William Randolph Hearst, President of International Film Service Company, Inc., through George B. Van Cleve, Vice President and General Manager of Mr. Hearst's film interests. Mr. Van Cleve says:

"The whole project would put the industry in a strange light. Groups of men doing a business clearly recognized as legitimate do not need to raise a fund to carry on a 'war.' Even granting the possibility of the need and good taste of such a fund, imagine the complications that would arise from the administering of it.

"This company sees no reason why the exhibitors should be called upon to contribute their earnings to the proposed project. We have found the exhibitors intelligent and we know that they will fight shoulder to shoulder with the producers in every legitimate way, but it is not equitable to ask them to do it in the manner that the advocates of 'Motion Picture Day' are suggesting.

Nat'l Ass'n Starts War Against Film Pirates

A vigorous campaign to prevent the pirating of American films for Japan has been institutel by the Film Theft Committee of the National Association of the Motion Picture Industry. One arrest has already been made and stolen copies of "The Kid" owned by Associated First National Pictures, Inc., and "Suds," the property of United Artists, have been recovered in San Francisco, where they were about to be forwarded to Japan.

May Censor Script Before Picture Is Produced

ACCORDING to a wire just received from the Coast, the conference of producers and censors now in progress on the Coast may result in very definite and beneficial steps being taken in the establishing of censorship methods. The producers and censors, says the telegram may select a committee to work out plans for a censoring organization to be located permanently in Los Angeles which will pass upon the scripts before the work of production is undertaken. The cutting of a scenario instead of the customary slashing of a picture will save the industry a great sum, it is pointed out.

Another benefit anticipated from the censors' visit is the possible launching of a national movement in conjunction with the churches to come to some mutual understanding on the matter of motion-picture censorship. It was brought out at a joint meeting of the church people, producers and stars that the greatest damage is done to pictures by people who base their opinions on film advertising. "For Adults Only" signs and similar methods were among the recommendations made.

The showing of "Foolish Wives" to the visiting censors has been postponed until Thursday.

New $300,000 Company Incorporated in N. Y.

The company with the greatest capitalization incorporating in the motion picture business in New York state during the past week was the Ethiopian Amusement Corporation, capitalized at $300,000, and having for its directors Jacque E. Horn, of St. George; Samuel Aste, and Bernard Stern, of New York. Records in the secretary of state's office also show the Ambassador Motion Picture House, incorporated during the past week, with a capitalization of $1,000.

Super-Attractions Only for Two Big Houses in Fall

Concrete answers to the editorial of William A. Johnston, titled "The Big Picture," which appeared in the August 6th issue of the News, are reported from Cleveland and Indianapolis in the news that the Stillman theatre in the former city and the Loew's State theatre in the latter city will play, beginning in the fall, super-attractions exclusively.

The Stillman theatre will house only the big pictures for indeterminate runs. The theatre will have only two shows a day, one in the afternoon and one in the evening. There will be no prologue policy. The admission prices have not yet been established. The first picture to appear at the Stillman theatre under this new policy is "The Four Horsemen of the Apocalypse."

Loew's State theatre will become one of the most important production houses in the Middle West, following the inauguration of a new policy Sept. 4, Manager Walter David announced this week. The house is to play super attractions at popular prices of thirty cents afternoons and fifty cents evenings for any seat in the house. The new regime opens with "Way Down East."

J. Searle Dawley Elected Head of M.P.D.A.

At the last meeting of the Motion Picture Directors Association, J. Searle Dawley was made president of the Association, taking the place of Charles Miller, who resigned from office on account of his absence from the city which made it impossible for him to fulfill the duties required.

Cromelin Takes Exception to Eastman Statement

Paul H. Cromelin, president and general manager of Inter-Ocean Film Corporation, has taken exception to several statements of George Eastman, president of the Eastman Kodak Co., which were published in the MOTION PICTURE NEWS of August 13. Mr. Eastman had argued that a protective tariff on film raw stock, now under consideration by Congress, was necessary for the American manufacturer.

Mr. Cromelin states that from the years of 1914 to 1918 we did import raw stock to the extent of approximately 260 million feet. All of this was imported free of duty, and despite this, the Eastman Company made a tremendous profit, he states. Had the Eastman company raised prices, it is asserted, the additional revenue would largely have gone to the government as excess profits tax. Mr. Cromelin also states that the Eastman company has in the past been successful in competing with the German Chemical and Dye Trust.

Exception is also taken to Mr. Eastman's statement that foreign made film is not coated upon American-made celluloid. The product, states Mr. Cromelin, is purchased in this country, sent abroad, where it is treated and sensitized and returned here, where it must compete with the Eastman product. Should a 20 per cent *ad valorem* tariff be added, he argued, such a competitor as the Gevaert Company of Antwerp, would be driven out of the market. "Such a tariff," concludes Mr. Cromelin, "would have the effect of keeping out competing raw film and complete the last link required by Mr. Eastman in order to absolutely dominate and control the motion picture industry in the United States.

Patterson Made Colonel on Governor's Staff

Willard C. Patterson, general manager of the Sig Samuels Enterprises in Atlanta, Ga., and manager of the new Metropolitan, the first run Associated First National house in the southern metropolis, has just been appointed a colonel on the staff of Governor Hardwick of Georgia.

Governor Hardwick and "Colonel" Patterson have been close friends for some time, and it was the Governor who appeared in person on the stage of the Metropolitan on its opening night, to welcome the citizens of Atlanta to the new playhouse, and congratulate the management upon the success of their enterprise.

¶ All the news — in live, readable fashion.

¶ Motion Picture News.

F. B. Warren to Have Graf Productions

TELEGRAPHIC announcement from California is made by F. B. Warren that Graf Productions, Inc., of San Francisco, headed by Max Graf and J. H. R. Jacoby, are to distribute through the F. B. Warren Corporation, four big productions to be directed by two of the ablest American directors.

The first of these directors to be announced by Graf productions, Inc., is Lambert Hillyer, who has directed the last twenty-five William S. Hart productions and has written a great many of that number of Hart stories. The first Graf production under Mr. Hillyer's direction is "White Hands," by C. Gardner Sullivan. The star of this Sullivan story is Hobart Bosworth, and he will be surrounded by an all-star cast. It will be released in November.

Production of this story begins Monday, August 15th, in the San Mateo Studios, thirty-five minutes by train or motor from San Francisco, and this new organization means the first serious effort of California's northern city to become a producing center and attract there from Southern California certain of the best directorial factors in the industry. Important financial plans are now being developed in San Francisco by business and banking interests.

Max Graf was the organizer of the Hobart Bosworth Productions, which made two productions for release through Associated Producers, Inc., during the fall.

The second director is not made known. The announcement, it is said, will be a surprise to the industry.

Negro Problem on the Screen

WE are heartily in sympathy with the Southern exhibitor who takes a stand against the introduction of colored performers in pictures in a manner objectional to Southern audiences.

The racial problem in the South is a large one. The situation is always delicate. No one except a Southerner, or at least one who has lived for some time in the South, understands the matter.

So far as pictures are concerned the long and short of it is simply this: unless the producer is well qualified to know just what he is doing he had best eliminate completely the negro character, unless he wants his pictures cut to pieces, or its distribution seriously curtailed below the Mason and Dixon line.

W. A. J.

Jonesboro Amusement Company,
Jonesboro, Arkansas,
August 11 1921.

Motion Picture News,
New York City,

Gentlemen:

As a Southern exhibitor, I wish to call your attention to a growing evil in the industry and one that is totally unnecessary. I refer to the increasing tendency to mingle colored performers with white in pictures intended for exhibition in territory where the races do not mingle.

I am not a "nigger baiter." I have an intense liking for many members of the colored race and a full respect for their rights but the average director seems to have no grasp of the Southern patron's attitude.

A serial of not long ago was so offensive in this respect that hundreds of Southern exhibitors had to cancel it. Only yesterday we showed in one of our local houses a feature that was so flagrant in this respect that it has inspired this letter.

Why is it necessary to use colored performers in pictures with white casts? There are, of course, many parts that could be handled by colored performers without offense to anyone but why take the chance? We often have to cut the heart out of our pictures to avoid showing offensive scenes. If the director had an ounce of intelligence with respect to the race problem, he might, with safety, employ colored performers but the white man of the South will not sit through a scene that shows a burly negro putting his hands on a white woman, even though his intentions are honorable.

Why must directors create a race problem within our industry? Even with the colored performer playing minor parts the directors seem to delight in emphasizing their presence. In a recent feature a close-up of a colored maid was shown without any reason whatever. Had this been a white girl playing the maid she could not have bought that distinction for big money but because she was colored, the director gave her thoroughly unimportant role a prominence that is usually accorded only the principal members of the cast.

I am a real friend of the industry. Also a real friend of the colored race but this is a delicate subject south of the Mason-Dixon line and there is no need for dragging it into the silent drama.

Very truly yours,
(Signed) E. W. COLLINS.

Revenue Officials Not to Alter Ticket Rulings

The Motion Picture Theatre Owners of Missouri has received an answer from the Acting Deputy Commissioner as a result of their efforts to obtain a correction of the present rules in regard to checking up on admissions sold. The exhibitors contend that to use serially numbered tickets would be throwing their books open to the public. The Commissioner stated that it is not deemed advisable at the present time to alter the rulings, but the attention of the exhibitors was called to the ruling which does not require all tickets to be serially numbered, provided they are valid for admission on date only, and such date is printed on the back.

C. E. Daffin, proprietor and manager of the Daffin theatre, Tallahasse, Fla., who has been appointed a member of the Motion Picture State Censor Board

Brunet Returns to U. S. With Plans for Increased Activities

Pathe Has Big Deals Pending, States President; Foresees Better Business

"WHILE Pathe Exchange, Inc. will continue to specialize in short subjects, with a distinct ambition to offer the trade the very best in this division of films, it also has some deals pending for product of other nature, the details of which will be divulged when entirely closed. There are also some important deals pending for additional short subjects which we hope will further increase the average excellence of our present short subject product."

This significant statement was made by Paul Brunet, President of Pathe Exchange, Inc., who returned from Paris August 13th, following the closing of the deal whereby the American stockholders and the present American management have taken over control of Pathe Exchange, from Pathe Cinema of Paris.

Mr. Brunet made it very plain in his statement that Pathe Exchange under its new American control, will assume increased activity, and since there is no change in the active management, the policy of the company will continue to be the leading independent distributor of motion pictures in the United States.

"Pathe Exchange, Inc., has at its disposal," said Mr. Brunet, "practically unlimited capital for the carrying out of all its present plans. In addition, when the new financing has been completed, it will be provided with even more liberal capital facilities, with the expectation that, as the industry develops, as it certainly will, Pathe will also expand, and be enabled to maintain its leadership in the independent distributing field."

Commenting on the business situation in the United States, with which he kept in the closest touch during his stay abroad, Mr. Brunet noted that it was not very good, from the film and exhibitor standpoint. "But any normal year having an excessively hot summer, such as we have had this year," Mr. Brunet explained, "cannot avoid a considerable slump. Of course, there is no denying the fact that general business conditions had been growing steadily more acute until it reached its apparent crisis early in the summer. Naturally this made itself felt at the box offices of the nation's theatres. These were factors that no industry could control or prevent, and over which we should not feel unduly pessimistic.

The foreign film and exhibiting business, while slowly improving, just now, has been in even worse shape than our American situation.

"Furthermore, the slowing up of business in the American film world has its compensations, now that the situation is clearing up somewhat and cooler weather is again with us as no longer is the industry confronted with the overproduction that existed throughout the past three or four years, and the exhibitor will not find himself face to face with as much competition as would have been the case had the slump been forestalled another year or two.

"It is also quite obvious that the ex-

(*Continued on page* 1069)

Ups and Downs in "Los"

Here's a bulletin on conditions in Los Angeles that "he who runs may read": "Theatres here have had two weeks of improved attendance but it is now falling back to the point where it is thirty to forty per cent off normal. The Orpheum has dropped the matinee price from one dollar to fifty cents. Film houses have made no changes in prices."

J. C. Jessen.

The map that tells the story of Adolph Zukor's countrywide survey as detailed on the opposite page

Country-Wide Survey Shows Marked Increase in Attendance

Zukor Receives Encouragement from All But a Few Sections

THE motion picture business in the United States has turned the corner and is showing unmistakable signs of improvement, with an outlook for complete and early recovery from the effects of the prolonged hot weather of this summer.

This is the conclusion drawn by Adolph Zukor, president of the Famous Players-Lasky Corporation, as the result of a telegraphic survey made by him during the last week.

Encouraged by the decided improvement in the business of motion picture theatres in Greater New York since the advent of cooler weather, Mr. Zukor wired twenty-five representative exhibitors in key cities in every section of the country, asking them for information as to the state of business in their respective vicinities and the outlook for the immediate future. The telegram which he sent follows:

"Motion picture theatres in this vicinity showing decided improvement in attendance. To help make survey of country for trade papers, please wire me, collect, information as to state of business in your vicinity and your prediction for immediate future."

Examination of the twenty replies received reveals that the exhibiting business of the country as a whole is looking to the future with an optimism which is extremely well grounded. Except for three bad spots, the business north of the Mason and Dixon line seems to be improving rapidly and the outlook is that it will soon be back to normal. What bad spots there are are entirely sectional and are confined chiefly to the South, where extreme hot weather still prevails; the extreme Northwest, where lumber and allied industries are at a standstill; Iowa and Southern Ohio, where business apparently is still sluggish.

Reports from Buffalo, Chicago, Philadelphia, St. Louis, Detroit, Kansas City, Denver and Los Angeles indicate a return to normal conditions at an early date, with definite prospects of a real boom in the Fall and Winter. Boston and Cleveland have shown decided improvement since the cooler weather set in two weeks ago.

Washington, Toledo, Omaha and San Francisco, while not reporting an appreciable improvement so far, reflect a strong belief that better times are on the way. That the situation in San Francisco has not sharply improved is attributed entirely to the big strike in the building trades. However, there is a good prospect of an early settlement of the strike, and then the picture business is certain to thrive.

Among the replies received are the following:

Harold B. Franklin, Shea Amusement Co., Buffalo:

"The first cool weather has brought a marked improvement in attendance for the theatres here. We look forward to the future with much confidence, providing we are able to give the public quality pictures."

Sam Katz, Balaban & Katz, Chicago:

"Business in this section showing definite improvement. It is safe to say that all classes of theatres, large and small, are showing decided improvement in business."

Fred Desberg, State theatre, Cleveland, O.:

"Business improved in past two weeks due to cooler weather."

Frank Talbott, American theatre, Denver, Colo.:

"Our business is very satisfactory with prospects for improvement in near future."

Phil Gleichman, Broadway-Strand theatre, Detroit:

"Replying to your wire, business has taken a decided change for the better in this territory during the past two weeks, due principally to slightly cooler weather. Am now convinced that depression during Summer was due more to exceedingly hot weather than anything else and feel very much encouraged. Am now looking to very good Fall and Winter business."

Frank L. Newman, Kansas City, Mo.:

"Decided increase week of July 31 with 'The Great Moment' continuing this week with 'The Sign on the Door.' Weather much cooler these two weeks. Believe public shopping for pictures and genuine box-office attractions will be heavily patronized while program or average pictures will fail to attract. Think this condition will continue through Fall."

Sid Grauman, Los Angeles:

"Business in Southern California has not been bad with exception of few houses. Exhibitors report business improving and gradually returning to normal. Downtown houses have suffered but business improving greatly of late. Happy to report Grauman's doing excellent business. Rialto with Swanson good for six weeks. Impossible to handle the crowds. Congratulations for your wonderful line-up for next year."

J. E. Hostettler, Hostettler Amusement Co., Omaha:

"Conditions here show very little improvement at present but we believe after the hot weather there will be a great improvement in attendance."

Jules Mastbaum, Stanley, Co., Philadelphia:

"Business in our theatres has improved very materially since the hot spell has been broken. The extremely hot weather and daylight saving was the cause of the drop in attendance, but we feel sure that it will again become normal with the opening of the Fall Season."

E. V. Richards of the Saenger Amusement Company, New Orleans, reported that in Louisiana, where business is now registering an increase of about five per cent over the bottom figure reached the last week in May, no relief from the heat is expected until the middle of October. However, industrial activities have been substantially resumed in many communities, and the heat is all that is keeping the people away from theatres.

In the Seattle territory, according to J. Van Herberg of Jensen & Van Herberg, paralysis of the mining, lumber and fishing industries has temporarily dislocated the entire business structure of that locality.

A similar situation is reported by Charles A. Feinler of the Virginia theatre, Wheeling, W. Va., where extensive enforced idleness is augmented by strikes in the printing and building trades. Similarly, local industrial conditions are having a depressing effect in Cincinnati, according to I. Libson of the Family theatre of Cincinnati, and in the State of Iowa, according to A. H. Blank of Des Moines.

Hot Weather the Only Cause of Depression

"THE evidence of returning prosperity given in answer to our question," states Mr. Zukor, "only confirms the contention of close, observers that whatever depression there has been in the industry was due almost entirely to the prolonged hot weather.

"This hot weather has had a psychological effect on all of us, no doubt, and increased our temporary discouragement. But it is high time we recovered and faced the fact that business is improving steadily and will continue to improve.

"This improvement, as several exhibitors have set forth in their telegrams, can be accelerated by playing big pictures. In fact, the quickest way to bring business back to normal is to play and produce better pictures than we have ever before given the public. An unusually large number of good pictures are scheduled for release this fall. Exhibitors should book these pictures early and play them to the limit, for concerted action along this line will bring the entire industry back to normal inside of a few weeks."

Brunet Plans Increased Activity

(*Continued from page* 1068)

hibitor on every hand has been lowering his operating costs to meet the present situation, which places him in a most advantageous position, with increasing fall and winter box office receipts in the offing."

Questioned about the much discussed invasion of foreign films, Mr. Brunet is of the opinion that the average foreign production cannot possibly bear up under competition with the excellent American product.

"Of course, there will be an occasional foreign made product," Mr. Brunet cites, "that will do exceptionally well on the American market, but these will be few and far between. The American market need give itself no concern about any damage to its best interests because of this so-called 'foreign invasion.'

A FLYING THEATRE

What is believed to be the first aerial motion picture show, was given on board an eleven passenger hydroplane which flew at the Chicago Pageant of Progress. A Rothacker produced film comprised the first picture program, and was presented while the plane was 2,000 feet in the air. The picture was "Howdy Chicago." A. L. Parker, "publicity person" for Rothacker Film Co., staged the stunt

Zukor's Hearing Before M. P. T. O. A.

(*Continued on page* 1063)

to have a copy of the complaint so that he might take steps to effect a remedy in each particular case.

Another matter which Mr. Zukor assured the committee would receive his investigation is that of circuits, supplied by Paramount service, which upon entering new localities receive Paramount pictures to the exclusion of the older local independent houses, it was declared. Such cases like the others would have to be decided upon separately after proper investigation, declared Mr. Zukor.

Mr. Schmidt of Indianapolis and Mr. Pramer of Omaha both recited at length their experiences with various Paramount officials in the field, citing particular instances to support their contentions of alleged injustice and discrimination. Mr. Schmidt was particularly vigorous in denouncing what he termed the "arrogance" of some Paramount exchange officials in their relations with the exhibitors of their territories. Mr. Pramer told in detail of a "Chautauqua Week" which had been staged by a Paramount manager in Tecumseh," Neb. In conducting this "Chautauqua Week," said Mr. Pramer, the local exhibitor was charged a prohibitive price for Paramount service and he then had to witness the spectacle of a Paramount manager sponsoring a competing show in a nearby barn under the auspices of the local school and church authorities.

The National Association also came in for some airing. After Mr. Zukor had scored the intrusion of censorship into the business of the producer, Mr. Cohen rejoined that the producers could blame the National Association for the introduction of state censorship in New York. Mr. Cohen declared that the only effective remedy for obviating censorship is "the education of the public." He further stated that the M. P. T. O. was ready to launch such a campaign when they unwisely heeded the assurances of the National Association's leaders that censorship would not be effected in New York and abandoned their plan of appealing directly to the public.

Mr. Zukor deplored the lack of unanimity which he said existed among the producers and distributors and stated that at times producers and distributors had sent in their resignations when pressed for their share of the money in running the organization and supporting its enterprises.

At this point one of the committee-men naively suggested that the M. P. T. O. of A. conduct a campaign, a motion picture day, for example, in behalf of the producers and distributors.

Mr. Cohen further assailed the methods of the National Association by inquiring of Mr. Zukor by what authority did one of its leaders "cable President Wilson, pledging to him 17,000 screens of this country in helping to establish a League of Nations."

Mr. Zukor declared he hoped yet to see some sort of arrangement effected which would bring a committee of exhibitors, producers, and distributors together for the purpose of agreeing upon some one man, who ought to be a man of great legal mind, to represent the industry in all its branches and fight its battles whenever and wherever the occasion would arise.

Towards the close of the conference Mr. Zukor provoked some mirth by proclaiming in answer to a question put by Mr. Cohen:

"I tell you gentlemen, though you may not believe me, there is neither big brains nor big money in this business. If there were big brains and big money in it, this industry would not be in the condition that it finds itself in today."

This expression came from Mr. Zukor after he had held the attention of the members by a vigorous exposition of Famous Players-Lasky's entry into the exhibition field as a policy of self-protection. Censorship and the additional difficulties confronting the producer as a result of the arbitrary control of censors over his product had also been hit on during the course of Mr. Zukor's address to the committee.

Concerning the theatre acquisition activities of Famous Players-Lasky, Mr. Zukor emphatically reiterated:

"I am willing to go on record that the purchasing of theatres by our organization will be ordered stopped whenever other organizations do not threaten the free entrance of Paramount releases to the screen. But, now, what protection, what assurances are you going to give me?"

Mr. Zukor stated that it was the practice of an organization, made up of exhibitors, in influencing stars and directors to leave Famous Players-Lasky and in financing their productions that first caused his organization to acquire theatres for the exhibition of its releases as a necessary measure of self-protection. When asked to designate this organization by name, Mr. Zukor replied that those present could use their own judgment. He also explained further that he had no fault to find with any organization of exhibitors entering production. "They are perfectly within their rights," Mr. Zukor declared. But on the other hand he maintained Famous Players-Lasky should not be "picked on."

In closing Mr. Cohen re-stated the purpose of the Committee's presence:

"We are here to come to a better understanding of our mutual problems and to eliminate vicious practices. Moreover, I can assure you that the M. P. T. O. of A. is ready to co-operate with any move to advance the industry as a whole."

Mr. Zukor expressed full concurrence with this expression, and the meeting was adjourned until 11:00 A. M. Wednesday.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 910 S. MICHIGAN AVE.

Salesmanager H. E. Belford, of Richard Kipling Enterprises, left for New York Monday to close up state right contracts on the two series being released by that company, the Northwestern and the Western, six pictures of each of which will be released to exhibitors through state right exchanges during the year. The Southern Wisconsin, and Northern Illinois and Indiana rights on these two series already have been taken over by Joe Friedman, of Celebrated Players Film Corporation and a large percentage of the territory throughout the country has been disposed of.

George N. Gollos and Harold M. Gollos, of Gollos and Gollos, have the negative of "The Littlest Rebel," starring E. K. Lincoln, at the Chicago Rothacker Laboratory where this well known picture will be re-edited and given new art titles preparatory to having it state righted. The Gollos Brothers are enthusiastic over their big feature, "The Wandering Jew," which will open at Barbee's Theatre on September 14th for an indefinite run at advanced prices, and for which a spectacular prologue is being prepared.

Harry G. Ballance, assistant salesmanager of Famous Players-Lasky Corporation, has arrived in Chicago to take charge of the office pending the appointment of a new district manager to fill the position made vacant by the sudden death of District Manager Joseph H. Gilday.

District Manager Herman Stein and Mrs. Stein, of Universal, left last Saturday for a week's motor trip through Michigan. Before returning from his brief vacation, Mr. stein expects to visit Detroit and other cities in that state.

Blaine Drum, Richard Kipling Enterprises' new star, has just finished his first picture for that organization and it will be released as one of the Northwestern series of features about October 1st.

The story is from the pen of Al Neitz, known as a powerful and virile writer, and from reports reaching Chicago it is one of the best pictures of the type to be released on the independent market.

General Sales Manager H. E. Belford reports sales on the two Kipling series, the Western and the Northwestern, going along at top-notch and that the outlook for Independent Month and fall business generally is excellent.

Among the territories recently sold on these two series are: Texas, Oklahoma and Arkansas to the R. D. Lewis Film Company of Dallas, Texas; Iowa and Nebraska to the Reelcraft Film Company of Davenport, Iowa; and Southern Wisconsin, Northern Illinois and Indiana to the Celebrated Players Film Corporation of Chicago.

The Motion Picture Theatre Owners of Illinois have pledged their co-operation to the Illinois Women's Athletic Club in its nation-wide campaign against the showing of a photoplay starring Clara Smith Hamon.

Secretary W. D. Burford, in writing to Mrs. James H. Keely, president of the Women's Organization, enclosed a copy of the resolution condemning the showing of the Clara Smith Hamon picture, passed by the Motion Picture Theatre Owners of Illinois at their convention in Chicago on April 11th and 12th, and in part said:

"We wish to assure your organization that we will do everything within our power to prevent the showing of this, or any other picture of similar type, upon the screens of Illinois. Our organization extends over the entire state and we are sending circular letters to our entire membership warning them against this picture.

"We will be glad to co-operate with your organization in every way possible to prevent the showing of this picture. However, there are some theatres in Chicago, particularly in the loop, who do not belong to our organization, who are apparently seeking sensational films of this type.

"We believe that with your help this picture can be stopped from showing, not only in Chicago but in the entire state."

Maurice Hellman, short subject manager for Universal's Chicago territory, states that he has the distinction of having made the first film contract for Balaban & Katz's new theatre, the Chicago, which is scheduled to open some time in September. The contract signed up covers the International Film Service.

Jerome Saffrom, who for some time past has been manager of the St. Louis exchange of Robertson-Cole, is scheduled to arrive in Chicago this week to become local salesmanager. Manager Gallas also announces that J. W. Rosseau has joined his staff as a salesman and will cover country territory.

T. C. Braun left this week for a brief business visit to Los Angeles and the west coast. He recently has been acting as manager for Smiling Billy Mason, who opens a series of personal appearances in St. Louis this week, and it is rumored may become personal representative for another well known film star.

Associated Producers claim an unusual record in booking three of their big feature pictures into both the Tivoli and Riviera, "Mother O' Mine," having been shown at both houses this week, "Foolish Matrons," last week, and "The Ten Dollar Raise" being booked to be shown the week of August 28th.

Manager Cecil Maberry, of Goldwyn, who has just returned from a visit to many of the key centers in the central west, reports exhibitors everywhere are noting a marked increase in business, and that the general feeling as to conditions is greatly improved with practically all showmen predicting a splendid Fall and Winter business. Mr. Maberry reports that the two big Goldwyn features, "Old Nest," scheduled for release September 11th, and "Dangerous Curve Ahead," which will be released October 2nd, have already been booked by eighty per cent of the first runs in the territory, eighty per cent of the second runs and eighty per cent of the third runs, and that the total business contracted for by Goldwyn's Chicago exchange to date is far ahead of that on the books up to October 1st in 1921.

Divisional Manager J. M. Duncan, of Vitagraph, has returned from a three week's business trip during which he made visits to Detroit, Minneapolis, Omaha and other important film centers.

Jake Cooper, of the Twentieth Century Theatre, one of the veteran and popular members of the industry in Chicago, was stricken with paralysis last Friday, and is in a very serious condition.

Sunday, August 14th, was one of the best days Chicago motion picture houses have experienced in some time and many of the theatres reported that they held out crowds during the afternoon and evening. The Roosevelt with "The Affairs of Anatol," as the feature did the best business of its career Sunday according to reports more than eight thousand five hundred people having paid admissions during the afternoon and evening, which is about all that house can possibly accommodate.

Celebrated Players Film Corporation inaugurated the late Summer and Fall season of big trade showings on Monday afternoon when a large crowd of exhibitors and others connected with the industry gathered at Aryan Grotto to view "The Miracles of the Jungle," serials, one of the new Roy Cummings releases, and other of the pictures which will be released by Celebrated during the early Fall. A string orchestra played the pictures. This is the first time that the Aryan Grotto had been used for this purpose and the unusually large crowd which attended pronounced it a very favorable place to hold a pre view. "The Miracles Of The Jungle," is one of the best serials ready for release and evoked very favorable comment from the audience. President Joe Friedman of Celebrated thoughtfully provided cigars for all those who attended.

Scene from Thomas H. Ince's Associated Producers production, "The Cup of Life," in which Hobart Bosworth has an important role

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

Conquest of Canaan—

Very good in every respect. Great audience picture and box office magnet (West.)

Did not regard "The Conquest of Canaan" as one of Meighan's best but the feature pulled to hold fair business. (Middle West.)

Not up to Meighan's latest productions. Disappointed many spectators. Business average. (East.)

Went over good and drew good business. (West.)

Deception—

A very interesting historical film with some excellent acting. The pageantry scenes are wonderful. Played to a big business. (Middle West.)

Very fine picture with strong appeal to better class audiences. Played to good business for week. (Middle West.)

The Great Moment—

One of the best box-office attractions we have had this season. Broke the straight attendance record for our house for the year." (South.)

Played to very good business the first week and expected to last two weeks or more. Star very popular here. "Great Moment" considered good vehicle for her. Theme somewhat unusual and interesting. Parts well taken by principals. (South.)

Best picture and drawing card we have had for the past three months. Kept it over a second week. (Middle West.)

Gloria Swanson is becoming more popular here each week and the picture consequently did a good business (Middle West.)

White and Unmarried—

Meighan is always a favorite and he scored big with us in this picture. Good house and satisfied patrons. (Middle West.)

Wealth—

Very pleasing picture with good box office results. (East.)

The Woman God Changed—

Very good picture and was highly appreciated. Weather is exceedingly inclement, many fans are out of the city on the Gulf beaches, but "The Woman God Changed" had a fairly good run. (South.)

Proxies—

Ordinary picture. Business fair. (Middle West.)

Too Much Speed—

Wallace Reid favored at this house and "Too Much Speed" pleased our patrons. Did excellent business during its run here. (Middle West.)

Appearances—

A somewhat unusual title and a picture which is a little different from the rest. Drew a good attendance for a week's run. (Middle West.)

Life—

Dandy picture but receipts only fair. (East.)

FIRST NATIONAL

Stranger Than Fiction—

Much like a serial. Katherine MacDonald a drawing card in this film. (Middle West.)

Audience liked it. Intensely interesting but theme oddly portrayed. (South.)

Lessons in Love—

Very fine picture with excellent receipts. (East.)

Salvation Nell—

Didn't do any too well for us. Pleased only fairly well. (West.)

Scrap Iron—

Big picture from entertainment standpoint and drew much extra business. (West.)

Nobody—

Seemed to go over fairly well but was nothing unusual. (Middle West.)

Playthings of Destiny—

"A trite and hackneyed story, star is locing her grip on my audiences, and a production not above the average. Busines very bad." (South.)

The Sign on the Door—

An attraction which openly defied summer business depression and played to a good business all week. (Middle West.)

Wedding Bells—

An average Constance Talmadge picture—pure farce. Did well considering that it played in opposition to "Caligari" and "Deception." (Middle West.)

Courage—

Above the average picture, well acted. Played to good business. (Middle West.)

The Great Adventure—

While there appears to be nothing especially good about this production, it has no particularly bad features and on the whole might be classed among the good average pictures. Business was a bit dull with us for the week. (South.)

REALART

Moonlight and Honeysuckle—

Knock-out of a Western heart interest story. Good business. (Middle West.)

They liked this one. It appealed to the hot weather palate and went over nicely. (East.)

Such a Little Queen—

Not up to standard—receipts poor and much below average. (East.)

A Private Scandal—

An ordinary production which was aided greatly by Larry Semon in "The Bakery," in doing an average week's business. (Middle West.)

The Furnace—

Rather inappropriate title for warm season, but splendid picture and drew fairly good business. (South.)

Sheltered Daughters—

Only a fair production, although it was a good drawing card for the week. (Middle West.)

A Heart to Let—

"Started off slow, but finished up with a fairly good week's business. (South.)

The March Hare—

This one is somewhat different from the average and it won the approval of patrons, doing a good week's business. (Middle West.)

METRO

Uncharted Seas—

A very interesting picture which was well received. (Middle West.)

The Last Card—

A good picture that went over nice. (East.)

Good picture to average business. (West.)

Life's Darn Funny—

Nice little story with star redeeming herself somewhat after "Home Stuff." Attendance good. Gareth Hughes well cast. (South.)

Out of the Chorus—

Picture is good average. Possesses no especial merits, but it went over fairly well and proved right satisfactory on the whole. Business was about as well as could be expected. (South.)

FOX

The Road Demon—

Just a fair feature playing to not quite average business. (West.)

The Sailor—

The best thing Clyde Cook has done. (Middle West.)

The Face at Your Window—

Tied up with the local Ku Klux, whom I found more than ready to co-operate—and cleaned up. Had full houses throughout week, while other houses in town were playing to empty seats. (South.)

After Your Own Heart—

One of Tom Mix's best. Fine business. (Middle West.)

ASSOCIATED PRODUCERS

The Ten Dollar Raise—

An excellent picture which carries a wide appeal. Did the best week's business in some time. (Middle West.)

Home Talent—

Consider this an excellent hot-weather attraction. Business good. (South.)

We played this on a double bill, but we could have done just as good or possibly better with it alone.

Foolish Matrons—

"Foolish Matrons" not a great picture but seemed to please the majority of patrons at this house and we did a good business with it. (Middle West.)

A Broken Doll—

Monte Blue draws a fine flapper audience for me, and we did good business on this. (South.)

I Am Guilty—

Did good business for the week and seemed to please. (West.)

GOLDWYN

Don't Neglect Your Wife—

Some effective newspaper advertising caused this one to go over great, playing to a big week's attendance. (Middle West.)

Cabinet of Dr. Caligari—

Opinion was about evenly divided as to whether this was the biggest joke or the most artistic picture in years. However, it certainly attracted attention and caused more comment than ten ordinary pictures. Incidentally, it ranked with the best box office attractions in six months. (Middle West.)

(Continued on page 1076)

PROGRAMS FOR THE WEEK OF AUG. 20TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—

United—Revue de L' Opera.
Prologue from "Pagliacci" sung by Alexander Rose, baritone Royal Opera Budapest.
Letter Song.
One Fine Day, from "Madam Butterfly."
Rendered by Maria Samson.
"Quartette" from "Rigoletto."
Rendered by the Capitol Mixed Quartette.
"Tanhauser March."
Presented by the Capitol chorus.
Current Events—Capitol News.
Instrumental—Melody.
Violin solo by David Mendoza.
Ballet—Scarf Dance.
By Doris Niles, Thalia Zanou and Emily John.
Novelty—Little Old New York—Kineto Review.
Organ—Largo.
Feature—"A Virgin Paradise"—William Fox.
Next Week—"The Old Nest."

Rialto Theatre—

Overture—(Chorus of mixed voices with piano accompaniment).
Temple scene from "Aida" (three dancers appear in costume).
Current Events—Rialto Magazine.
Vocal—A Chinese Lullaby.
Mayrne Berne, soprano, Carlo Encisco, tenor and Rialto Chorus.
Feature—"At the End of the World"—Betty Compton.
Vocal—"Aria" from "The Masked Ball."
Comedy—The Sailor.
Next Week—Experience.

Mark Strand Theatre—

Prelude—Polonaise in A Flat.
Played by Eric Zardo, pianist.
Current Events—Strand Topical Review.
Vocal—Where My Caravan Has Rested.
Sung by Judson Touse, tenor.
Scenic—The Eden of the Pacific—Prizma.
Projected with Royal Marimba Band accompaniment.
Vocal—Strand Male Quartette in selections, constituting a vocal prologue to the picture.
Comedy—The Sailor—Fox.
Feature—"Wedding Bells"—Constance Talmadge.
Next Week—"Disraeli."

Rivoli Theatre—

Second week of "Experience" with complete program as last week.

Criterion Theatre—

Ninth week of "The Golem."

Park Theatre—

Indefinite engagement of "Perjury" a Fox special production.

Six inch strip across the page of Sunday's Detroit papers advertising "The Ten Dollar Raise" playing at the Madison theatre, and "The Twelfth Juror" (Nobody) booked at the Adams.

Lyric Theatre—

"The Old Nest" continues.

Central Theatre—

Third week of "The Thunderclap."

Broadway Theatre—

"The Foolish Matrons" and Keith vaudeville.

LOS ANGELES

Overture—"Dance of the Hours."
Current Events—From Fox and Kinograms.
Organ—"Second Hand Rose."
Novelty—Topics of the Day—Pathe.
Vocal—Male quartette singing, "Sunshine of Your Smile" and "Gypsy Love."
Feature—The Lost Romance—Famous Players.
Cartoon—Out of the Inkwell—Bray.
Next Week—For Those We Love.

Tally's Theatre—

Overture—"William Tell."
Current Events—Fox News.
Scenic—Road to the Pyrmids—
Feature—Home Stuff.
Next Week—Wealth.

Superba Theatre—

Overture—"The Evolution of Dixie."
Extra—Beating the Game—Western Universal.
Comedy—In Again—Century.
Vocal—Soprano in the costume of Civil War period. A stage setting showing an old fashioned garden is provided.
Next Week—The Daughter of the Law.

Clune's Broadway—

Educational—Ford Weekly No. 32.
Current Events—From Kinograms and Selznick.
Organ—"Navajo."
Educational—Movie Chats—Kineto.
Vocal—Baritone solo, 'Just Pat."
Feature—Her Sturdy Oak—Realart.
Next Week—One Wild Week.

Symphony Theatre—

Cartoon—Andy's Cow—Gump.
Educational—Kineto Review.
Overture—"The Fortune Teller."
Feature—Book 3 of Miracles of the Jungle.

Kinema Theatre—

Overture—"Pomp and Circumstance."
Current Events—From International and Kinograms.
Cartoon—When the Whale is Jonahed—Tony Sarg.
Novelty—Screen Snapshots.
Special—A musical interlude is presented in which eight singers in costume of leading operatic characters appear. The number is titled "An Operatic Nightmare."
Feature—Scrap Iron—Charles Ray.
Next Week—Mother O' Mine.

Mission Theatre—

Overture—"If I Were King."
Educational—Kineto Review.
Organ—An original oddity titled "The Organ."
Cartoon—Why They Love Cave Men—Tony Sarg.
Instrumental—Violin solo, "Mazurka."
Feature—The Conquering Bower—Metro.
Note—Indefinite run to be followed by Doug's "The Three Musketeers."

Grauman's Theatre—

Overture—Medley of popular airs.
Current Events—Pathe Weekly.
Novelty—Organist and a singer give a demonstration of mental telepathy in a song number.
Comedy—I Do—Lloyd.
Vocal—Soprano solo, "The Wren."
Feature—The Hell Diggers—Wallace Reid.

Auditorium—

Fourteenth week of "Way Down East."

Rialto Theatre—

Second week of "The Great Moment."

SEATTLE

Coliseum Theatre—

Overture—Coronation March.
Current Events—From Pathe and Kinograms.
Scenic—Old Moose Trails—Educational.
Cartoon—Felix Left Home.
Vocal—Vivian Strongheart singing "Love Song" from "Sweethearts."
Feature—"The Great Moment"—Famous Players.
Next Week—One a Minute

Clemmer Theatre—

Overture—Mignon.
Current Events—International News.
Educational—Universal Screen Magazine.
Comedy—Third Class Male—Century.
Feature—"Short Skirts"—Gladys Walton.
Next Week—Luring Lips.

Liberty Theatre—

Current Events—Selznick News.
Scenic—Land of the Pigmies.
Comedy—I Do—Harold Lloyd.
Feature—"Made in Heaven"—Tom Moore.
Next Week—Crazy to Marry.

Winter Garden Theatre—

Current Events—International News.
Novelty—Topics of the Day—Pathe.
Scenic—The Little Match Girl—Prizma.
Feature—"The Man Who"—Bert Lytell.

Blue Mouse Theatre—

Indefinite engagement of "The Birth of a Nation" with the original musical program featured.

CLEVELAND

State—

Overture—"La Giaconda."
Current Events—Topics of the Day—Pathe News.
Comedy—"The Goat"—Buster Keaton.
Feature—"The Journey's End."
Solo—Joseph Sheehan, of Henry Savage Opera Company, singing "La Boheme" with special interior setting, representing a studio. Arranged by Managing Director George Dumont.
Next Week—"The Great Moment" with Gloria Swanson.

Allen—

Overture—"Pomp and Circumstance" by Elgar.
Current Events—Kinograms.
Spectacle—"The Festival of the Arts," a dance entertainment featuring the Allen Theatre Ballet. Costumes by Zimmerer. Dances by Walter Cook. Direction, S. Barrett McCormick.
Comedy—"Among Those Present," Harold Lloyd.
Feature—"The Rider of King Log."
Vocal—George Trabert and Maude Grey, musical comedy stars, in song scenes from "Apple Blossoms."
Next Week—"Snowblind."

A new display by the California theatre, San Francisco, advertising "For Those We Love."

Overture—"Cavalleria Rusticana."
Current Events—Pathe News—Topics of the Day.
Comedy—"The Goat"—Buster Keaton.
Feature—"Live and Let Live."
Next Week—"One Wild Week"—Bebe Daniels.

Standard—
Current Events—International News.
Comedy—"In Again" with Harry Sweet—Century Comedy.
Feature—"Danger Ahead."
Next Week—"A Daughter of the Law."
Western—"Range Rivals."

Euclid—
Overture—
Current Events—Pathe News.
Comedy—"Robinson Crusoe, Limited" with Lloyd Hamilton.
Feature—"The Golem."

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"Down South."
Woodlawn Screen Travel—"In Shanghai and Macao."
Woodlawn Pictorial Review.
Comedy—"How She Lied."
Overture—A Grand Opera Melange, Interspersed with Operatic records of Enrico Caruso.
Feature—Clara Kimball Young in "Straight From Paris."
Intermission—"Happiness."
Coming Feature—Wm. S. Hart in "The Whistle."

Tivoli Theatre—
Overture—Liszt's "Hungarian Rhapsody" No. I.
Scenic with appropriate musical accompaniment.
Specialty—Prosper & Maret—College Athletes.
Tivoli Topical Events.
Organ Solo—"Daddy," by Jesse Crawford.
Literary Digest.
Specialty—Prologue to "Mother O' Mine." Miss Rebecca Scheibel, Soprano and Mrs. Walter Pontius, Tenor.
Feature—"Mother O' Mine."
Comedy—"Spot Cash."
Coming Feature—"Gypsy Blood."

Ziegfeld Theatre—
"Dream Street." 8th week.

Roosevelt Theatre—
Roosevelt News Revue.
Color pictures.
Literary Digest.
Specialty—"The Enchanted Isle," by Roosevelt Quintet.
Feature—"The Affairs of Anatol."
Specialty—"Pierrot and Pierette Serenade," by Harry T. Kogen, concert violinist, and Miss Marie Sweet, soprano.
Coming Feature—"Beating the Game"—Tom More.

Barbee's Theatre—
Pathe Weekly.
Aesop's Fables.
Comedy—"Bliss."
Feature—"Headin' Home"—Babe Ruth.
Coming Feature—"Man of the Forest."

Randolph Theatre—
Feature—"Crazy to Marry"—Roscoe Arbuckle.
Comedy—"The Greenhorn"—Lloyd Hamilton.
Coming Feature—"The Ten Dollar Raise."

NEW ORLEANS

Strand Theatre—
Gypsy Blood—Pola Negri.
Sennett Comedy—Babbling in Art.
Pathe News.
Educational Specialty—Modern Centaurs.
Next Week—"Too Wise Wives"—Lois Weber.

Liberty Theatre—
Mamma's Affair—Constance Talmadge.
Educational Comedy—Crowning.
Pathe Review.
Next Week—"O'Malley of the Mounted"—William S. Hart.

Trianon Theatre—
The Witching Hour—Eliot Dexter.
Comedy—Spot Cash—Snub Pollard.
Pathe Review.
Next Week—"The Jucklins"—All Star.

Globe Theatre—
March Hare—Bebe Daniels.
Pathe News.
Next Week—"The Great River" All Star.

This one for "The Moth," three columns by twelve inches, is by the Sun and Muse theatre, Omaha, staff.

Tudor Theatre—
Reputation—Priscilla Dean.
Comedy—Pearce Scenic.

WASHINGTON

Crandall's Metropolitan—
Overture—"Carmen."
Current Events—Pathe News—Topics of the Day.
Educational—Pathe Review.
Comedy—Nothing Like It—Christie.
Feature—Gipsy Blood—First National.
Next Week—Stranger Than Fiction—First National.

Loew's Palace—
Overture—"Two Little Girls in Blue."
Current Events—Pathe News—Topics of the Day.
Feature—Conquest of Canaan—Paramount.
Next Week—Wealth—Paramount.

Loew's Columbia—
Feature—Proxies—Paramount.
Next Week—The Great Moment—Paramount.

Moore's Rialto—
Overture—"Raymond."
Current Events—Fox News.
Comedy—Call a Cop.
Scenic—Bonnie Brier Bush—Bruce.
Feature—A Heart to Let—Realart.
Next Week—Ten Dollar Raise—Associated Producers.

OMAHA

Strand Theatre—
Overture—"The Huguenots" under direction of Harry Silverman.
Current Events—Pathe News.
Comedy—"A Dog's Life."
Feature—"The Easy Road."

Sun Theatre—
Overture—Orchestral selections under direction of Hugo Nordin.
Current Events—International News.
Comedy—"A Gay Old Knight."
Feature—"The Moth."

Rialto Theatre—
Overture—"Jolly Robbers" under direction of Harry Brader.
Current Events—Rialto News.
Special—Kinograms.
Comedy—"Sunless Sunday."
Feature—"Wedding Bells."

Moon Theatre—
Overture—Organ recital by Edwin Stevens.
Current Events—Universal Weekly.
Feature—"Straight from the Shoulder."

MILWAUKEE

Strand Theatre—
Current Events—Literary Digest and Kinograms.
Feature—"Salvation Nell"—First National Production.

Alhambra Theatre—
Overture—Beautiful Galatea. and Pathe News.
Current Events—Literary Digest
Song—Just Like A Gypsy—Miss De Voll.
Song—Asleep in the Deep—Willard Ambelin.
Comedy—Move On—Harold Lloyd.
Feature—"Lost Romance"—Lois Wilson, Jack Holt and Conrad Nagel.

Butterfly Theatre—
Overture—Raymond.
Current Events—Fox News.
Song—"Gypsy Love," "Sometimes"—Miss Adeline Mitchell.
Feature—"The Wild Goose."

Merrill Theatre—
Current Events—Universal Weekly.
Special—Bostock's Animal Pictures.
Feature—"The Bronze Bell"—Thomas Ince Production.

CINCINNATI

Capitol—
Overture—The Fortune Teller.
Violin solo—Gypsy Sweetheart.
Xylophone solo—Finale.
Novelty—The Little Match Girl—Prizma.
Duet—Organ and Harp—Ave Maria, Bach-Gounod.
Feature—"The Bronze Bell."
Vocal Solo—Bird of Love Divine—Soprano.
Topics of the Day—Literary Digest.

One of the Circle theatre, Indianapolis, displays for "A Midnight Bell."

Capitol Novelty—Thrills—Pathe.
Finale—Calif of Bagdad—Capitol Symphony Orchestra.
Next Week—"For Those We Love."

Walnut—
Current Events—Pathe 67.
Topics of the Day—Literary Digest.
Feature—"The Journey's End."
Next Week—"The Lost Romance."

Gifts—
Current Events—Fox 48.
Sunshine Comedy.
Feature—"The White Moll."
Next Week—"The Right Way.

Grand—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Novelty—Aesop's Fables—Pathe.
Feature—"Burn 'em up Barnes."
Special Attraction—Johnny Hines and Richard Thorpe in person in a comedy skit.
Next Week—"The Sky Pilot.

KANSAS CITY

Liberty Theatre—
Overture—Selections by Liberty symphony orchestra.
News—Pathe.
Comedy—"Aesop's Fables." and

"Bob and Bill."
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—"Little Italy," with Alice Brady.
Next Week — "Devotion," with Hazel Dawn and E. K. Lincoln.

Doric Theatre—
News—Pathe.
Organ Selections—F. E. Stevens, organist.
Feature—"Life's Darn Funny," with Viola Dana.
Next Week—"An Unwilling Hero," with Will Rogers.

Newman Theatre—
Overture—"Poet and Peasant."
Newman News and Views.
Organ Selections—Gerald F. Baker and Q. Landwehr, organists.
Vocal Solo—Julius Leib, Cello virtuso.
Special Number—Douglas MacLean in person.
Feature—"Nobody," with Jewel Carmen.
Next Week—"The Conquest of Canaan," with Thomas Meighan.

Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy — "The Green Horn," Lloyd Hamilton.
Organ Selections—Milo T. Harte, organist.
Special Number—Douglas MacLean in person.
Feature—"The Snob," with Wanda Hawley.
Next Week—"Stranger Than Fiction," with Katherine MacDonald.

Twelfth Street Theatre—
Overture—Popular selections.
News—Screen Magazine.
Comedy—"Move On," with Harold Lloyd.
Feature—"Proxies," with Norman Kerry and Lena Keefe.
Next Week—"Buried Treasure," with Marion Davies.

MINNEAPOLIS

State Theatre—
Overture—"Orpheus," by Offenbach.
Weekly—State Digest, includes Kinograms and International News.
Scenic—"Hagopian, the Rug Maker." A Prizma Color Study.
Comedy—"Nothing Like It. A Christy Comedy.
Added Attraction—Lucille Ricksen, Johnny Jones leading lady in person. Presents "Stories from Studioland" and sings, "Just A'Wearyin' for You" by Bond and "An Old Fashioned Garden" by Cole Porter.
Feature—Tom Moore in "Beating the Game."
Organ Solo—"Traumerei and Romance" by Schumann.
Organ Recital—(a) Introduction to Act III and Bridal Chorus from "Lohengrin," by Wagner. (b) "La Giaconda," by Ponchielli. (c) Popular Selections. Played by T. J. Desmonde.
Next Week—Lewis S. Stone and Barbara Castleton in "The Child Thou Gavest Me."

PITTSBURG

Liberty—
Current Events—International News.
Feature—The Ten Dollar Raise.
Comedy—Wedding Bells Out of Tune.
Next Week—The Journeys End.

Regent—
Current Events—Fox News.
Feature—Mamma's Affair.
Comedy—Short and Snappy.
Next Week—Lavender and Old Lace.

Savoy—
Current Events—Fox News.
Feature—Straight From the Shoulder.
Comedy—The High Sign.
Next Week—The Man of the Forrest.

Grand—
Current Events — Grand News Weekly.
Specialty—Topics of the Day.
Feature—Mamma's Affair.
Comedy—Wedding Bells Out of Tune.
Next Week—Unseen Forces.

Olympic—
Current Events—Kinograms.
Specialty—Aesop's Fables.
Novelty—Pictorial Review.
Feature—Second week of The Great Moment.
Comedy—Speed.
Next Week—Double Bill of "The Princess of New York" and "My Cousin."

Cameraphone—
Current Events—Selznick News.
Feature — Moonlight and Honeysuckle.
Comedy—Speed.
Next Week—One Wild Week.

Blackstone—
Current Events — International News.
Feature—Wealth.
Comedy—Short & Snappy.
Next Week—Not Announced.

BALTIMORE

Rivoli—
Overture—"Stars and Stripes Forever"—Sousa.
Current Events — Rivoli News of the World.
Prelude—Arranged by Felice Iula.
Feature — "The Golden Snare" — James Oliver Curwood's.
Comedy—I Do—Harold Lloyd.
Rivoli Grand Opera — Paul C. Bailey and John Eltermann, players.
Next Week — "Salvation Nell" — Pauline Starke and Joseph King..

Century—
Overture — Gems from Ziegfeld Follies.
Current Events—Pathe News and Topics of the Day as Century News.
Special—Prizma.
Vocal—Excerpts from well-known opera singers, Margaret W. De Vere and J. Maurice Berpson.
Feature — "The Conquest of Canaan"—Thomas Meighan.

Parkway—
Overture—Classic.
Current Events — Parkway News and Special Review.
Feature—"The Journey's End"—Mabel Ballin.
Comedy—Spot Cash—Pathe.

Wizard—
Overture — Popular and Classic Airs.
Current Events—Topics of the Day and Pathe News.
Feature—"A Heart to Let—Justine Johnstone and Harrison Ford.
Comedy — Hard Knocks and Love Taps—Sennett.

HERE IS COURTENAY FOOTE
ASCHER'S MERRILL
HERE IS DORIS MAY
WE THINK IT'LL SUFFICE TO SAY
THIS IS LOUIS JOSEPH VANCE'S MOST THRILLING STORY MADE INTO A WHOOPING MELODRAMA
"THE BRONZE BELL"
A PARAMOUNT PICTURE WITH
DORIS MAY — COURTENAY FOOTE
It's not exaggeration to promise this production will hold you spellbound every minute of the time.
—ALSO—
THE FAMOUS BOSTOCK WILD ANIMAL PICTURE
ADMISSION 30c
COMING NEXT SUNDAY AT POPULAR PRICES
D. W. GRIFFITH'S GREATEST PICTURE "WAY DOWN EAST"
DOORS OPEN AT 10 A. M.

Five column by six inch display by the Merrill theatre, Milwaukee on "The Bronze Bell"

PHILADELPHIA

Stanley—
Overture — Poet and Peasant — Suppe.
Topical Review—First presentation of unusual happenings the world over.
Prologue—Minuet—Paderewski. Danced by Miss Fay White and Mr. Howard Mills, dance arranged by Miss Marguerite Walz.
Feature — "Don't Neglect Your Wife."
Comedy—I Do—Lloyd.
Scenic—Tennessee.
Next Week—"The Great Moment."

Arcadia—
Feature—"The Wild Goose."
Scenic — Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Name the Day.
Next Week—"One Wild Week."

Palace—
Feature—"Crazy to Marry."
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—Edgar's Feast Day.
Short Subject—Screen Snapshots.
Next Week—"The Conquest of Canaan."

Victoria—
Feature—"Wet Gold."
Comedy—Toonerville Actress.
Current Events—Pathe News.
Next Week—"After His Own Heart."

Capitol—
Feature—"Little Italy."
Comedy—Police.
Current Events—Kinograms.
Special—Shadowland.
Next Week—"Life."

Regent—
Feature—"One a Minute."
Comedy—Spirits.
News.
Next Week—"The Little Clown."

BUFFALO

Shea's Hippodrome—
Overture—"High Jinks"—Friml.
Vocal—"On Miami's Shore." Sung by Joseph Interranti, concert tenor.
Feature—"The Whistle"—W. S. Hart.
Comedy — "Call a Cop"—Mack Sennett.
Current Events—Hippodrome Review, made up of excerpts from the leading weeklies, Topics of the Day and "The Rug Maker," Prizma.
Next Week—"The Great Adventure"—Lionel Barrymore.

Shea's Criterion—
Feature—"Four Horsemen of the Apocalypse." First of series of big pictures presented at this theatre with $1.50 top price. All seats reserved. Three-week engagement.

Mark-Strand—
Overture—"Sally."
Current Events — Latest Pathe News.
Feature—"The Big Town Round-Up"—Tom Mix.
Comedy — "The Mysterious Stranger"—Jimmy Audrey.
Next Week—"Don't Call Me Little Girl"—Mary Miles Minter.

Palace—
Feature—"The Freeze Out"—Harry Carey.
Feature — "The Kid" — Charlie Chaplin.

BROOKLYN

Mark Strand—
Imperial Russian Quartette, Mlle. Serova's Ballet with William Robyn, tenor, as concert soloist.
Numbers by Quartette: (a)

TO-DAY STARTS THE NEW POLICY OF
SAXE'S RIALTO THEATER
THIRD AND GRAND AVENUE
By Special Arrangement with "First National" we are presenting
CHARLES RAY
in his latest own directed production
"A MIDNIGHT BELL"
See Charlie as a tank-town traveling salesman. Better still as a counter-jumper in a general store. And then as a ghost-chaser lurking around haunted houses
ALSO A TWO ACT COMEDY and LATEST "SELZNICK" NEWS
THE ABOVE PROGRAM ACCOMPANIED BY
RAY REYNOLDS—Saxophone Jazz King
AND HIS CLASSIC AND SYNCOPATED ORCHESTRA
Entertainment unequalled anywhere on Grand Ave. at this price
Now that the summer is nearing the end and you will be seeking your entertainment indoors—the
RIALTO THEATER
wants to be the first to announce its new policy which will be as follows
1st Carefully Selected First Run First National and Paramount Pictures
2nd Music Furnished by the Saxe Combination Classic and Jazz Orchestra
3rd Up-to-the-minute News Weeklies and the best two-reel comedies
4th Pure air, continuously supplied by our new ventilating system
AND LAST BUT NOT LEAST—
RIALTO'S NEW PRICE
"Higher Quality Lower Price"
INCLUDING WAR TAX
25¢

One of the displays which the Rialto theatre, Milwaukee, ran for its showing of "A Midnight Bell"

"Song of Boatmen on Volga" (Tschaikowsky); "Trepak" (Tschaikowsky; Russian Song by Mr. Robyn. Russian Peasant Dance by Ballet.
Futuristic outdoor Russian scene with singers in authentic Russian costume. High walls, village customs and snow made scene realistic.

Solo—"Smile Through Your Tears" (Hamblen), by George Dale, tenor.

Duet—"The Garden of My Heart" (Ball), by Dorothy Bell, soprano and Walter Smith, basso.

Film Novelette—Lewis Stone in James Oliver Curwood's "Northern Trails."

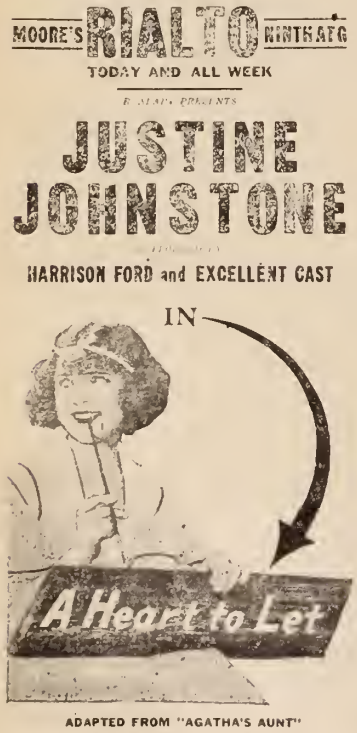
Sextette from "Lucia" (Donizetti). Irma Williams, violinist.

Prologue to Feature.
Bride and groom posed to produce effect of colored decorations on a wedding invitation card. Edgar Kiefer, baritone, sings "The Yeoman's Wedding" (Poniatowski); "Gavotte Piquante" (Pierson) and "Polka" (Straus) danced by Miriam Hopkins and Anna Arnowitz.

Featured Film—Constance Talmadge in "Wedding Bells."
(a) "The Maid of Spain" (Chiari).
(b) "Mother of Pearl" (Ball). William Robyn, tenor.
"Voi lo Sapete" from "Cavaleria Rusticana" (Mascagni).
Dorothy Bell, soprano.

Comedy—Larry Semon in "The Fall Guy."

Next Week—George V. Hobart's "Experience."


MOORE'S RIALTO NINTH AT G
TODAY AND ALL WEEK
JUSTINE JOHNSTONE
HARRISON FORD and EXCELLENT CAST
IN
A Heart to Let
ADAPTED FROM "AGATHA'S AUNT"
The Popular Novel By Harriet Loomis Smith
MUSICAL PROGRAM
FAMOUS RIALTO ORCHESTRA
ROBERT BOND GOTTA CONDUCTOR
Overture: "Raymond," By Thomas
Encore Number: "Your Eyes Have Told Me So"
—DIVERTISSEMENTS—
COMEDY—MARIE PREVOST IN "CALL A COP"
BRUCE SCENIC—"THE BONNIE BRIER COUNTRY"
EXCLUSIVE SHOWING FOX NEWS

This display for "A Heart to Let" by the Rialto theatre, Washington, was eleven inches by two columns.

Alhambra
FIRST HALF THIS WEEK
Ethel Clayton
in
"Wealth"
By Cosmo Hamilton
She married a rich man, thinking to end her troubles. And she found she had married his rich family, who hated her.
A DRAMA OF TOO MUCH MONEY
With Herbert Rawlinson, J. M. Dumont, George Periolat and Claire McDowell.
Literary Digest
Fox News Weekly
Prizma Color Subject
Isis
ENTIRE WEEK
TOM MIX
in
"After Your Own Heart"
The Story of a Man Who Was Not Afraid to Risk Death in the Interest of Peace and Understanding
EXTRA! CHARLES CHAPLIN
IN "THE TRAMP"

These two on "Wealth" and "After Your Own Heart" are by the Alhambra and Isis theatres of Indianapolis.

ST. LOUIS

Missouri Theatre—
Overture—Selections from Caruso's songs.
Topics of the Day.
News and Views — From leading strips.
Organ Solo—Make Believe.
Paramount Magazine.
Presentation—Under direction of William Goldman, executed by Charles Dahl.
Feature — "Wealth" — Ethel Clayton.
Comedy—
New Grand Central—
Overture—Gene Rodemich.
Grand Central Review—From leading strips.
Scenic—Chester Outing.
Topics of the Day.
Organ Solo—Yost at Organ.
Feature—"Foolish Matrons."
Comedy—Ben Turpin appearing in person.
West End Lyric—
Overture—David Silverman.
Program otherwise same as New Grand Central's.
Kool Kings Theatre—
Popular Selections.
Topical Tips.
Current Happenings—From leading strips.
Scenic.
Feature—Appearances.
Comedy. ....

INDIANAPOLIS

Circle Theatre—
Current Events—Kinograms and Circle Localette.
Novelty—Literary Digest Topics.
Comedy—"The Skipper's Flirtation,"—Toonerville Trolley.
Musical Novelty—Orchestration of "Springtime" with slides.
Feature—"Nobody."
Next Week—"A Midnight Bell."
Loew's State Theatre—
Overture—Zampa.
Current Events—Pathe News.
Comedy—"Torchy's Nighthood"—Torchy.
Scenic—Educational.
Feature—"Uncharted Seas."
Next Week—"Children of Night" and "Robinson Crusoe Limited."
Colonial Theatre—
Current Events—Selzniek News.
Comedy — "The Sailor" — Clyde Cook.
Feature—"The Fighter."
Special Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—"Mid-Channel."
Ohio Theatre—
Current Events — International News.
Novelty—Literary Digest Topics.
Features—"I Do" and "Girl's Don't Gamble."
Next Week—"Reputation."

ST. PAUL

Capitol Theatre—
Overture — "Ballet Egyptiene" — Luigini.
Ollendorff's Sketchograf — "Play Ball."
Capitol Digest.
"Feathers"—Prizma.
Tony Sarg's Almanac No. 2—"The Tooth Carpenter."
Feature—"The Child Thou Gavest Me."
Organ Solo—"Burlesca e melodia"—Baldwin.
Organ Recital.
"Romance in E flat"—Williams.
"Wyoming" (lullaby) — Williams.
"The Wooing Hour"—Zameenik.

Big Houses Say—

(*Continued from page* 1072)

ROBERTSON-COLE

Live and Live—
The attendance for the week did not justify the quality of the production, which can be considered good. Only a fair business. (Middle West.)

The Sting of the Lash—
Good picture playing to about the usual business. (West.)

UNITED ARTISTS

Carnival—
A good picture with elaborate settings which did a good business in a week's run. (Middle West.)

PATHE

Without Benefit of Clergy—
Can't understand it, but it didn't draw. Consider it one of the finest things of the year—but business very poor. (South.)

I Do—
Can't speak too highly of it. Ran it in combination with "Girls Don't Gamble" and the combination proved wonderful. Business was equal to any week last winter. Stood them up every night, two of which were rainy. (Middle West.)

HODKINSON

Lavender and Old Lace—
Two week run to good business and satisfied patrons. (West.)

The Journey's End—
Interesting because of its novelty. Drew fairly well. (East.)

UNIVERSAL

The Man Trackers—
Just fair picture drawing fairly well. (West.)

SELZNICK

The Fighter—
A corking good Conway Tearle picture. (Middle West.)

The Moth—
A reissue that drew fairly well. (East.)

STATES RIGHTS

Girls Don't Gamble—
Stood them up every evening, including two that were rainy for business equal to any week last winter. Can't speak too highly of the film which was run in combination with "I Do." (Middle West.)

Miracles of the Jungle—
Big business and highly pleased patrons. (West.)

Straight From Paris—
Went over big with me and pleased audiences immensely. (Middle West.)

Worlds Apart—
Average all through. (East.)

Clune's
BROADWAY
528 S. Broadway
We Have—provided a large stock of liniment for those who get sore From Laughing
ENID BENNETT
IN
An exceptionally clever and entertaining comedy drama of rural life and other things from the story by—Irving Bacheller
Al and Ray Rockett Present
"KEEPING UP WITH LIZZIE"
the Short Subjects and Novelties!

Novelty ad. for "Keeping Up With Lizzie," which Clune's Broadway theatre, Los Angeles, ran recently

How Australia Demonstrates the Art of Exploitation

Showing lobby displays which the Crystal Palace theatre, Sydney, Australia, recently used in exploitation of two recent attractions, "The Forbidden Thing" and "A Small Town Idol."

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Datyon, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

"Beach of Dreams" window display used by the Electra airdrome, Brooklyn, as related in the accompanying story

Australian Theatre Builds Excellent Lobby Displays

That American showmen have nothing on at least one Australian publicity director is proven by an inspection of the cut on the opposite page showing two lobby displays originated by Phil Gell of the Crystal theatre, Sydney, Australia, and the following description of it in text.

The lobby entrance of the Crystal Palace is 48 feet wide allowing plenty of room for unusual stunts.

One of Mr. Gell's recent lobby displays was that arranged for the showing of "A Small Town Idol." A beaver board cut-out of a horse with outstretched neck and extended back leg, measuring forty-two feet from tip of the nose to hind hoof was mounted in the centre of the entrance. A cut-out of Ben Turpin hinged to the horse and mounted on wire so that it bounced up and down in a weird manner, a cootie that bored in the hind leg, a wobbling tongue, a bobbing tail, and a glaring green eye (an effect gained by a flashing electric bulb in back of green glaze completed a display that made it the talk of Sydney.

Neat and Inexpensive Window Display Used in Brooklyn

Maxwell M. Chetkin who operates a chain of neighborhood theatres in Brooklyn, N. Y., is a firm believer in advertising and exploitation, and to back up his belief in showmanship he has given free rein to Joseph E. Brown and Harry Spangler, managers of his Electric theatre, seating 600 people, at Broadway and Lafayette Avenue. When the weather is pleasant, the pictures are shown in an airdome operated in connection with the theatre.

Along, narrow foyer or inner lobby permits the display of a fine advance showing of posters, lobby and photographs, but the point of greatest interest to the public is a large show window at one side of the entrance, facing Broadway.

In this window are displayed scenes reproduced from productions about to be shown. Many effective displays have been built at such low cost as to excite wonderment. One in particular for "The Beach of Dreams."

This display represents a rugged, storm-swept beach. In the foreground is a cut-out of a man sinking in the quicksand, while just beyond him the waves seem to be rolling in and breaking on the beach. A miniature lighthouse illuminated with a flashing lamp stands on a promontory, while an ill-fated ship is seen in distress on a sunken reef.

The cost of this display will interest all exhibitors. Boys of the neighborhood were sent to a nearby beach for the sand, and the rocks came from a construction job nearby. The sand cost two passes to the show and forty cents cash for carfare.

The figure of the man sinking in the quicksand was an outcut from a poster, and the cost of poster and the mounting was ninety cents. Cardboard for the signs and the lighthouse cost fifty cents. Old material was used to make the waves, and cost nothing. The lighthouse illimination, and that of the window cost sixty cents, making a total of $2.40.

Messrs. Brown and Spangler have effected an arrangement with a nearby clothing house by which that concern furnishes to them wax figures

One of several window displays obtained for the showing of "The Great Moment" playing recently as the opening bill at the Newark theatre, Newark

Walking Advertisement on "Twin Beds," a Hit

The old adage, "Take up your bed and walk" was put to practical use by Joe Eyerly, of the Lyric theatre, Newton, Ia., recently in exploiting the "Twin Beds."

Joe had two miniature beds constructed in such a manner that they could be carried easily. Then he secured the services of two boys who carried the beds through the principal streets of Newton and on each prominent corner the boys would stop, sit down on the street and give the illusion that they were laying in the beds. The head and footboards of the bed were lettered calling attention to the title of the picture and also to the fact that the feature would be shown at the Lyric theatre.

Although this was an inexpensive manner of advertising, it helped Joe wonderfully in putting the picture over.

Showing the way "Twin Beds" was exploited by the Lyric theatre of Newton, Iowa

Harold B. Franklin's stage setting and the Hippodrome quartette appearing in a prologue number for "The Traveling Salesman" when this picture was presented at Shea's Hippodrome, Buffalo

Patterson Has Special "Highbrow" Mailing List

For more than two years Willard C. Patterson, managing director of the new Metropolitan theatre, Atlanta, has been compiling a special mailing list of people prominent in literary work or some other line of the seven arts.

This list was utilized to excellent advantage in exploiting "Without Benefit of Clergy," playing a recent engagement at the Metropolitan. A carefully worded and very well written letter, multigraphed and filled in very carefully on the typewritten part, was mailed to each of the names on this list, telling them of the play date and a bit about the picture. The result was an increased attendance of the sort of people that are seldom seen in the motion picture theatre.

Use Live Geese to Exploit "The Wild Goose"

An effective yet inexpensive bit of exploitation for "The Wild Goose" was recently put over by Manager Hector M. Louis.

To begin with, he sent a neatly printed post card to the several hundred names on his mailing list heralding the advent of "The Wild Goose" and invited them to visit the Delmar during the "Goose's" stay.

Then he hired the service of two young boys who walked behind unfettered geese through the streets of the neighborhood. Each boy bore a canvas sign on his back declaring that the Goose—"The Wild Goose"—had arrived and was stationed at the Delmar theatre.

Scrap Iron Serves as Legal Tender at the Liberty

As an exploitation stunt, Manager Steve Willitt, of the Liberty theatre, Astoria, Ore., announced it would admit, free of charge, at the matinee performance with which his showing of "Scrap Iron" was inaugurated, any child 14 years of age or under, who would bring to the Liberty theatre with him at the time of the matinee a piece of scrap iron weighing not less than five pounds. "Scrap Iron, Scrap Iron, Scrap Iron" was the theme through all the advertising. "Bring a hunk of "Scrap Iron" and be admitted free to "Scrap Iron."

The thing caught the fancy of youth and age as well. Adults sought and produced scrap iron for their children, or told them where it could be procured. The youth of the city went on an extended hunt for the waste material which had become legal tender to the extent of one free admission to the Liberty for the day.

Franklin Stages Prologue for "Traveling Salesman"

When Harold B. Franklin presented "The Traveling Salesman," at Shea's Criterion, Buffalo, he put on a most attraactive prologue consisting of a reproductioon of a Pullman car interior which was used as a background for the Criterion quartette. The members of this organization appeared in costume, one as a porter, one as a conductor and two as traveling salesmen. The quartette sang several popular songs, accompanied by the Criterion orchestra. The stunt was enthusiastically applauded at each performance.

Showing the stage setting and prologue characters appearing in a number staged for "The Passion Flower" by the Kinema theatre, Los Angeles

Lancaster "Talks" His Exploitation Over

Exploitation of pictures at the Apollo theatre, Gloucester City, N. J., is an applied art, Manager Thomas K. Lancaster specializing in a branch of salesmanship that few exhibitors are able to follow because of a lack of training and perhaps a natural aptitude, the personal talk about coming bills. Mr. Lancaster is an old trouper who has spent nearly all his life on the vaudeville stage as a monologist. Consequently he is able to appear before the audiences with a "speel" that gets instant attention and in fact is an entertainment number in itself.

Mr. Lancaster looks over his coming attraction press book and gets an idea of the talking points of each picture. Then at a specified time he makes his entrance on the stage with all the care and professional skill that he would if he were presenting one of his old acts. The audiences are told what to expect in the way of entertainment with a bit of humor thrown in and no stereotyped phrases to create a bad impression. The result is the highest class of exploitation, word of mouth advertising.

Mr. Lancaster is also a great believer in the efficiency of well distributed heralds. He gets out well written throwaways on every feature played with a few words for the smaller numbers on the bill and the vaudeville numbers. In the lobby he uses the regular paper, photos, etc., and also patronizes the newspapers liberally.

The Apollo opened about a year and a half ago and Mr. Lancaster has been manager since that time. He is constantly on the job and makes it his business to be on speaking terms with most of his patrons. He asks them for opinions of the shows, chats with them on current subjects and if a customer has been absent for any length remembers to inquire the reason, etc. The result is that the Apollo always plays to good business and is an institution in Gloucester City.

"Sentimental Tommy," Scotch band used for the showing of this picture at A. C. Ralcigh's Columbia theatre, Portland, Ore.

Whitfield Has Matinee for Children

A matinee given free to the kiddies by Manager R. P. Whitfield resulted in much word of mouth advertising for the serial, "The White Horseman," when the opening episode was shown at the Lyric theatre, San Angelo, Texas.

The Magnolia Confectionery located next door to the theatre printed tickets which entitled the holder to an ice cream cone. These were distributed to children purchasing tickets to the performance.

Being a member of the Kiwanis Club, Whitfield arranged to have the regular weekly luncheon held in the theatre at which time there was a special showing of the picture. Sixteen prizes all donated by Kiwanian merchants were distributed among the club members.

Canadian Editor Kills Two Birds with One Stone

To kill two birds with one stone is practically the reason why Bert Amond, city editor of the *Recorder-Times* of Brockville, Ontario, is also ticket-taker at the one moving picture theatre in the city, the Brock theatre. In the daytime, Mr. Amond is to be found at his desk in the newspaper office. Any evening, except Sunday, he is on duty at the entrance to the theatre. In this way, Amond really has two jobs and two weekly pay envelopes but there is another angle to the situation.

One job really helps the other. Mr. Amond points out that the theatre is the one live place in the city at nights and nearly everybody in Brockville attends the theatre at least once a week. This is where he meets them at regular intervals, gets to know them personally—and secures the news of the hour for tomorrow's paper.

Mr. Amond declared that he had been with the theatre before he entered newspaper life and he just continued to be the doorman at the Brock theatre after he had joined the staff of the *Recorder-Times*, which, by the way, recently celebrated its 100th anniversary.

"I always carry my pad and pencil with me and am always ready to jot down a few names or notes for a story," said Mr. Amond. "I meet everybody here and everybody knows where to find me during the evenings. If a prominent local resident attends the theatre in company with one or two strangers, Amond knows that the regular patron has a visitor or two from out-of-town. The police pass the door every few minutes and if there has been any excitement down the street it isn't long before the 'cop' trots along to the theatre and breaks the news."

And that's the way the press keeps turning in Brockville.

Showing the prologue number for "Habit" presented by Stanley Chambers, manager of the Palace theatre, Wichita, Kansas. Mr. Chambers' local musical comedy company presented the number

Scene from S. Barret McCormick's prologue number for "Dream Street" staged under the title of "The Street of Good and Evil." Story of the presentation appears below

'Buried Treasure" Hunt Pulled Once More

A tie-up with the Seattle Post-Intelligencer in which Seattle merchants contributed about $500, and the Strand theatre $50, put "Buried Treasure" over with big receipts. A. Mike Vogel, the Paramount exploiteer, arranged with seventeen merchants for ads in the Post-Intelligencer. The firm's names were so disarranged in lettering that you couldn't make them out. In the ads the firm's each printed their slogan to give some clue to their identity.

The Post-Intelligencer got the credit for giving away fifty dollars in prizes, although the theatre paid the money. There was much interest in the contest and the prize winning answers were exhibited in a display frame in the lobby. The attendance was large for this time of the year.

This is a window display secured for "Forbidden Fruit" during its showing at the Gladmer theatre, Lansing, Mich.

McCormick's "Dream Street" Prologue Makes Hit

S. Barrett McCormick's prologue at the New Allen theatre, Cleveland, for "Dream Street,' 'was one which Cleveland picture fans voted the most artistic and entertaining number yet presented in the city.

The number was titled, "Dream Street of Good and Evil," and was symbolic of the picture.

The setting was an imaginary street, with huge crimson columns, and steps leading into the doorway of a castle, the castle representing "The House of Worldly Lure." A narrator appears upon the deserted street. He introduces, in turn, the "Three Virtues," dressed in white; the "Golden Lure," meaning passion; and the "Shepherd of Mankind." In a series of pantomime, the "Virtues" are attracted by the "Golden Lure," and are about to enter the "House of Worldly Lure" with him when the "Shepherd of Mankind" appears, tears off the beautiful mask worn by the "Golden Lure," and shows his hideous face. The "Shepherd of Mankind" appears as a "Shining Light." The "Shining Light" reveals the true spirit of passion hidden behind the "Golden Lure" mask, and by his intensity, causes him to die. The "Three Virtues" pass out into the night.

A cut showing the stage setting used for this number and the characters playing the roles appears on this page.

It was in the matter of lighting that this prologue number made its special appeal to the Cleveland fans. Many artistic and pleasing combinations of color were achieved.

Weld Designs Clever Exploitation Display

Arthur E. Weld, manager of the Strand theatre, Cedar Rapids, Ia., conceived a clever design for the marquise of the theatre during the run of "Paying the Piper."

The display consisting of a dancing figure pirouetting on facsimiles of the Cedar Rapids buildings was made in duplicate the two signs, covering both sides of the marquise. The title "Paying the Piper" was illuminated by colored lamps.

"Peck's Bad Boy" cut out used by the Liberty theatre, Portland, Ore.

Lobby display for "The Man Tamer" by the Superba theatre of Los Angeles

Grauman Ties Up with Los Angeles Music Store

Here's a hunch for theatre exhibitors who are having a hard time putting over window exploitation. Sid Grauman is the man who has stumbled on this new idea. and it is getting over strong in Los Angeles, where Grauman's Million Dollar and Rialto theatres are profiting from the scheme.

Hooking up with music stores is the hunch. At his theatres, Sid Grauman each week has an orchestral overture and two organ numbers, beside what other musical acts he may program. Mr. Grauman wondered why he had not thought of lining up these musicians with local music shops. For example, when Henry Murtagh played "Maybe" on the organ, he could see no reason why the music shop featuring "Maybe" shouldn't meet him halfway. So he called in James M. Fidler, his publicity director, and told him to hook up with the music stores.

Result, each week the Grauman theatres are lined up with one or more musical shop in Los Angeles. In return for newspaper notices bearing the name of the song played, the song shop gives the theatre and musican featuring their number big space in the show windows.

Fairbury, Ill., Uses Novelty Post Cards with Success

There were quite a number of suspicious wives in Fairbury, Ill., recently, due to the fact that they had received cards through the mail bearing this inscription:

"Do you believe your husband when he tells you he has been sitting up with a sick friend. Learn the Truth About Husbands —Central Theatre—June 8th and 9th."

Prologue Company Used for Lobby Ballyhoo

The carnival scenes in Venice, an important part of "Carnival" were utilized by the Roosevelt theatre, Chicago during the recent run of the above mentioned picture.

A company of dancers, as shown in the accompanying cut were costumed like the characters appearing in the carnival scenes of the picture and used both in a prologue and in the lobby as a ballyhoo.

The prologue was an artistic ballet number but when the company retired to the lobby the Ascher press agents announced that they would be allowed "to have the time of their young lives."

The result was a daily period of unrestrained merriment, in which toy balloons popped, confetti was thrown about and other "hokum" stunts indulged in to the delight of both the performers and the crowds who soon collected to witness each "carnival" event.

This is a picture of the "Carnival" prologue performers who aided in the exploitation o the picture when presented at the Roosevelt theatre, Chicago

"Bargain Sale" Ad Published at Vancouver

Advertising a moving picture performance like a bargain sale was the newspaper stunt which was used by the Glob theatre, Vancouver, B. C., very effectivel The total admission price of 20 cents w divided into portions representing th charge for each individual film subject other number on the program. Th showed that the adult patron was payir only a few cents for each of the attra tions on the bill, the announcement of "bargain sale" really indicating the fu ture admission price at the theatre.

The advertisement was worded follows:

AT THE GLOBE THEATRE
BARGAIN SALE, FUTURE PRICE
PROGRAM:

Screen Snapshots, Intimate views and news of famous moving picture stars ..... o
Globe Comedy, Offering "Bring on the Groom" ..... .
"Son of Tarzan," 4th episode of the famous jungle serial ..... .
Miss Mabel Kay, soprano, "All Joy Be Thine" ..... .
"Courage," First National Attraction .
Orchestral interpretations ..... .
Globe service to patrons ..... .
Amusement tax ..... .

Total admission ..... .

"Pa Peck" Distributes Balloons

"Pa Peck" visited various parts of T ronto, Ontario, on Saturday, August 6, release toy balloons as an advertiseme for the presentation of "Peck's Bad Boy at the Pantages theatre during the week August 8. To each of the many balloo was attached an admission ticket go for any performance during the week a thousands of children chased the buoya carriers for blocks. The points around t city which were visited by "Pa Peck" a the hours of visitation were previous advertised. with the result that gre crowds of children gathered for the fun.

Jazz Jail Birds Arouse Town

Herrin, Ill., is a small city, but it has big ideas when it comes to the appreciation of wide-awake showmanship, such as is exhibited by John Marlow of the Hippodrome, one of the prettiest little show houses in the state.

Marlow recently put across a novel and amusing stunt for the exploitation of "Outside the Law," which attracted the attention of every man, woman and child in the community.

He obtained a jazz band of several pieces. Then he had a cage built on the body of a three-ton truck. In the cage, in convict's clothes, he placed the drummer of the band. On the seat with the driver was the cornetist, dressed as a cop, and at the back of the truck, in prison keeper's garb, was another member of the band.

This combination of jazz and justice covered every street highway and byway of Herrin and awoke echoes which had slumbered since P. T. Barnum died. Result: All box-office records for the Hippodrome were smashed to smithereens during the showing of the Priscilla Dean masterpiece.

McKeeport, Pa., Theatre Holds Horse Shoe Show

As an exploitation medium for "The City of Silent Men" in which Thomas Meighan, the "good luck star," plays the stellar role the Lyric theatre, McKeesport, Pa., conducted a "lucky" horse shoe" stunt.

All children under ten years of age who presented at the box office an old horse shoe (the emblem of good luck) were admitted free of charge.

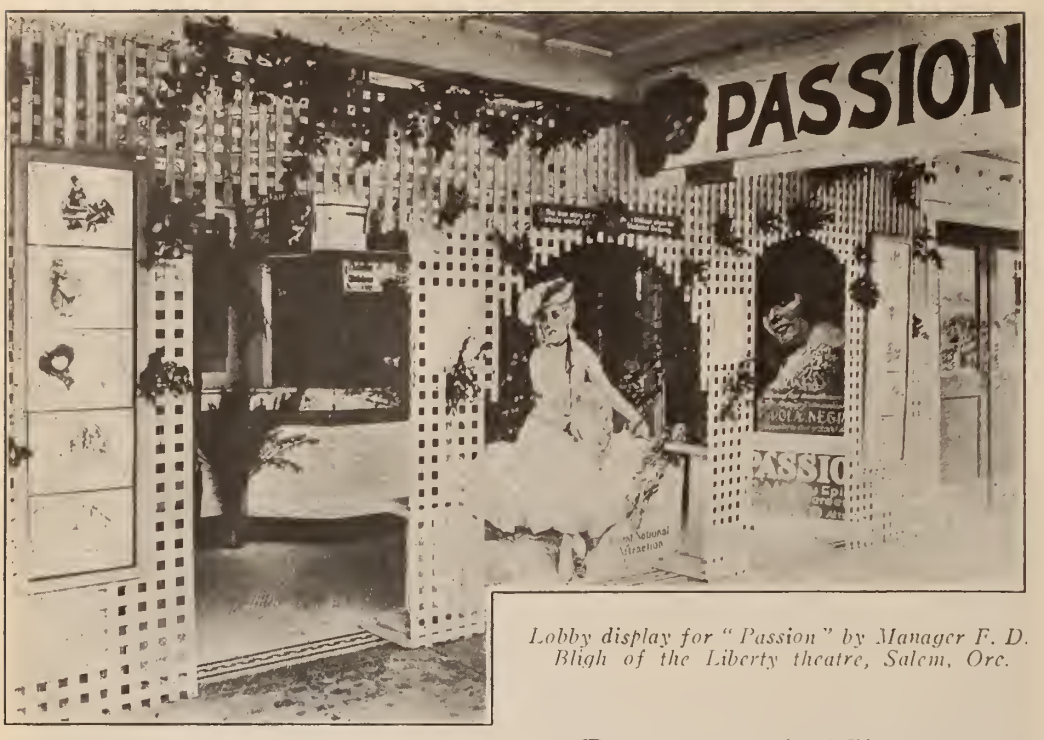
Showing the way James Jackson, manager of the Tudor theatre, decorated his lobby for the showing of "The Courage of Marge O'Doone"

Lobby for "The Barbarian" by the Rivoli theatre, Portland, Ore. It was designed by J. C. Stille, manager of the Rivoli

Philadelphia Palace Has Attractive Lobby

An attractive and unusual lobby display for "The Man of the Forest" at the Palace theatre, Philadelphia, drew many patrons, during the week of July 11, despite the great heat. In fact, the cool and pleasant appearance was just exactly right for drawing patrons' attention to the fact that the interior of the theatre was much cooler than the street.

The box office was built up into a little log cabin, all sides being covered with bark and artificial green leaves. Artificial trees, mostly oaks, stood all along the pavement, allowing just sufficient space between for convenient ingress and egress to the theatre. Inside, the darkened lobby, which is not large, had its walls covered with bark and leaves, and more trees stood before the doors leading into the theatre. The general effect was highly attractive, and the coolness of the green leaves and the darkened interior added greatly to the charm of the appeal.



Lobby display for "Passion" by Manager F. D. Bligh of the Liberty theatre, Salem, Ore.

Kessler and Mayer Give "Horse Shoe" Show

J. D. Kessler, manager of the New Alhambra theatre, Canton, O. and Joseph H. Mayer, exploitation representative for Universal, put over an exploitation campaign for the opening bill at the New Alhambra after a complete remodeling of the house that got the attention of every picture fan in the city.

The picture was "Once to Every Woman." The exploiters made their appeal to both young and old. For the youngsters, it was announced that admission would be by horse-shoe for the first Sunday matinee. As a result more than 6000 horse-shoes were deposited in the lobby of the theatre. It was a good omen for the new house. This stunt got front page publicity in the Canton newspapers.

For the older people, it was announced that all mothers fifty years of age or over would be guests of the house during the first four days' run of the feature.

Hundreds of Canton's matrons availed themselves of this invitation and left the theatre to spread the praises of the picture and of the new, comfortable theatre.

Adams Has Scheme for Aiding Dull Days

J. H. Adams' Strand theatre, Nashville, Tenn., has a good plan to stimulate business during dull periods.

He has contracted with forty merchants to pay him $25 a week for 500 tickets to be given to customers purchasing 25c to $1.00 worth of merchandise on Tuesdays and Thursdays which he has designated as "Merchants' Days."

Mr. Adams figures the other four days will average up and also that the crowds on the special days will draw extra business from the passers-by attracted by the jam at the front of the house.

Portsmouth Theatre Builds Fine Lobby Display

The manager of the Olympic theatre, Portsmouth, Va., gave "Prisoners of Love," one of the best theatre front displays yet given that production by a one-day house.

By means of painted beaverboard he turned the front of the Olympic theatre into a stone prison wall with two arched doorways leading into the theatre. The ticket seller's window, midway between the two doors, was barred like a prison window, while on a level, with the tops of the doors were two other small barred windows.

The imitation stone wall did not reach to the top of the lobby that space being reserved for a banner advertising the showing. Posters and framed stills were used liberally in front of the prison wall.

Richmond Falls for "Too Much Speed" Idea

Another example of the ease with which "Too Much Speed" is hooked up with safety first campaigns occurred in Richmond, Va., where Herman Phillips, the Paramount exploiteer, co-operated with the Richmond News-Leader for a "Too Much Speed Campaign."

Phillips broke down the long-standing conservatism of the leading paper in Virginia, and by playing on the level, the editor was able to sell him on the idea.

The Monte Stone Truck Co. was tied up and displayed "Too Much Speed" banners on every vehicle they had on the floor and in the garage. The paper paid for signs which were put on a half-ton truck. This was driven by one of the leading society girls and driven down Broad street, the town's main thoroughfare. A parade was also staged with every car on the market. All were draped with banners and teaser one-sheets of the warning hand. Harry Bernstein, manager of the Wells theatres, Richmond, co-operated with Phillips on the stunt. The News-Leader, which is said to have the largest circulation in Virginia, printed front page stories of the campaign. "Too Much Speed" was used as much as possible in the text of the stories and in the headlines.

Stellings Gets Out New Herald Novelties

Ernest Stellings, manager of the Grand theatre, Wilmington, N. C., is a firm believer in the effectiveness of novelty heralds as exploitation mediums.

One of Mr. Stellings recent novelties was a six-page folder affair, the pages being about three inches square.

On page 1 was, "Some Scramble Inside."

"Buried Treasure" lobby display used by the Rialto theatre, Tucson, Arizona

The lobby of the Rialto theatre, Chattanooga, Tenn., decorated for the showing of "The Sky Pilot." The display was originated by Manager E. R. Rogers

Great Falls Merchants Find Window Tie-Ups Beneficial

The "Deception" campaign in Grand Falls, Mont., has established the precedent of window tie-ups and other co-operative feats between the Grand theatre and the Merchants. A. Mike Vogel, the Paramount exploiteer who helped arrange the campaign with Will Steege, manager of the theatre, said he found the merchants solidly against window tie-ups. "Why should we advertise the other man's business?" was the line of the argument.

Vogel followed the "Deception" campaign stunt now being worked in several towns, and bound the merchants together into a "One Hundred Per Cent Quality League," in which every article was guaranteed against deception either in representation or prices. The merchants welcomed the idea because they had been trying to live down the "profiteer" odium which they inherited from the war.

The window cards displayed were, of course, joint—reading the advertisement of the theatre. The merchants were glad to get together on the watchword, "No Deception." They were so pleased with the results they have placed their windows on the ever-eligible list. One street ballyhoo stunt was a street car which was occupied with a brass band and was driven on every track in the city. Large streamers advertised the picture.

Frost Puts Over Another Cooperative Double Truck

Assistant Manager Frost, of the Consolidated Amusement Co., of Tampa, Fla., has put over another tie-up. This time it is four full pages on "If Women Only Knew."

Using the title as a play of words to start the ads, he covers pretty near all lines of business including automobiles, restaurants, dry cleaning, laundry, banks, swimming pool, tailor, shu fixery, and even a barber shop.

Cooperative Newspaper Tie-up Put Over at Tampa

Assistant Manager Frost, of the Consolidated Amusement Co., who operates the downtown theatres in Tampa, Fla., recently put over "The Traveling Salesman" at the Victory theatre in a big way.

Frost hustled around to the merchants in the city and secured six pages of co-operative ads for a newspaper sales campaign. Most of these ads, written by Frost, were worded to bring the name of the picture out prominently, and in many of them were cuts of the star.

Here is a "Passion Flower" lobby display as originated by the Virginian theatre, Charleston, West Va.

Window display for "A Kiss in Time" which Harold Wendt, publicity director of the Rivoli theatre, Toledo, arranged during his showing of this picture

Trailer for "Mother O' Mine" Used in New Way

Getting full advertising use out of a trailer by arranging so that it was a free exhibition continuously for seventeen hours a day, for a week prior to the showing "Mother O' Mine" at the T. and D. theatre, Oakland, Cal., is a stunt which Frank Costello, manager, put over recently.

Mr. Costello procured a window in a vacant store near the business center of the theatre. A transparent screen was installed, and a small portable projecting machine with a 1000-watt lamp was used in back of it. The regular trailer provided by the distributing company was looped into a continuous strip. The machine ran steadily from seven in the morning until midnight for the entire week

Big "Home Talent" Campaign at Cincinnati

Edwan Forrest Young, who has just severed his connection with the Lyric theatre in Cincinnati to accept one as exploitation manager of the Alhambra, Isis and Lyric theatres owned by Charles Olsen in Indianapolis, held an exploitation carnival as a means of acquainting the patrons of the Lyric with the merits of "Home Talent."

He made arrangements with the women's clubs of the city to open stalls in the lobby of the theatre where candy, pastry and other things manufactured by "home talent" could be offered for the whole week of the showing.

The American Legion was interested in a campaign for an increase in membership through an idea for a "home talent" week, the idea being that every home boy who had shown his talent as a soldier could be reached. The American Legion band of fifty pieces led a parade each evening which terminated at the theatre where a recruiting speech was made by a "home talent" orator.

Mr. Young got in touch with the Y. W. C. A. and Y. M. C. A. to interest them in supplying the talent for a "home talent" night at the theatre. So many applications were received that those applying for a chance to appear had to be refused after Tuesday. The results which were obtained through the "home talent" night, it was the Friday the theatre was nearly mobbed, led Mr. Young to regret that he hadn't planned it as a nightly attraction.

The opening of "Home Talent" was announced by the releases of six hundred balloons from the top of the theatre building, each one of them carrying a ticket good for the admission to any matinee showing of any "home talent" person, i. e. a person born in Cincinnati. This was the only stunt which cost the theatre anything, $9.00 being spent on the balloons and $2.00 for the gas that floated them.

Wendt Has Another Exploitation Novelty

A week previous to the showing of "Such a Little Queen" at the Rivoli theatre, Toledo, O., Harold F. Wendt, Director of Publicity, distributed among the theatre's patrons playing cards on which was printed a picture of the star and an inscription which read, "Better than a Royal Flush—Constance Binney in 'Such a Little Queen.'" The novelty of the little herald got the attention of Rivoli patrons in a way that many a much more expensive stunt would not have done, and the result was much added interest in the "Such a Little Queen" showing.

Black Tries the Aeroplane Advertising Stunt

Charles R. Black, manager of the Quincy theatre, Quincy, Mass., recently used an aeroplane as an exploitation medium for his current attractions.

The stunt was pulled in the usual way. A machine was secured from out of town and the flight and the auspices advertised in all the papers. During the flights, two demonstrations on consecutive days being arranged, 100 passes good for admission to the Quincy, where "A Rookie's Return" and "Beau Revel" had been booked for the week were released. Manager Black was a passenger on both trips and secured a lot of front page publicity in relating his experience.

This lobby display for "God's Country and the Law" was originated by William C. Shults, manager of the Majestic theatre, Springfield, O.

PRINCESS TO-NIGHT
ELAINE
HAMMERSTEIN
IN
"The Country Cousin"
ELAINE HAMMERSTEIN-
'The girl of your dreams' in the sweetest love story the screen has ever told. A picture that will linger long in the memories of all who see it.
EX-PRESIDENT WILSON SAID:" Thoroughly worth while. I enjoyed every mimute of the play"
LITTLE MISS INNOCENCE.
Straight from Meadow brook farm.
LET'S GO.
BASE BALL HERE THURSDAY FRIDAY & SATURDAY.

Reproduction of one of the Princess' home talent heralds as explained by the accompanying story

Hooper Prints His Own Throw-aways

A. B. Hooper, Jr., manager of the Princess theatre, Albertville, Ala., sends in a novel herald, a reproduction of which appears on this page, which he says keeps the printing expenses down to a minimum and answers every purpose of the job press.

The illustration will explain itself. Mr. Hooper gets his throwaways out on a Roto-speed duplicator. The cut illustrations are traced from those found in press sheets, etc. The text as indicated is type written and hand lettered.

Since January 1st, thirty thousand hand bills have been printed on the machine.

Latta Builds Inexpensive Lobby Display

One of the many attractive but inexpensive lobby displays which C. J. Latta, manager of the Lyric and Empress theatres, Harlan, Ia., has recently used is shown by the accompanying cut.

The display in this instance was for "Forbidden Fruit." Besides the lobby display Mr. Latta also put over considerable other exploitation for the picture.

He tied up with a local ice cream parlor for "Forbidden Fruit" dishes of various sorts, plastered the local store windows with "Forbidden Fruit" paper, pasted advertising stickers on a bushel of apples, and gave them out at the door, etc.

"Open Air Prologue" Staged at Seattle

From Seattle comes the story of a new type of prologue. The Strand theatre had booked "Wet Gold" and planned an introductory number for the stage, in which a local diver was to don his deep sea costume and submerge to the bottom of a huge glass tank, there to give a demonstration of his profession.

The stage, however would not accommodate the tank and consequently the stunt was transferred to the theatre lobby, and labeled "Open Air Prologue."

The prologue which ran about fifteen minutes attracted great crowds. After seeing the act persons who entered the theatre were just in time to catch the beginning of the feature picture.

In order to make the event more realistic, the theatre lobby was decorated to resemble an undersea garden, and the tank itself was filled with natural marine growths, as well as the replica of a sunken ship and hundreds of small gold pieces.

A cut showing the diving apparatus and the tank with the diver about to submerge appears on this page.

C. J. Latta's lobby display for "Forbidden Fruit" when this picture played the Lyric theatre, Harlan, Iowa

Teaser Idea Specialty Number Staged by Grauman

The word "Xochitl" pronounced "Sochil" or "Social" Toltec Indian language meaning flower, was the name given a prologue number arranged by Sid Grauman, of Grauman's Million Dollar theatre, Los Angeles, Calif., and Ted Shawn who operates a dancing school in the city. The odd title attracted considerable attention from the theatre's patrons, for it seemed to suggest something different.

The act consisted of a series of dances representing the Toltec tribe of Indians (a race said to be older than the Aztecs of Mexico), in which the flower idea was carried out except that the people were costumed after the summer of the ancient Indian tribe of Mexico.

Illustrating the accompanying story concerning the "Wet Gold," "Open Air Prologue" recently presented by the Strand theatre, Seattle

Good Small Town "Love Special" Stunt

Exploitation at the Orpheum theatre, Atchison, Kansas, is a part time job which John W. Creamer, projectionist, puts over when not at work in the booth.

With Manager Ingledue to advise Mr. Creamer has originated many inexpensive exploitation ideas that brought extra dollars to the Orpheum box office. One of Mr. Creamer's recent stunts is a lobby display for "The Love Special." The dome of the ticket booth was removed leaving a flat surface. On this space a three-sheet cut-out was placed in the center of a circular toy train track. Side wings were built to resemble mountains. On the track, a toy train borrowed from a local store, was placed. Each of the three cars carried an appropriate sign advertising the picture.

The display was artistically lighted and was a never-ending business attractor.

Minneapolis Theatre Adapts Sandwich Man Idea

The Blue Mouse theatre of Minneapolis adapted the sandwich man idea in exploiting "A Small Town Idol," arranging with four boys to carry placards advertising the attraction through the residential sections of the city.

The afternoons were chosen as the times when matrons and other members of the family who were at home would be seeking the front porches and lawns to rest from their daily tasks and also to escape the heat of indoors.

The theatre backed up this novel scheme with a truck loaded with the comedy cut-outs from the production which paraded the downtown district and attracted all the people in the city who had not stayed home.

Attraction
his best Comedy
A PEPPY PLAY · PUPPY LOVE
OH! HOW HE WANTED TO RING THE VILLAGE BELL BUT OH-H-H
CHARLES RAY
IN 19 AND PHYLLIS

This lobby display for "19 and Phyllis" is by R. D. France, advertising manager for the Pearce theatre, Port Arthur, Texas

Red Lined Extra Used for "Kazan"

The red overlined newspaper stunt was used by Harold R. Kistler, manager of the Rialto theatre, Atlanta, as exploitation for his showing of "Kazan."

BBoys were stationed on prominent corners in the shopping and business districts and distributed the papers. They were the current day's issue and were eagerly received and well read. The papers started early in the afternoon and the boys' supplies were constantly replenished until two thousand were all gone. And the effects began to be felt early Monday evening at the box office and continued throughout the week.

Scene from Picture Used for Prologue Basis

The scene in "The Midnight Bell," where the hero spends a night in the haunted church was used as a prologue suggestion by Manager Edward L. Hyman of the Brooklyn Mark Strand theatre when this picture played the Strand.

The set consisted of a black "cyke" with three hidden apertures in the black drop. At right and left on the drop were three vaulted stained glass church windows. The effect was the interior of a church choir loft at night, the stage being left in semi-darkness. A balustrade such as fronts a choir loft was in front center stage.

White spots were thrown at points on the "cyke" where heads of three singers appeared through the slits in the "cyke" completing the illusion of flitting apparitions. As the spotlights shifted these heads would disappear the intermittent effect being produced of appearing and disappearing ghosts. The Strand Male trio who were the ghosts sang Leoni's "The Brownies."

Novelty advertising for the showing of "Too Much Speed" by the Lyric theatre, Richmond, Va.

Franseen's Auto Parade Gets Results

L. E. Franseen, of the Tivoli theatre, Beaumont, Texas, used an automobile parade to advertise "Straight From Paris," when it played his house.

Three days preceding the showing an automobile with a banner which read, "Straight," paraded the streets. The next day two cars the banners reading, "Straight From" and on the third day three, reading, "Straight From Paris," the third car carrying an additional banner inscribed "Clara Kimball Young's Latest, at the Tivoli Theatre," went over the route.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Guinan Productions in Demand

Postage stamp photos of Texas Guinan that are being distributed

THE offices of the Texas Guinan Productions reports the territory of Georgia, Florida, Alabama, Tennessee, North Carolina and South Carolina was closed by the Eltabran Film Company of Atlanta, Ga., by telegraph within two hours after Mr. Brannon of that company read the announcement of the offering of these productions. Marion Kohn, of the Consolidated Film Corporation of Los Angeles and San Francisco, also closed on these productions for his territory of California, Arizona, Nevada and the Hawaiian Islands.

Telegraphic and mail inquiries for terms and details with respect to the productions were received at the executive offices of the Texas Guinan company from states right buyers covering every territory in the United States and Canada.

This situation seems to belie the rumors current in some circles that the states right field was not in an altogether healthy condition. It seems further to prove the fact that the production and distribution of short-length dramas is being more and more concentrated in the hands of state right producers for state right distribution and that the production of features for the states right market will be along the lines of super-attractions rather than program features.

The Texas Guinan Productions have contracted with Mrs. Mildred Mareno Sledge, the popular writer on Western life, for six original stories to be written around the character of Texas Guinan, the locale of which is to be laid in the Far West and the Northwest. Mrs. Sledge has already delivered the first three stories, two of which deal with the Northwest Mounted Police and one with American Western characters.

Two Reel Westerns Are Selling Rapidly, Reports Company

Arrangements are being made for a tie-up with the Western newspaper circuit for the running of contests of a novel and unique character in connection with the showing of the Texas Guinan productions in the cities and towns where the members of such circuit operate newspapers.

A further novel form of advertising, emanating direct from the offices of the producing organization, is the circulation of a half-million postage-stamp photographs of Miss Guinan in her various poses in Western costume.

This is said to be possibly the first time in the history of short length states right subjects where the producer has engineered and gone to the expense of exploitation, to be carried on over a period beyond that embraced in the selling of the productions to states right exchanges. This is in line with the policy of the Texas Guinan Productions to continue their campaign of exploitation direct to the exhibitor for a period of twelve months after the release of the subjects, even though all territory is disposed of, and in keeping with this, it is the intention of the company to continue its trade paper advertising.

The progressive policy of the Texas Guinan Productions is built upon the theory that in order to maintain and increase the popularity of their star it is necessary that they relieve the local exchange of the burden of continually exploiting attractions leased to them.

Scene from "Why Girls Leave Home," a Warner Brothers picture

Keith Theatres to Run Warner Bros. Picture

"Why Girls Leave Home," produced by Harry Rapf, directed by William Nigh and distributed by Warner Brothers in Greater New York and Northern New Jersey, has been booked by B. S. Moss, of the United Booking Office, to be shown throughout the entire chain of Keith theatres in Greater New York for a total number of 125 days, according to a recent announcement. The first presentation of the production will be given at B. S. Moss' Broadway theatre, New York, beginning the first week in September for an indefinite run.

Kerman Buys Exchange

Moe Kerman, has purchased the New Jersey and Northern New York Exchange from the Alexander Film Company.

"Why Girls Leave Home" Selling Rapidly

Three of the biggest deals that have thus far been consummated by Warner Brothers for the distribution rights on "Why Girls Leave Home," featuring Anna Q. Nillson, were closed last week, according to a recent announcement. The exclusive distribution rights for Eastern Pennsylvania, southern New Jersey and Delaware were sold to Louis Berman, of Philadelphia; Sam Grant, President of the Federated Film Exchanges of New England bought the New England territory, and the foreign rights were purchased by the Appollo Trading Company of New York. The production is being sold on a state rights basis, and all transactions, it is stated, will be made with principles only, and not with representatives.

George Larkin, appearing in Universal's "Man Trackers"

"The Atheist" Premiere at Cumberland, Md.

"The Atheist," which has been selected as the initial screen offering of the United States Moving Pictures Corporation, had its first public presentation at the Maryland Theatre, Cumberland, Md., on Wednesday and Thursday of last week.

The picture, which was formerly named "The Threshold" is based on an original story by Garfield Thompson and was directed by Joseph Levering, with a cast including Walter Ringham, Belle Bennett, Denton Vane, Jean Robertson and little Rita Regan.

Lubin Prepares for New Allene Ray Picture

Bert Lubin, president of the Western Pictures Corporation, who has just announced the completion of the first of the series of six feature outdoor productions starring Allene Ray, states that "Partners of the Sunset," the initial release, will be followed in a short time by the second Allene Ray feature. The story has already been decided upon and the continuity is now in preparation. No details as to the supporting cast have been mentioned.

Irving Cummings Picture Announced

The Producers Security Corporation which is handling the Irving Cummings series of northwest mounted pictures announces that the subject to follow "The Rope's End" will be entitled "Corporal Jim's Ward." Paper, lobby display and press sheets have been ordered for both of these Cummings pictures.

Special Service Section on

"The Adventures of Tarzan" Serial

THERE may come a time when the producers of motion pictures will overwork the character of "Tarzan," but that time is not yet. The famous jungle character created by the facile pen of Edgar Rice Burroughs has always made an ideal screen character. This serial has been adapted from the concluding chapters of "The Return of Tarzan." The earlier books dealt with the childhood of "Tarzan"—how he grew up among a tribe of apes, was nursed by them, and, when he reached to manhood, became their leader.

"Tarzan" is in reality a British lord. He is rescued from his African jungle and returns to England to claim his inheritance. When this serial opens he has been in the employ of the British government, following up Bolsheviki agitators. He is cast overboard by his arch-enemy and eventually reaches the jungle home where he grew to manhood. Later, the girl with home he is in love, his enemy, the Russian; and an Englishman who is claiming Tarzan's title and is in love with the girl, are brought to the island when their private yacht is wrecked. All three think Tarzan dead. At this point the serial opens. In the first few episodes a wild tribe of the interior of Africa, and any number of wild animals, supply most of the thrills. The four principal characters are Tarzan; Rokoff, the Russian; Clayton, the pretender to the title; and Jane Porter, the girl, who is a daughter of an American naturalist.

The character of "Tarzan" may be likened to that of "Jack Merriwell" or "Dick Harkaway" of twenty years ago. Just as there was no end to the demand for "Jack Merriwell" and 'Dick Harkaway" stories, so there is no lessening of interest in "Tarzan" serials. Excitement is the keynote of the whole serial, and each episode ends in a genuine thrill. These thrills are produced by the wild animals. Nothing quite as tense or daring has been seen on the screen, at least recently, in the way of animal thrills. For instance one episode ends with Tarzan standing alone on a rock. Two lions are crouching above him on either side. As the picture fades out these lions make a flying leap from their cliffs and pounce upon the hero, throwing him down. Such an ending makes it pretty certain that you will not have many empty chairs on the following week.

The serial is, of course, mostly thrills and action, and it should be circus stunts that predominate in exploitation. This does not mean any extravagant use of real animals, but the lobby can be made unusually attractive by means of cutouts. A florist can supply a good substitute for jungle foliage so that your lobby will resemble, in a general way, the opening shot of the serial, which is a dense tropical growth. Cuckadoos swing in the trees; the apes climb along branches, and the lions, panthers, and wild boars scurry about amid the underbrush. It is even possible to build a wooden cage and place in it a man dressed as near as possible like the bull-ape in the picture. A reputable costumer can provide a realistic make-up.

For street displays a camouflaged motortruck looks like the best bet. Drape it with creeping vines. Palm trees and native plants could well be used. Hide the chassis and wheels with huge banners announcing that the first episode of "The Adventures of Tarzan" will be seen at your theatre on such and such a date. It would be even better to use several men inside the truck, dressed in monkey costumes, who could distribute throw-aways at the busy street corners.

If you do not like the cage idea for the lobby, set aside one corner of it and erect, in a rustic fashion, parallel bars or cross bars. Obtain a gymnast, not necessarily a professional, put him in the monkey costume and let him delight the crowd with his antics. A man with some originality and cleverness, coupled with ability on the bars, will help immeasurably.

It is important to get the children interested. This simply amounts to spreading the news until every youngster in town knows that the serial is to be shown. The reputation of the "Tarzan" character, the success of previous "Tarzan" pictures, is sure to do the rest. It would be wise to run special ads for the children in the newspapers, advertising a special showing. Make it, if possible, a morning matinee on some school holiday, or the last free day before the opening of the schools. If this is not possible, make it any Saturday morning. Show them the first episode and then impress upon them that the remainder will be shown every certain evening for the next fifteen weeks. Special invitations for newsboys, or Boy Scout organizations would start the interest among the youngsters.

Do not hesitate to use plenty of newspaper space, at least for the opening episode. Make it bold, and even extravagant in its wording. Each episode is syndicated for use in local newspapers, and makes gripping reading. An ingenious stage setting can be made from cutouts, obtained from the posters, a wooded drop, and carefully selected spot lights.

A great amount of advertising supplies are available for "The Adventures of Tarzan." The stock posters are one sheet, three sheets, six sheets, and a twenty-four sheet. Posters for each episode are in one sheet, three sheets and six sheets. For a lobby display there are eight by the black and white, with glossy finish; an eleven by fourteen sepia green; and a twenty-two by twenty-eight colored. There are three styles for the serial, and one style for each episode. In addition to these there are heralds, window hangers, window cards, banners, letter heads, and oil paintings. These paintings are in two sizes, one of which is forty by sixty inches and the other thirty by forty. The press books offer newspaper material, and as already stated each episode is in syndicate form for newspaper use. For novelties there is a novelette, a series of animal drawings (one for each episode) and sets for minature animals, one for each episode, as follows: Lion, giraffe, leopard, lioness, rhinoceros, crocodiles, zebra, tiger, hyena, monkey, camel, jaguar, elephant, wild boar, and group of apes.

"Adventures of Tarzan" Cast

Tarzan	Elmo Lincoln
Jane Porter	Louise Lorraine
Clayton	Percy Pembroke
Rokoff	Frank Whitson
Jane's father	Charles Inslee
La	Lillian Worth
Numa, the lion	by Himself
Tantor, the elephant	by Himself
The She Ape	Joe Martin
The Bull Ape	by Himself
Mons. Gernot	George Momberg

And

Lions, monkeys, wild boars, leopards, elephants, jaguars, hyenas, crocodiles, apes, chimpanzees, zebras, giraffes and a host of denizens of the jungle of the human and wild animal variety.

Produced by the Great Western Producing Co. for Weiss Bros.' Numa Pictures Corp.

Directed by Robert F. Hill from the concluding chapters of "The Return of Tarzan," by Edgar Rice Burroughs.

Scenarioized by Lillian Valentine and Robert F. Hill.

Photographed by Joe Mayer and Jerry Ash.

Wild animals trained by Charles Gay.

In the center is Elmo Lincoln as "Tarzan," starring in the new serial, "The Adventures of Tarzan," now offered on the state right market by The Adventures of Tarzan Serial Sales Corp. On the right and left are two thrilling scenes showing the use made of wild animals in the production. The girl is Louise Lorraine

Scenes from one of a new series of 26 Burlingham Scenics acquired by Truart

Travel Pictures for Truart

Burlingham Adventures to Be Offered to State Righters

CONTRACTS have just been signed hereby the Truart Film Corporation, of which M. H. Hoffman is vice-president, with offices in the new Loew Building, New York, has acquired an entirely new series of twenty-six "Burlingham Adventures" in one reel each which are to be distributed this fall on the State Right plan.

The first pictures to be released will be four separate one-reelers showing the famous wild men of Borneo. These are the result of an expensive expedition into the unexplored jungles of Borneo, 500 miles from the coast, where Frederick Burlingham made his home with the Dayaks. Borneo is the largest island of the Dutch East Indies, 12,000 miles distant, situated midway between Asia and Australia and directly on the equator. It is hot there the year round and clothes are not necessary. In the interior there are still head-hunters and practically all the natives use blow-pipes and poisoned arrows for killing game.

These Borneo reels will be put out in the following order: "A Borneo Venice," "Monkey Land up the Barito River," "Jungle Belles of Borneo," "A Wedding Feast Among the Borneo Dayaks."

This expedition already has had considerable publicity, the New York World having published two pages and syndicated the story. Numerous other newspapers have published interviews and the National Geographic Society was sufficiently interested to send a special editor to meet Mr. Burlingham in New York and, after a two day conference, decided to publish a full account with maps and photographs in the National Geographic Magazine which has a circulation of 750,000. This story will be published this fall. Millions of readers, consequently, will be interested to see these pictures.

In making up these twenty-six new adventure pictures Mr. Burlingham had visited many strange parts of the world which will assure complete variety of subject matter.

From Borneo spectators will be taken to the Swiss Alps to see accurately recorded the perilous ascent of the Zinal-Rothorn, one of the most dangerous mountains in the world, which had killed a number of expert alpinists. Before reaching the top Mr. Burlingham's party four times were driven back by foul weather but at last succeeded in filming the summit, a thrilling feat which no other camera man has been able to duplicate.

On his return to America Mr. Burlingham was surprised to find that no one ever had photographed the famous scene of the song "Way Down upon the Swanee River." He immediately built a boat carrying an air-drive engine, and descended this strange river 200 miles. This film has beautiful qualities and lends itself to special exploitation specialty, as the whole country is interested in erecting a national memorial to the genius of Stephen Foster who wrote this song which has been sung by millions all over the world. The Travel Magazine is publishing an illustrated account of this adventure in its October number.

Among the other pictures to be presented by Truart are scenes in Japan and the Pacific islands, unusual shots in England, France, Switzerland and Italy, here and there an American picture and then among many other pictures the "Lure of the South Seas."

Hoffman General Manager of Tiffany

M. H. HOFFMAN has assumed the postion of general manager of Tiffany Productions, Inc., the newly formed company, which is producing a series of features starring Mae Murray and directed by Robert Z. Leonard. The first picture of the series, "Peacock Alley," has been completed.

The second production is now being prepared for the screen by Frederic and Fannie Hatton, famous playwrights and authors of "Lombardi, Ltd," "Upstairs and Down," "The Land of Hope," "Little Italy" and "Dawn of the East."

"Ham" Presents Loving Cup to Mayor

A silver loving cup was presented to Mayor George E. Cryer of Los Angeles a few days ago by Lloyd "Ham" Hamilton, star of Educational-Mermaid Comedies, in the presence of many city officials.

Mayor Cryer is honorary chairman of the United Spanish War Veterans' National Convention Committee, which staged an army and navy boxing bout in Los Angeles on August 19 to raise funds to bring the convention to Los Angeles in 1922. The loving cup presented by "Ham," was intended for the winner of the bout.

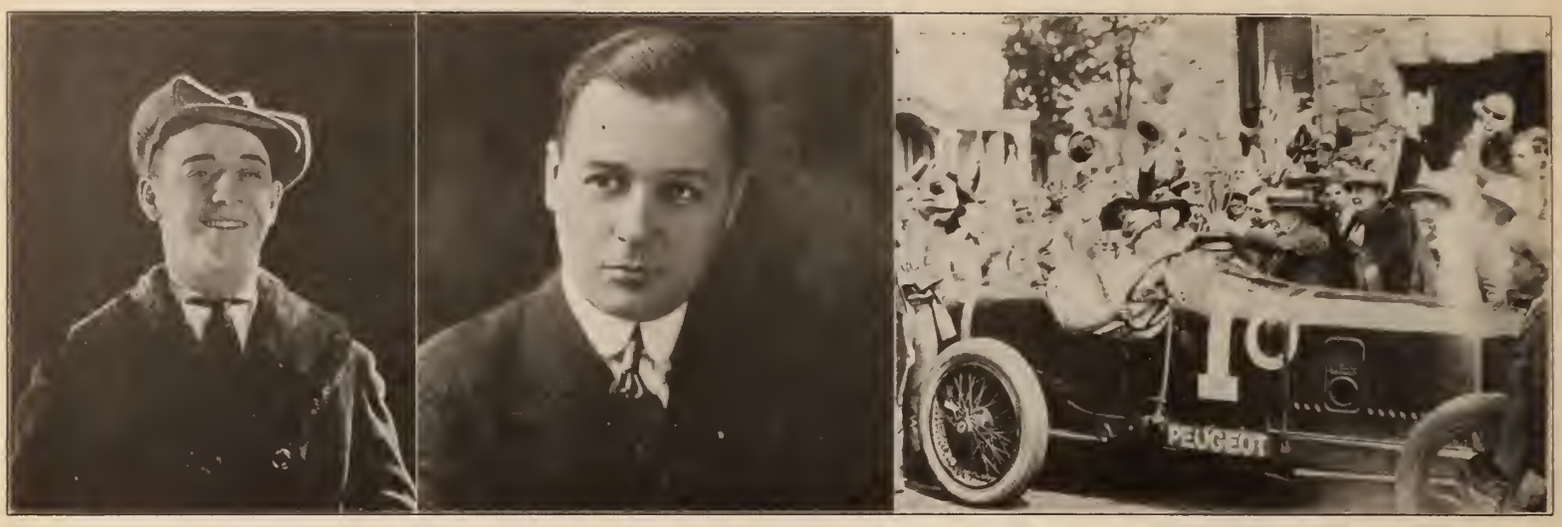
Two Halsey Photoplay on Broadway

Forrest Halsey, well-known author and scenario writer, will have the distinction of having two successful screenplays on Broadway this month. The first of these "Disraeli," a United Artists production, starring George Arliss who appeared in the original stage production, is having its premiere at the Strand on Sunday of this week and the second "The Wonderful Thing," a First National production, starring Norma Talmadge, will follow "Disraeli."

Aywon Film Announces Snowy Baker Titles

Nathan Hirsh, president of the Aywon Film Corporation, announces the following sequence for the Snowy Baker series starring the world famed fighter and horseman "The Fighting Breed," "The Shadow of Lightning Ridge," and "The Better Man." The scene of these productions is laid in the Australian bush, a life analogue to that of our great West. The series have jumped into great popularity and several of the territories have already been disposed of.

Are You Going To Book It in September?
THE BRAND NEW TARZAN SERIAL
Adventures of Tarzan
STARRING
MEMBER I. P. D. A.
ELMO LINCOLN
(The Original Tarzan)
Released October First



Left—Johnny Hines. Centre—Charles C. Burr, who presents Hines in his first feature length production. Right—a scene from "Burn 'Em Up Barnes"

Hobart Henley to Direct for Universal Film

CLOSELY following Dallas FitzGerald, who started on Tuesday from New York for Universal City to take up his directorial duties, Hobart Henley goes on a like mission, leaving New York on August 18.

Hobart Henley, like FitzGerald, might almost be said to be a product of the Universal. His first work was with the Big U under Julius Stern at the old Eleventh Avenue Imp Studio, and it was with the Universal that he directed his first feature picture, "Parentage." Since that time he has carved out for himself a place in the forefront of the profession.

New Musical Bureau Opens in N. Y.

A new Musical Bureau with a department for booking concert artists, operatic acts, organists, classic dancers and specialty singers has been opened in New York City. The United Musical Bureau, established by Benno Rosenheimer, Harold Slutzker and Elizabeth Freeman will carry a distinct message to the artistic directors and managers of Motion Picture theatres throughout the United States and Canada.

H. B. Smith on Alert for Sales of Film Houses

H. Bentley Smith, general manager of the Imperial Theatres, Inc., of Philadelphia, is in New York this week looking about town for any motion-picture houses that may be on the New Jersey market. Imperial Theatres already controls a number of houses in Pennsylvania, and is especially anxious to acquire locations in Trenton, Newark, Jersey City, Philadelphia and Baltimore.

Advance Information of Releases will appear next week

"Burn 'em Up Barnes" Premiere

Hines Feature Successful at Cincinnati Opening

THE eagerly awaited 'big town' premiere of Charles C. Burr's "Burn 'em up Barnes," a high-powered automobile romance in which the volatile comedian, Johnny Hines makes his debut to stellar honors in productions of feature length proportions, was offered on Sunday last at Libson's Grand Theatre, Cincinnati, where it is scheduled to play an extended engagement.

The production was put on, practically 'cold' for its producers wanted to know with certainty and without prejudice exactly what they had. They realized that the entertainment values of "Burn 'em up Barnes" assuming that it possessed any, would be given ample publicity through word of mouth advertising. It was felt that "Burn 'em up Barnes" was a 'sure-fire' audience picture wherein laughs and thrills abound in such measure as to provide the clean, wholesome story with additional interest-compelling features and a wealth of talking points, clearly apparent even to the novice in the ranks of Showmen.

"In Burn 'em up Barnes" there was offered in addition to this much sought after type of story, a cast of sterling quality, each individual of which eagerly blended their artistry and personality into a composite of scintillating brilliance. "Burn 'em up Barnes" is a starring vehicle for Johnny Hines but unlike the more or less usual customed tailored, made-to-measure, close fitting dramatic garment, the mellow artistry of Edmund Breese, George Fawcett and Julia Swayne Gordon is made all the more piquant by the vivacious charm of Betty Carpenter and Dorothy Leeds and the histrionic strength of Matthew Betts, Richard Thorpe and Harry Fraser.

The advance billing did not exceed 100 sheets and the newspaper space used was normal. "Burn 'em up Barnes" opened for an extended run literally 'on its own' which makes its overwhelming success all the more significant. It is the further proof, if any be needed, that photoplay patrons shop for and purchase entertainment in quite the same manner as they do for any of the other necessities of life.

While the full details of the opening are lacking by reason of telegraphic brevity, it is known that to most Cincinnatians, the appeal of "Burn 'em up Barnes" was too great to resist. Only at infrequent intervals has such a galaxy of stars of the stage and screen been assembled for a single production and these factors contrived to bring out the bargain spirit so pronounced in most all Americans.

Since early Monday morning, the telegraph wires from Cincinnati have brought East a veritable flood of congratulatory epistles, indicative of the actually earned favor of audience, press and trade and it is interesting to note that the larger number of these messages are from persons not even remotely connected with the production or the showing.

Serial Due for Radical Change

Children, Major Part of Serial Fans, to Be Suited

MOTION PICTURE serials soon will face radical changes in style and substance, it is the opinion of Irving G. Thalberg, production manager of Universal City.

"The screen serial must be changed in form and story," explained Thalberg. "It must be designed to conform with the tastes and with the permitted requirements of the serial going public.

"Now, the serial going public is made up mostly of children—90% is a close figure. This means that the tastes and requirements of children should be considered constantly during the production of a serial.

"The importance of a due consideration of the child-screen requirements, is attested by the fact that censors admit that 85% of the present censorship activity and agitation is because children see moving pictures. The average censor will admit that little or no worry is caused by what grown-up audiences may or may not see on the screen.

"I believe that Universal is the first serial producing company to take these factors seriously into consideration. As a result we are making something entirely new in serials. It is a chaptered screen drama based accurately upon American history, and stalking through its 18 episodes will be the same figures the youngsters find on the pages of his school history.

"The new serial is 'Winners of the West,' a graphic screen drama of the adventures and struggles of Captain John G. Fremont, soldier and explorer, whose excursions across the Rocky Mountains and into the West beyond form one of the brightest pages of American history. Ford Beebe, one of Universal's most dramatic scenario writers, has adapted Capt. Fremont's story to the screen. Art Acord, the star, plays the role of one of the great explorer's trusted scouts.

"Universal has taken this step because it realizes that youth must be served. Youngsters crave action and adventure in story and on screen. What could be more fitting than to give them screen entertainment based upon historical incidents and woven around characters they are taught to respect and admire?

"With this in mind Ford Beebe has made screen heroes out of the famous characters who stands forth among the winners of the west. Fremont was chosen as the first of this illustrious band to be immortalized on the screen. The story of the Art Acord serial recounts the adventures of a band of hardy pioneers, travelling across the plains and through the Rockies in their prairie schooners, on the heels of Fremont's trail breakers."

Greatest Progress Is Credited to Comedy

AMONG all those engaged in the making of pictures, the comedy producers have made the greatest proportionate improvement in their product during the past year, declares Saul S. Harris, head of the Arkansas Enterprises, Inc., following a recent visit to the Los Angeles studios.

"The comedy men have kept the faith with exhibitors and the public," says Harris. "They have kept faith because they have delivered proportionately, more for the money in point of quality product, excellently built productions, and real entertainment.

"The increase in prices for good high-class two-real comedies has not been in proportion to the advances which have been made in some cases for feature pictures. Yet, on the whole, the advancement in comedy art has taken strides far ahead of the other film branches."

Eddie Bonns to Handle Warner Exploitation

Eddie Bonns, a well-known figure in the motion picture industry, has been engaged by Warner Brothers to handle the special exploitation campaigns on the forthcoming productions to be issued to the independent field by the organization, according to an announcement by A. Warner. The special work undertaken by Mr. Bonns will deal primarily with the twelve productions being made for Warner Brothers under the direct supervision of Harry Rapf.

Peacock Productions Has New Leader

M. R. Fink, general manager of peacock Productions, Inc., of Kansas City, Mo., has been elected to the presidency of that concern. He will continue as general manager.

Mr. Fink was elevated to his new executive capacity in recognition of his splendid record with that company. He is one of few men who has risen to a high executive position such as he now holds and who has made such a phenomenal success in the short time in which he has been in the territory.

"Jungle Adventures" is First Before Censors

With the inauguration of the Motion Picture Commission of New York State recently appointed by Governor Miller in accordance with the law calling for the censoring of all motion pictures commencing August 1st, 1921, comes word that the first production to be viewed by the new Commission was Martin Johnson's "Jungle Adventures" a five-reel adventure drama.

Alexander Beyfuss, one of the veterans of the industry, who is Johnson's feature, personally arranged this showing for the Commission giving "Jungle Adventures" the honor of starting the new body upon its duties.

Offer Eight Big Powell Specials

State Right Buyers Have Opportunity for September

THOUSANDS of exhibitors the country over who are planning to make September "Independence Month" in accordance with the decision reached at the recent National Convention, when an agreement was made to show as many independent productions as possible during that month, will learn with interest that Frank Powell Producing Corp., of Milwaukee, Wisconsin, is offering eight big super specials to State Rights buyers, the first to be released on September 1st

These attractions were all personally directed by Frank Powell and include six productions in which Marjorie Rambeau, the celebrated stage beauty, is starred, one in which Nance O'Neil is the featured player and one All-Star production in which Linda Griffith (Mrs. D. W. Griffith), Creighton Hale, Sheldon Lewis and Zena Keefe appear. All are five-reel in length and are reconstructed features — adaptations, re-edited, re-titled, from proven successes.

General Manager Stuart R. Walker reports that considerable territory has already been contracted for, although to date little effort has been made to bring these productions to the attention of the State Right buyers, and the first formal announcement of their release is contained in this week's issue of the Motion Picture News. Southern New York, Northern New Jersey, Northern Illinois and Northern Indiana have already been sold. Negotiations are now pending for Texas, Arkansas, Oklahoma, Wisconsin, Minnesota, North and South Dakota and other territories.

"It is not surprising that these big eight super features are in tremendous demand" remarked General Manager Walker in talking with our representative, "since they instantly realize that such a series of attractions with big stars, notable casts, real quality productions with tremendous selling power, seldom find their way to the State Right market and their offering at this time presents an unusual opportunity for the independent buyer.

"The subjects as now titled, together with the attraction from which they have been adapted or re-constructed, are as follows: "On Her Honor" adapted from "The Dazzling Miss Davison," starring Marjorie Rambeau; "How A Woman Loves," adapted from "The Greater Woman," starring Marjorie Rambeau; "Fidelity," adapted from "The Mirror," starring Marjorie Rambeau; "Forbidden Love," adapted from "Mary Moreland," starring Marjorie Rambeau; "She Paid," adapted from "The Debt," starring Marjorie Rambeau; "The Case of Mrs. Balfame," adapted from "Mrs. Balfame" by Gertrude Atherton, starring Nance O'Neil; and "The Depths of New York," adapted from "Charity," featuring an All-Star cast that includes Linda Griffith, Creighton Hale, Sheldon Lewis and Zena Keefe."

"All eight of these super features are being offered the State Rights field on a royalty, plus cost of print, basis, and September 1st has been set as the release date, so haste is necessary on the part of anyone who wishes to secure territory in time to take advantage of the big Fall openings in his vicinity."

Wilson to Make Kyne Stories

BEN WILSON PRODUCTIONS of the future, which are to be released through Arrow Film Corporation, will be of higher quality than subjects heretofore made by this producer. This is indicated by the contracts made by Mr. Wilson in Los Angeles in the past two weeks.

One contract of importance is that made by Wilson with Peter B. Kyne, the short story writer, for a series of four of Kyne's best known stories. These stories will be produced with an all-star cast and while personally supervised by Wilson will be made under the direction of one of the best known directors of the West Coast. Since the contract with Mr. Kyne was completed Wilson began a search for suitable players from the long list available. He selected Roy Stewart and Marjorie Daw and has made contracts with these popular players to co-star them in the Kyne stories.

Continuity for the first of the Roy Stewart-Marjorie Daw co-starring productions is now being written from the Kyne story "Motion to Adjourn," and production will be started within the next few days.

Producer Wilson has a long term contract with Jack Hoxie, now making a series of personal appearances throughout the East, and another with Ann Little to play in future serials. Hoxie will begin a new series of western features upon his return to the Coast.

Miss Little is now at work on a serial which will combine the natural scenic effects to be found in the Yellowstone National Park with a mystery story centered about a falling meteor. For many weeks this serial entitled "Nanette of the North," has been in preparation. A number of years ago Ben Wilson, then with the Edison Company, produced a number of short subjects in the Yellowstone Park. The time he spent in the national reservation made it possible for him to become intimately acquainted with a great portion of the park and the many decidedly unusual scenes possible for filming there. In preparing for the serial now being produced, Mr. Wilson sent Carl Coolidge to the Yellowstone weeks ago and Coolidge has written a mystery story laid about the mud paint pots, geysers, grottos, canyons, and his script specifies scenes on angel terrace, cupid's cave, the travatine formations, golden gate canyon, electric park, the handkerchief pool and many others. One of the big features of the picture will be a buffalo stampede and the bears, beaver, deer and elk in the park game reserve will be used in many scenes. The entire staff of rangers of the park have been granted permission by the park commission to take part in many of the scenes.

The producing company headed by Ann Little who is to be featured in the name part has now been in the Yellowstone for more than a month. Duke Warne is directing the making of the serial and Ashton Dearholt is business manager, and the supporting cast for Miss Little includes Leonard Clapman, featured by Universal in a number of western subjects; Joseph Gerrard, Jay Morris, Foster, Howard Crampton, Hal Wilson, Edith Stayart, Wilbur McGaugh and others.

RELEASED OCTOBER 1st
MEMBER I. P. D. A.
Book It During Independence Month
Adventures of Tarzan
STARRING
ELMO LINCOLN
THE BRAND NEW TARZAN SERIAL

The players in three of the comedy units which will make Arrow's fifty-two comedy program for the coming season. On the left Neely Edwards, Jack Duffy and Charlotte Merriam in Arrow-Speed Comedies; in the center Harry Gribbon Helen Darling and Eddie Barry, in Broadway Comedies; and on the right Lilie Leslie and Paul Weigel, who will make the Cruelywed Comedies.

Arrow Announces 52 Comedies

DR. W. E. SHALLENBERGER, president of the Arrow Film Corporation, threw down the gauntlet to the entire film field, independents and others alike, some months ago, when he concluded an interview with these words: "Watch our dust during this coming Fall and the new year."

A short time afterwards came the announcement from Arrow that they had signed up for the release of a series of four new James Oliver Curwood productions, one of these being already released and another in course of production.

Now comes the announcement from the Arrow headquarters that they are ready to take the field against any and all with a program of 52 two-reel comedies to be released one a week, on a franchise arrangement for the entire series in each territory. This means that in each of the independent key centers, the entire 52 comedies will go as one entire unit for sole distribution in each territory by the exchange securing the exclusive franchise.

Three exclusive units of production will furnish these 52 new Arrow comedy releases.

Morris R. Schlank, one of the best known independent comedy producers in the field, is making a series of 14 to be known as Broadway Comedies starring Eddie Barry, Harry Gribbon and Helen Darling, all former Christie stars. Three of these comedies are already completed and awaiting release. They are entitled, "His Hansom Butler," "A Designing Husband" and "Should Brides Marry." The best and most original comedy stories procurable are being used.

A series of 14 other comedies, distinct from these, are also to be made under the Morris R. Schlank banner for this Arrow series. They will be known as Bobby Dunn Comedies, featuring Bobby Dunn whose reputation as a film jester was established in Fox's Sunshine Comedies. One of this series entitled, "Idle Workers," has been completed. All these comedies are being produced at Morris R. Schlank's own studio, at Hollywood.

Another unit, to be known as the Cruelywed Comedies, depicting the marital mishaps of Mr. and Mrs. Cruelywed, will have 12 releases in the series. These are being directed and produced by Mr. S. M. Herzig at the Universal Studios, Universal City. Paul Weigel and Lillie Leslie are being featured in the roles of Mr. and Mrs. Cruelywed.

Miss Leslie has had a long and brilliant career on the legitimate stage before entering motion pictures. She began with the Lubin Company after leaving the speaking stage and later went with William Fox, subsequently playing leads in Pathe, World and Metro pictures. Mr. Weigel also earned his spurs in the legitimate, coming to the screen in 1915 and making his debut with the Famous Players-Lasky Company where he played leading comedy and character parts for about a year. After the expiration of his contract there, he appeared in many big productions, playing light comedy parts.

Mr. Herzig, the producer and director, before starting to make his own productions, had been making comedies for Universal. Two of the productions of this series have been finished. They are entitled, "Uneasy Terms" and "Fisherman's Luck."

The series that completes the 52 releases of this Arrow program is to be known as Arrow-Speed Comedies produced by Reggie Morris Productions under the supervision of Mr. Morris at the Hampton Studios at Hollywood.

They will feature particularly, Neely Edwards supported by such well known comedy players as Charlotte Merriam, Margaret Cullington, Eddie Baker and Jack Barry.

Edwards is well known for his recent work in the Hall Room Boys Comedies and for years was a favorite with the vaudeville going public as a member of the team of Flanegan and Edwards.

Miss Merrian and Miss Cullington, together with all the other players in the comedies, have many years of film experience and accomplishment behind them.

Arrow Sells Entire Product for Illinois

IT is believed that one of the biggest film buys ever recorded in the independent market was put through by the Arrow Film Corporation during the past week when Frank Zambreno, president of Unity Photoplays, Chicago, closed a deal with Dr. Shallenberger, president of Arrow that gives him the rights for distribution in Northern Illinois and Indiana for practically the entire Arrow product of feature dramas, specials, serials, comedies and one-reel novelty subjects.

Together with the announcement of this deal comes the news also that they will be released through a new distributing unit to be known as Progress Pictures Co., headed by Mr. Zambreno and with headquarters at 808 S. Wabash Avenue, Chicago.

The organization of this new distribution company especially in the Chicago territory marks another important milestone in the progress and development of the independent field. Men who have been associated with Mr. Zambreno during the past in his various commercial interests in Chicago have been selected as the other officers of the new company.

The deal closed with Arrow gives the new Progress Pictures exchange, therefore, the distribution rights in that territory for the four big special James Oliver Curwood productions. The first of this series, entitled "God's Country and the Law," has already been released. The others are in the course of production. Another big series is that of four pictures starring Grace Davison, the first, "Love, Hate and a Woman," which is now ready for release; also a series of four featuring starring Neva Gerber, two of which already have been released. They are "A Yankee Go-Getter" and "Dangerous Paths."

The deal also gives to Zambreno Arrow's latest serial, "The Blue Fox," starring Ann Little; the second series of the Sport Pictorials, one reel novelty releases and 18 one reel Spotlight Comedies. At the same time this new Progress exchange closed for a franchise in that territory which gives them the 52 special two reel comedy releases which Arrow is just announcing for the Fall and 1922.

Lew Rodgers Purchases "Lonely Hearts"

One of the most important distributing arrangements made in the independent this week from the offices of Charles C. Burr, President of Affiliated Distributors, Inc., concerning the disposition of "Lonely Hearts."

The more important details of the deal disclose that Lew Rodgers, of the Rialto Productions, is the purchaser of the territorial rights to this picturization of Edgar Selwyn's story, aggregating 28 per cent of the entire United States and includes New England, Middle Atlantic and Southern Atlantic States.

Jack Hoxie Completes Tour in Boston

On the last lap of his personal tour starting back across the continent again, Jack Hoxie, Arrow's cowboy star, went to Boston, August 4th from New York. In the Hub City he was the guest of "Baron" Hirsch, of Lightning Photoplays, and according to all reports from Boston, his stop there was one of the most productive of publicity and exploitation of his whole itinerary. He made nearly one hundred personal appearances at theatres in and around the vicinity besides getting a lavish share of space in all the newspapers every day during his stay there.

Selecting Players for Third Arrow - Curwood

Frederick W. Hinckley, president, and Carl E. Milliken, treasurer, of the Fine Tree Pictures Corporation of Maine, who are the producers of the Arrow-James Oliver Curwood series, spent the past week in New York City making arrangements for the selection of story, cast and director for the third picture of the series of four that are being released by Arrow.

While in New York, they made a flying trip to Niagara, where they conferred with James Oliver Curwood as to the final selection of story and director.

The title of No. 3 picture will be "The Girl from Porcupine." A popular and well-known star and director are being selected, the names of whom are to be announced later.

Mr. Hyman, you said it

———When you said you believed that Florence Reed in "THE BLACK PANTHER'S CUB" was the big picture that would start every exhibitor off right for the big independent month of September, you said a mouthful. . .

———And when you bought the picture for California, Nevada and Arizona for your concern, the All Star Feature Film Co. you backed up your words with real money.

———And when you booked the picture right off the bat to Gore Brothers, Ramish and Lesser for their entire circuit with a first run flying start at the Kinema Theatre in Los Angeles, you accomplished something for yourself, for Gore Brothers, Ramish & Lesser and for the public who will see the production.

When you said that September would see the beginning of a prosperous season, especially for independents, you uttered another pearl of wisdom.

All in all we think your batting average is about 1000%, not because you bo't our picture but because you picked the picture that is destined to clean up for all who show it.

We thank you for your wonderful testimonial on "THE BLACK PANTHER'S CUB"

We wish every exhibitor throughout the world could see that original letter of yours.

There would be a waiting line for bookings, if they could. Talk exploitation to your exhibitors. See that each one of them gets a copy of the amazing advertising campaign book, one of the biggest of its kind ever issued.

And you can also tip exhibitors off in your territory that we are coming to bat soon with Audrey Munson in "HEEDLESS MOTHS" the picture who's star has had more feature newspaper space than any motion picture ever made and that includes them all, and you can take it from us that, that means somethng.

Thanks, Brother Hyman, for your business, and don't forget that—

"STRAIGHT-FROM-PARIS" and "CHARGE IT"—The TWO latest Clara Kimball Young Pictures will bring a volume of box office receipts to all Exhibitors for the big month of Sept. and all other months.

EQUITY

Pictures Corporation

Aeolian Hall, New York

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

Winifred Dunn at Yosemite Valley

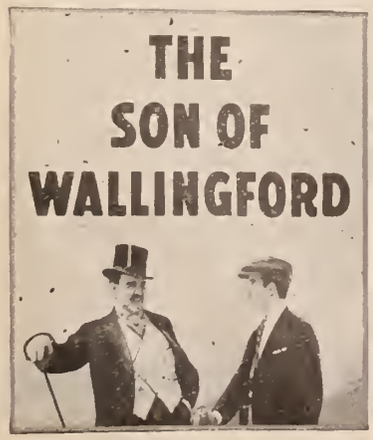
Miss Winifred Dunn, well-known in the industry and in the short story magazine world, just left the Metro organization on the coast, where she made three adaptations for Gareth Hughes, to be known as George Baker Productions, wrote an original story for Gareth Hughes, known as "Stranded," also to be released by Metro, was engaged by Robertson Cole, to write the screen version and continuity of Harriet T. Comstock's novel, "Mam'sell Jo" a Gasnier Special, starring Mme Rose Dione and Tully Marshall, left last Saturday with the entire company for Lake Tahoe, Yosemite Valley, where the exteriors of the picture will be taken. Miss Dunn, will only remain on the location for about ten days, when she will return to the R. C. Studios in Hollywood, to begin on Gasniers next special.

George Baker to Stage Play within a Play

A barnstorming performance of "Uncle Tom's Cabin" is one of the features shown in "Little Eva Ascends," George D. Baker's production for S-L (Arthur Sawyer and Herbert Lubin) starring Gareth Hughes, which will be released by Metro. The picture is based on The Saturday Evening Post story of the same title and recounts the adventures of a typical road show company of a generation ago.

Special Showing for "Conquering Power"

Rex Ingram's newest production for Metro, "The Conquering Power," from Balzac's story "Eugenie Grandet," will follow the Metro special. "The Four Horsemen of the Apocalypse," in the various cities where the latter has been giving showings, according to the present schedule of the big producing company.



F. B. Warren to Distribute "Quo Vadis;" Released Sept. 11th

THE F. B. Warren Corporation announces that "Quo Vadis," the first big motion picture spectacle to be produced, will be nationally released on September 11.

Prints of the new 1921-1922 version are now ready in all F. B. Warren branches throughout the country.

This mighty spectacle was the first picture ever brought to America and shown at advanced prices. George Kline imported "Quo Vadis" and handled the sales and bookings as a legitimate theatrical attraction in the important theatres of the United States. It ran for twenty-six weeks at the Astor theatre in New York at $1.00 top price. It also enjoyed a prosperous engagement at the McVickers theatre in Chicago. The business grossed over $2,000,000 during the Kline regime, it is declared.

"Quo Vadis," in its present-day form, is a revival in six reels. Doty Hobart re-edited the negatives and Warren Newcomb created new art titles. It was this skilled pair that achieved fame with "The Woman God Changed." It has been revived at a cost of thousands of dollars, declares a statement from the F. B. Warren headquarters in New York.

Two Paramounts August 21

"Conquest of Canaan" and Cosmo Hamilton's "Wealth" for Release

ON August 21 Paramount will release two features, Thomas Meighan in "The Conquest of Canaan" and Ethel Clayton in William D. Taylor's production "Wealth."

The story on which Mr. Meighan's picture is based is none other than Booth Tarkington's famous novel which is regarded as one of the classics of American literature. The writing of the scenario was entrusted to Frank Wright Tuttle and R. William Neill was the director. After the completion of the script, Mr. Tarkington went over it carefully, scene by scene, at his home and made many notes and suggestions for slight changes where he thought the original story could be improved upon for the picture version.

In the role of Joe Louden, Mr. Meighan has an opportunity for some of the best work of his career. Playing opposite Mr. Meighan is Doris Kenyon, well known as a stage and screen artist of exceptional beauty. Diana Allen, Charles Abbe, Malcolm Bradley, Paul Everton, Macy Harlam, Louis Hendricks, Jed Prouty, Cyril Ring and Riley Hatch are also in the cast. For the filming of "Canaan," Mr. Neill took the company to Asheville, N C., where a wealth of small town was provided.

It has been said by many that in the William D. Taylor production, "Wealth," Ethel Clayton has the best role she has ever had. The picture is based upon a story by Cosmo Hamilton, who wrote "Men, Women and Money," which also was adapted for Miss Clayton. The scenario was written by Julia Crawford Ivers.

The theme of the story, briefly stated, is that money without work is a curse. Miss Clayton, playing the part of a wealthy girl, wears a number of rich Parisian gowns which will delight the feminine portion of audiences, to say nothing of the men, for she has always been noted for her gowns and the style with which she wears them.

Miss Clayton's leading man is Herbert Rawlinson, with J. M. Dumont, Lawrence Steers, George Periolat, Claire McDowell, Jean Acker and Richard Wayne in important roles.

"The Old Nest" Will Be Released Sept. 11

The pre-release showing of Goldwyn's Rupert Hughes photoplay, "The Old Nest," at the Astor theatre, New York, at regular theatrical prices, has been extended and the picture will round out its eighth week there.

On September 11, the date "The Old Nest" is released nationally for showing simultaneously in 150 first run houses, the picture will be screened at the Capitol theatre, New York.

Goldwyn Franchises for Southern Enterprises

And still the exhibitors are signing up for the Goldwyn franchises including all the production made by that corporation in its fifth year.

Goldwyn headquarters has just announced that the Atlanta branch exchange has signed up the entire forty-six theatres of Southern Enterprises, Inc., for franchises.

Other theatres which have signed up in the past day or two for Goldwyn franchises are the Wayne, Wayne, Pa.; the Capitol, Milford, Conn.; the West End and the Elite, Bridgeport, Conn.; the Strand, Gloucester, Mass.; Fay's Rochester, N. Y.

Miss DuPont's Initial Vehicle Is Shown

The first showing of Miss DuPont's Universal premier starring vehicle, "The Rage of Paris," has been made at Universal City, and Universal officials are highly enthusiastic over the production. The picture, which is an adaptation by Lucien Hubbard, of Du Vernet Rabell's story, "The White Peacock Feather," was directed by Jack Conway.

In the cast of "The Rage of Paris" which is colorful drama of Parisian life and desert sands, are Jack Perrin, Ramsey Wallace, Leo White, Elinor Hancock, Eva Southern, Mathilde Brundage, J. J. Lande, and Freeman Wood.

Goldwyn Acquires Max Linder's Latest

The latest production of Max Linder, the French comedian, has been acquired by Goldwyn for distribution. The title is "By My Wife." The story was written by Mr. Linder who also directed the screen adaptation as well as playing in the stellar role. The opinion expressed, following a recent trade showing, is that "Be My Wife" is one of the best screen productions ever offered in the light comedy line. It is described to be fast-moving, high-spirited comedy, filled with novel incidents and original stunts.

Rex Ingram Assembling Cast for New Film

The assembling of the cast for "Turn to the Right," which Rex Ingram will adapt for Metro release from John Golden's stage success is now in progress. June Mathis has written the adaptation. The cast as selected up to date includes Raymond Hatton, who will play the part of Muggy the crook; Alice Terry, who has been assigned to the leading female role; and Edward Connelly who will appear as the village miser.

Pathe "Fable" Heads Releases for Aug. 28

"MICE AT WAR," the latest of "Aesop's Film Fables," is considered by Pathe to be one of the strongest short subjects which they will release on August 28. "The V that Vanished" is a new Holman Day offering, in which Edgar Jones and Edna May Sperl are featured. It is a story of the lumber camps of Maine.

"By the Sad Sea Waves" is the latest re-issued one reel comedy starring Harold Lloyd. He is supported by Bebe Daniels and "Snub" Pollard. "Stop Kidding," a new Hal Roach comedy featuring Eddie Boland, will also be released, as will "Pawns of Power," the eleventh episode of the new Pathe serial, "The Yellow Arm." Pathe Review No. 118 presents a number of widely diversified subjects, and "Topics of the Day" presents the current wit, humor and words of wisdom culled from the presses of the world. The regular Pathe News issues complete the program.

Theda Bara in Tour of Personal Appearances

Commencing September 2nd, Lee O. Ochs will direct a tour of 12 weeks for Miss Theda Bara covering the principal cities of the United States. Miss Bara will be seen in the most prominent motion picture theatres in which she will make a personal appearance along new novel lines. In connection with her personal appearance, she will be introduced by a new two reel picture made especially for this tour.

Miss Bara will be the star of two forthcoming screen plays, announces Mr. Ochs. The subject matter of these two pictures will be obtained from two novels which she purchased on her recent trip abroad. These pictures are to be made, one in Northern Italy and the other in the south of France.

Babe Ruth-Lentz Contest in Pathe News

Babe Ruth, "King of Swat," can smash a baseball through a sizzling parabola covering 440 feet. Harold G. Lentz, world's champion baitcaster, using a 4-ounce lead slug, can stretch his spinning fishline over the same distance. But the actual contest is pictured for you in Pathe News No. 64.

In the current issue No. 63, there is also shown one of the most recent triumphs of science and invention—the operation of the Radio-Compass. The U. S. Navy has established radio-compass stations along the concave coastline, which catch radio waves from fog bound ships. Bert Green's animated diagrams make it all clear.

Selznick Sales Conferences

Morris and Selznick, Touring Country, to Hold Meetings

SAM E. MORRIS and Myron Selznick, respectively Vice-President in charge of distribution and Vice President in charge of production of the Selznick Corporation, left New York Thursday, August 11th, on a tour of the country during which they will hold a series of sales conferences to be attended by every branch manager in the employ of Select Pictures Corporation, the distributing branch of the Selznick company.

Their first stop was at Detroit, Mich., where they arrived Friday morning. The sales meeting was attended by R. C. Fox, C. C. McKibbin, R. J. Burns, and Morris Safier, managers of the Buffalo, Pittsburgh, Cincinnati, and Cleveland offices, in addition to Manager J. O. Kent, of the Detroit office, and the New York executives.

In Chicago, where Mr. Morris and Mr. Selznick arrived Monday morning, Joseph D. Roderick, E. P. Pickler and D. Williston had come on from the Select branches which they manage in Milwaukee, St. Louis, and Indianapolis to join Manager Silverman, of the Chicago office, in meeting the Selznick chief executives.

The next stop scheduled was Kansas City, with a meeting Wednesday, August 17th, attended by Managers J. E. O'Toole, of Minneapolis; J. H. Carey, of Omaha; C. D. Touchon, of Oklahoma City; R. I. Brown, of Dallas, and William Niles, of Denver, in addition to Lynn S. Card, of the Kansas City office.

Branch managers D. G. Farquhar, of Salt Lake City; T. C. Malcolm, of San Francisco, and J. C. Conant, of Seattle, had been instructed to be in Los Angeles Monday, August 22nd, to attend the sales meeting in Manager E. C. Mix's home town.

Mr. Morris and Mr. Selznick are scheduled to leave Los Angeles Thursday, August 25th, on their way back East, making the trip by way of San Francisco, Portland, Salt Lake City, Ogden, and Chicago.

The trip of the Selznick executives has to do with sales plans which have been formulated in New York for the distribution of the extensive Selznick product which has been prepared for 1921-22. In a sense the territorial sales meetings will serve the same purpose which has been served by the Selznick conventions which have previously been held.

Before leaving a meeting was held at New York City on August 8th and 9th. The meeting was attended by the following Select branch managers: New York, Henry Siegel; New Jersey, Earl W. Kramer; Albany, Charles Walder; Philadelphia, Max Milder; Boston, Benjamin P. Rogers; Portland, Me., J. H. Curran; Washington, W. F. Ballenger; New Haven, Louis Green, C. C. Ezell, personal representative of President Lewis J. Selznick, who spends most of his time visiting the various Select branches, was also in attendance at the meeting.

During the session there was a free and wholesome interchange of ideas among the field men and the Home Office executives. Mr. Morris and Myron Selznick told the field men just what had been prepared as a part of the new year's product and of the company's important plans for the future.

Universal Specials on Way

4 Super-Features Ready in Near Future for Public Presentation

FOUR of what Universal declares will be "the most pretentious productions of the year" are now being cut or are rapidly approaching completion at Universal City. The most important of these super-features is Erich von Stroheim's "Foolish Wives." von Stroheim, who shot it in 129,000 feet in something over a year at a cost of $1,000,000, is editing it down to footage. It will be ready for its review about August 20, when a delegation of censors from every censor board in the country arrive to be Carl Laemmle's guests at Universal City.

Another of the super-features already completed is "Conflict," a story in which Priscilla Dean will be seen in a role even more dynamic than her starring characterizations in "Outside the Law" and "Reputation." The story was filmed under the direction of Stuart Paton from the Red Book Magazine serial by Clarence Buddington Kelland. The Universal producing unit has just returned from British Columbia where the vigorous and colorful lumbering industry was filmed to add atmosphere to the dramatic action.

Closely following the completion of "Conflict" will be Harry Carey's own big Universal-Jewel story "The Fox," upon which he has been at work on the Mojave desert under the direction of Robert Thornby. "The Fox" will go to the screen as a motion-picture trail blazer. An outfit of regular United States Cavalry furnishes some atmosphere. A machine gun crew tearing out a suspension bridge is one of the kicks in the picture, which also will show some of the most magnificent scenery in the West.

A month ago editorial work began on "No Woman Knows," Universal's screening of the big Edna Ferber magazine story, "Fanny Herself," which was directed by Tod Browning. The production gives Mabel Julienne Scott the greatest opportunity of her career in the title role.

From Universal's drama, "A Daughter of the Law," in which Carmel Myers is starred

Paramount Exchange in Portland, Me., to Open

Paramount will open its new Exchange in Portland, Me., about August 20th. The building, the main part of which is of brick and frame construction, one story in height, is located on St. John Street, directly across from the Union Station. It contains 5,000 square feet of floor space and conforms to the standardized type of Exchange building adopted some time ago by Paramount. In the rear of the main building is a separate fireproof section, top-ventilated, containing the film vaults.

Hodkinson Release for Indiana Circuit

"The Journey's End" Hugo Ballin's most recent production for Hodkinson release, has been booked to play over the Brentlinger Mason Circuit in Indiana during September.

Morris Kohn Discusses Realart Plans

Neilan to Present Barry as "Penrod"

Marshall Neilan will next produce Booth Tarkington's well-known story, "Penrod," with Wesley Barry in the title role. Mr. Neilan acquired the rights to this story some years ago, it is stated. Young Barry will leave the East for Los Angeles within the next few days as the picture will be filmed on the Coast. The scenario will be completed within two weeks, and production work will be started as soon as the script is finished. First National will distribute the production.

Tie-up with Music Publisher on "Devotion"

Through an arrangement with M. Serkowich of Stern, Marks, and Haymond, authors and composers of the song entitled "Devotion," the branch-offices of Associated Producers will make the song the basis of exploitation tie-ups for its release "Devotion." The branch managers have been instructed by the home-office of Associated Producers to work with the nearest branch office of the Jerome H. Remick, Inc., musical publishers, in arranging for special window displays at the same time that "Devotion" is playing at any of their local theatres.

Paramount Will Film "Miss Lulu Bett"

"Miss Lulu Bett," Zona Gale's prize play based upon her own novel, is to be produced as a Paramount picture by William de Mille. Production of the picture will begin at once at the Lasky studio, Hollywood. Clara Beranger has adapted the play and novel for the screen. Mr. Lasky announced that the title role will be played by Mildred Harris and others in the cast will include Theodore Roberts, Clarence Burton, Helen Ferguson, Mabel Van Buren, May Giracci and Ethel Wales. The leading man is yet to be chosen.

Scene from "Pilgrims of the Night," a newly released Associated Producers production in which Lewis Stone has a principal role

Morris Kohn, President of Realart, Says:

"REALART feels particularly proud of the part which it has had in the raising of the industry to the high plane upon which it now stands.

"We point with pride to our past performances and insist that we are entitled to the full faith and support of the exhibitors on account of our record. We feel here at Realart that we have long passed the probationary stage. The success which our various constructive policies have achieved testify unmistakably to their practicability and co-operative value.

"Realart is getting splendid co-operation from the exhibitors, due not only to the fact that we are supplying them with the kind of pictures they need for their theatres, but it is also due to our having won their confidence by making good our promises to them.

"But we are not resting on our laurels. Our next year's production plans call for even better pictures than we have been making. Production has had to step lively to keep pace with exhibition, which has so steadily improved as to be recognized today as a dignified profession. We shall endeavor not only to keep pace for the coming year but by the introduction of even more constructive policies to keep a few steps in the lead.

"We are constantly devising and putting into execution policies that not only rebound to our own credit, but materially assist the exhibitors in working out their individual problems.

"Primarily, of course, they need pictures; high-grade, clean pictures that will build for their theatres the reputation for showing the kind of photoplays that appeal to all ages and classes. It is here that we will be of most service, by supplying them with consistently better pictures, not occasionally, but regularly throughout the year.

"We have the organization to accomplish this, and our production facilities at the West Coast have been so perfected as to leave no room for doubt in our minds that Realart Pictures for the coming season will show even a greater and more consistent improvement over those of last year."

A Second "Bill and Bob" Series for Pathe

Gratified with the success of the first series of "Adventures of Bill and Bob," Pathe Exchange, Inc., has just contracted with Cyrus J. Williams, producer, for a second series of the one reelers. The arrangements were made with Arthur S. Kane, representing Mr. Williams. "The Adventures of Bill and Bob," starring William and Robert Bradbury, eleven-year-old California twins, met with almost instantaneous success. In their new series, it is expected they will attempt even more daring exploits than they engaged in during the making of the first series.

Work on the series is now under way. The boys at this time are in the heart of the mountains outside of Los Angeles, waiting for opportunity to help them in their cinema exploits.

Mrs. Wallace Reid in Cunoe Picture

Mrs. Wallace Reid has been signed to play opposite Cunco in his forthcoming Doubleday Production Company picture, "Behind the Mask." This is the second of a series of eight 5-reel Westerns the Doubleday Prdouction Company is making for independent distribution by Irving M. Lesser, 635 H. W. Hellman Bldg., Los Angeles.

Press Book for Johnnie Hines' Feature Ready

"Burn 'em up Barnes," Johnny Hines' initial feature length starring vehicle, to be distributed by Charles C. Burr's Affiliated Distribuotrs, Inc., is a whirlwind automobile racing story, served with a dash of romance, is said to be unusually rich with publicity and exploitation suggestions.

Under the supervision of Mr. Burr, Affiliated's Publicity Department has prepared a campaign book of the type best described as Big Show style, containing reproductions of the attractive and comprehensive line of scene and advertising cuts, lithos and special advertising material.

In addition to Mr. Hines, the participants include Edmund Breese, George Fawcett, Betty Carpenter, J. Barney Sherry, Matthew Betts, Dorothy Leeds and Julia Swayne Gordon. George A. Beranger directed.

Sam Woods Starts on Paramount Special

Director Sam Wood started work at the Lasky studio last week on his new special production for Paramount in which Wallace Reid, Gloria Swanson and Elliott Dexter will be seen in the three leading roles. "Don't Tell Everything!" is the title finally chosen for the picture, which is from a story by Lorna Moon, with scenario by Albert Shelby LeVine.

Girl Swimmer Braves Rapids for Fox News

Because she overheard Don Hancock of Fox News remark that he would like to make pictures of a young woman swimming the whirlpool rapids of Ausable Chasm, N. Y., Miss Dorothea Behrman, nineteen, of Brooklyn, an amateur, instantly volunteered to attempt the daring exploit. She swam the dangerous rapids and fought away from the falls, coming through with only a few scratches from rocks in the shallows.

The pictures were shown in Fox News, Vol. 2, No. 88.

Gasnier Selects Cast of "Ma'mselle Jo"

Gasnier has begun the work of selecting his cast for "Ma'mselle Jo," his first Director's Production for the R-C Pictures 1921-1922 series, at the Robertson-Cole studios, Hollywood, "Ma'mselle Jo" is from the novel by Harriett T. Comstock.

The cast includes Arthur Stewart Hull, Rose Dione, Tully Marshall, Jack Livingston, George Seigmann and Jack Mower. The title role will be played by Rose Dione.

Heat Not Deterring "Old Nest" Audiences

Proof of the drawing power of Rupert Hughes' screen masterpiece, "The Old Nest," at the Astor Theatre in New York, says a communication from the Goldwyn office, is the fact that the picture has steadily mounted in popularity since its premier four weeks ago. The hot wave of the past few weeks has been a powerful enough factor to speed the departure of all but three specials from Broadway theatres. Nevertheless, the daily receipts at the Astor have climbed steadily, declares the Goldwyn home-office.

W. F. Barrett, Canadian general manager of the Fox Film Corp.

Box Office Reports appear in this Issue

J. S. Woody
General Manager

Morris Kohn
President of Realart Pictures Corporation

Jay A. Gove
Asst. General Manager

Dario L. Faralla
Assistant Treasurer

L. F. Guimond
Director of Advertising

EXECUTIVES WHO HAVE CONTRIBUTED TO REALART'S SUCCESS

J. S. Woody Reviews the Past Year

THE season of 1921-22 will mark the third for Realart as a producing-distributor organization, and J. S. Woody, General Manager, reviewed the progress which Realart has made during its brief existence.

"It is not always a pleasant task to summarize past events, but insofar as they concern Realart, I feel that there is not only no cause for regrets for 'what might have been,' but, on the contrary, we have done a number of things for which we have cause to congratulate ourselves.

"Looking back to the summer of 1919, it is particularly gratifying to note the progress that Realart has made since its inception at that time. Then we had but one star—and a world of confidence. Mary Miles Minter, however, was soon joined by Constance Binney and Alice Brady. With those stars as the nucleus of our producing organization, we steadily forged ahead. The year following, our list of stars was augmented by three others, Wanda Hawley, Bebe Daniels and Justine Johnstone—and Realart became one of the leading factors in the producing field. Then, instead of selling individual pictures, we were enabled to offer a whole season's output of thirty-six pictures.

"The past year has been one of innovation for Realart, as exemplified by the Honor Plan and the Star Franchise policy. Realart is prouder of the Honor Plan of selling pictures than any other accomplishment of its career. Up to last May, when the pay-after-you-play, let-your-box-office-be-the-jury was inaugurated with the five Mayflower specials, Soldiers of Fortune, The Mystery of the Yellow Room, The Deep Purple, The Law of the Yukon and The Luck of the Irish, the idea of trusting to the honesty and sense of fair play of the exhibitor had never been heard of. It was revolutionary—radical. More than one in the field shook his head and said we had gone loco.

But there is a stack of correspondence in the office from hundreds of pleased exhibitors who took advantage of the opportunity for showing several productions of recognized merit, which is everlasting proof that the Honor Plan is a sound and practicable distributing method. "Realart takes the risk," was our slogan.

"The Realart Star Franchise provided a contract by which the exhibitors acquired the presentation rights of our season's productions for a definite sum of money and pledged Realart to a high average of production throughout the season. In order to assure the exhibitors that we would make our guarantee good, we adopted the slogan 'stars are plus.'

"This slogan and the production policy for which it stands, have again been adopted for the ensuing year. Starting with the best stories obtainable, the whole production, from the scenario to the finished positive, will be in the hands of skilled technicians; directors of established ability, strong supporting casts, recognized cameramen and highly trained artisans. These in themselves would be sufficient to guarantee photoplays of unusual merit, but to make assurance doubly sure, we add a plus quantity—the stars. With the acquisition of May McAvoy, we feel that we have added another 'plus' that makes our list of stars second to none.

"The increased facilities for production at our West Coast studios is one of the best assurances we can offer that the high quality of Realart pictures will be maintained. If anything, Realart pictures will be even better, for we have perfected an organization of experts in production matters that will preclude the possibility of making any but the finest.

"Right here I want to emphasize that Realart does not intend to produce any 'super-specials,' 'specials de luxe,' or any other kind of 'specials.' But we do aim to produce what I cannot better term than 'patronage-building' productions—the kind that will maintain not only the reputation of Realart, but that of the exhibitors who show them.

"There is a well-defined reason for this. A 'special,' no matter how extraordinary and no matter how good a box-office asset it proves to be, leaves nothing whereon to build future business, with the possible exception of a re-run. Once played it is almost as dead as a defeated candidate's poster after election. And the consensus of exhibitor's opinion is that specials are becoming increasingly unpopular on account of having to pay added rentals and consequently having to boost their prices, to which the public does not take kindly, or run at a possible loss.

"On the other hand, an exhibitor runs say six, ten, or a dozen pictures such as Realart's. Soon there is established between his patrons and the pictures something that is hard to define—a personal equation, a relationship. Not only do they get to know the stars and casts and begin to look for them, but a certain familiarity with the company that sponsors them is established. This is proved by the hundreds, yes thousands, of letters that pour into the offices and studios addressed to the stars themselves or to the company asking for bits of personal information concerning them.

"Those are the pictures that have a cumulative value, the kind that pave the way for others. The exhibitor who adopts the policy of using a certain number of pictures each year from a well-established organization, pictures featuring certain stars, is operating his theatre as a retailer on a fundamentally correct and sound basis. Like any retail merchant, he is building up a repeat order business which means assured patronage whenever his advertising announces the coming of that company's pictures and stars.

"And one final thought will bear expression: Realart is producing American pictures with American girls for Americans."

Denver First Runs for Educational Output

The entire output of Educational Film Exchanges for the next year in two-reel subjects, with the Robert C. Bruce Scenics Beautiful and Sketchografs added, have been signed up for use in the Rialto and Princess Theatres, two of the biggest first run houses in Denver.

The two-reel subjects included in this contract include the Christie Comedies, twenty-four in number; twelve Torchy Comedies; thirteen Campbell Animal Comedies; twelve Mermaid Comedies; and all of the Selig-Rork Photoplays. The entire series is contracted for in each case, as well as in the case of the Sketchografs and Bruce Scenics.

Big Trade Showing for "Hurricane Hutch"

Arrangements have been completed by the New York and Newark branches of Pathe Exchange, Inc., for what Pathe officials expect will be the biggest trade showing of a serial ever given in this vicinity. "Hurricane Hutch" will be shown in Town Hall, New York City, at 11:30 A. M. Tuesday, August 30th. Every exhibitor in the Metropolitan and Newark areas has been invited to attend this showing.

Another attraction at this performance will be the first presentation of Harold Lloyd's latest multiple reel comedy, "I Do," which will be presented under the direction of Associated Exhibitors, who release through the Pathe exchanges.

Muskogee Has Impromptu Hodkinson Week

Mr. J. C. DeWalt, Hodkinson Representative in Oklahoma City, reports that Mr. Meyers of the Broadway Theatre, Muskogee, started with him on July 28th by playing "Keeping Up With Lizzie" for three days. He followed with playing the "The Spenders" for four days, opening July 31st. This picture in turn was followed by "The Man of the Forest" which opened on August 4th for a three days run, making ten days solid showing of Hodkinson Pictures at the Broadway Theatre.

In addition to this, the Strand ran "The Other Woman" for three days, starting July 31 and a third theatre, The Capitol, ran "Partners of the Tide" for three days starting July 31st.

Harry Carey Completes Filming "The Fox"

Harry Carey has finished "The Fox," his first big Universal-Jewel super-feature. The concluding scenes were made at Universal City where a picturesque stretch of country was illuminated at night by a flaring brush fire, around which the dramatic action was filmed.

Harry Carey wrote "The Fox" himself. It was adapted to the screen by Lucien Hubbard and filmed under the direction of Robert Thornby. Betty Ross Clarke plays opposite Mr. Carey.

One of William Fox's new pictures is "Hickville to Broadway," starring Eileen Percy

Would Aid In Civic Work

Such Co-operation Would React to Industry's Benefit in Day of Need

IN a statment from the First National home office, the attention of the press department of other organizations in the industry is called to the value of keeping an eye out for the larger brand of publicity; to co-operate, wherever possible, with government and civic enterprises. "For in this way may the industry win a few friends at court who will come in handy some dark and dreary day when inimical legislation is under way," declared the statement.

An example of this brand of publicity is supplied by Associated First National, which recently conducted an active compaign in its house organ, "Franchise," urging exhibitors to help the Citizens Military Training Camp proposition along. The camps opened August 7th, with over-subscribed quotas in every one of the nine Corps Areas, and P. C. Harris, adjutant-general of the War Department at Washington has written First National a letter crediting the organization with having aided the campaign to success. Here it is:

"Through Captain C. S. Coulter, I have learned of the valuable publicity you have given the Citizens' Military Training Camps through your 'Franchise' and in other ways. I want to assure you that this office is deeply indebted to you for this patriotic support, which has done much to popularize the camps, not only in the Second Corps Area but throughout the country."

Prior to the receipt of this letter First National had received a similar one from Major General Robert Lee Bullard, commander of the Department of the East with headquarters at Governor's Island.

"This is a brand of co-operation that cannot fail to help the motion picture business and has pointed the way for a closer and more general tie-up with the War Department when the Training Camp campaign opens up next year," declare the First National statement

Goldwyn Units Are Busy

Three Companies Start Work This Week; Rupert Hughes Film on Way

THREE new companies started production at the Goldwyn studios here this week—"Grand Larceny," "His Back Against the Wall," and Rupert Hughes' latest original photoplay, "The Wall Flower."

Wallace Worsley is directing the Albert Payson Terhune story of marriage and disillusion, "Grand Larceny." Lowell Sherman has just been engaged for an important part. The leading roles will be played by Elliott Dexter and Claire Windsor. Tom Gallery, Roy Atwell and Richard Tucker are other members of the notable cast.

Mr. Hughes' new picture, "The Wall Flower," is in production under the direction of E. Mason Hopper with the author in an advisory capacity. Colleen Moore and Richard Dix have the leading roles. Among others in the cast are Tom Gallery, Gertrude Astor and Fanny Stockbridge.

Frank Lloyd will finish the photography on "The Sin Flood," Henning Berger's dramatic story of a group of men and one woman imprisoned in a saloon by a Mississippi River Flood, early next week. Titling and cutting will at once get under way.

Indian Locations in "A Man of Stone"

Among the production activities of the Selznick organization the preparations for Conway Tearle's "A Man of Stone" are just now occupying much attention. Because of the nature of the story locations were necessary that would reflect the terraine and "atmosphere" of India. To find suitable vistas the Atlantic Coast in the vicinity of New York was searched and on Great South Bay the search was rewarded.

Tangier Island fitted exactly into the picture. Headquarters were established at Patchogue and every morning a flotilla of motor boats carried the Selznick star and his company across the bay to location.

Big Response to R-C's Book-a-Week Drive

The manner in which exhibitors in first run houses throughout the country are falling in line for R-C Pictures Book-A-Week campaign is highly gratifying, according to Charles R. Rogers, general manager of distribution for R-C Pictures Corporation.

"Reports from every exchange in the organization show an extraordinary increase in full week bookings of R-C Pictures," Mr. Rogers says, "with a greater proportion of first-run houses booking one production for a solid week than in any other year of the organization's history. There is also an unusually large number of bookings of two pictures for a split week program."

"Hickville to Broadway" for Eileen Percy

Carl Harbaugh, author and director of "Hickville to Broadway," Eileen Percy's newest picture, a late August release by Fox, has provided that young star with exceptional opportunities, announces that company. "Hickville to Broadway" is characterized by even more striking contrasts than the *title* itself suggests, and is replete with surprises. The element of suspense is sustained, and a flow of humor pervades the photoplay. The star is supported by William Scott, Ed Burns, John Lockney, Rosemary Theby, Margaret Morris and Ray Howard.

Hodkinson Releases Are Booked by Paramount

The Hodkinson home-office advises that a report from its Western Division manager bears the news that two of its recent releases, "The Face of the World" and "Keeping Up with Lizzie," have been booked by the Paramount-Empress Theatre of Salt Lake City.

Shooting in South

Catherine Curtis, the woman producer, has gone South to make some scenes for a new production, and is now at Jacksonville, Florida.

Frisco Setting for New Production

Advices have been received in New York to the effect that Robert G. Vignola, Director of Special Productions for Cosmopolitan, and his Company, have arrived at San Francisco after a pleasant transcontinental trip, and will shortly begin the taking of exterior scenes for the next Marion Davies' starring vehicle, which Director Vignola is to do.

It is understood that the majority of the exterior scenes for this production will be taken in and around San Francisco, because the city by the Golden Gate affords the proper atmosphere necessary to this production.

While the title and authorship of the story are not available at this time, it is understood that the story first appeared in fiction form in one of the Hearst magazines.

Accompanying Mr. Vignola is Luther Reed, who did the scenario, and who will work with Mr. Vignola during the course of production, Phil Masy, Mr. Vignola's assistant, and Ira Morgan, Cameraman.

Mr. Vignola expects to be gone about six weeks. The interior scenes will be done in New York at Cosmopolitan studios.

Paramount Exchanges in Close Race for Lead

The race among the various Paramount Exchanges for first honors for Paramount Week, September 4th-11th, is still wide open, with practically every one of the twenty-nine branches having a good chance to come in the winner.

According to H. C. Ballance, General Sales Manager, all the offices are reporting tremendous gains each week, indicating the confidence with which exhibitors all over the country are approaching the opening of the new motion picture season.

According to the returns tabulated August 6, Indianapolis, the newest of all the Paramount Exchanges, is enjoying a comfortable lead. San Francisco, however, is running a good second, hard pressed by Los Angeles which during the week advanced from sixth to third place. Other offices which registered big gains during the week are Seattle, which advanced from eighth to fifth; Chicago, which moved up from tenth to sixth; and New Haven, which jumped all the way from seventeenth to twelfth.
drama, "The Price."

Metro presents "Big Game," a new starring vehicle for May Allison

Pathe Series Opens Sept. 25

"Netting the Leopard" Is First of Major Jack Allen's Hunting Films

MAJOR JACK ALLEN, well-known hunter and tamer of wild animals, will make his bow to the motion picture public on September 25. Pathe announces this date of release of "Netting the Leopard," the first of a series of one-reelers produced by Adventure Films, Inc., in which, according to the major's published statement, his savage four-legged captives "play the star parts." Those who have seen the screen results, however, declare that "Major Jack" fully lives up to his wide reputation for extraordinary courage, physical activity and general uncanny mastery of his specialty of taking alive and unharmed the most powerful and ferocious of wild animals. Through his illustrated lectures before vaudeville audiences throughout the country, and widely published newspaper articles describing these exploits, Major Allen's name and fame are familiar everywhere, declares a statement from the Pathe headquarters.

As indicated in the title, "Netting the Leopard" fully illustrates the most important point in connection with "Major Jack's" jungle adventures. He never uses firearms except for defense of human life in a sudden emergency. Most of such emergencies he is able to foresee and avoid owing to his thorough understanding of the habits of the beasts. He throws a rope with the accuracy of a "cowpuncher," and, with movements as rapid as those of the enraged animal itself, renders the latter harmless-bound head and feet before it can do any damage.

The hunter is accompanied into the jungle by native "beaters," but they do not aid him in the actual capture, which he performs single-handed. The picture of course has its "story," in which a coffee planter and his daughter are saved from the leopard's attack.

First National Units in East Hard at Work

Eastern independent units releasing their plays through Associated First National Pictures, Inc., are hard at work. Richard Barthelmess is well under way in "Tol'ble David," the Joseph Hergesheimer-Saturday Evening Post story which he is making in the West Virginia mountains. Constance Talmadge has about finished "Good for Nothing," while Whitman Bennett has completed "Wife Against Wife"

Europe in Need of Comedies, Writes Stern

Some of the largest countries in Europe in their great fight to re-establish normalcy have an unsatiating hunger for clean comedies, says part of a letter received several days ago from Julius Stern, president of the Century Comedies, who is spending the last days of his vacation in Paris, Berlin and Karlsbad.

Cities like Paris, Berlin, Munich, Lyons, Luxembourg, Havre, and countries of France, Cecho-Slovakio and Germany, resort to motion pictures for propaganda of good cheer more than any other of the countries in Europe. The most popular comedies, the letter concludes, are Sennett, Fox and Century Comedies, and the educationals that show the wonders of America are always in demand.

Elaine Hammerstein Has Fine Vehicle

The early showings of "Remorseless Love," the Selznick offering pre-released against its regular date, August 10th, have resulted in much praise for Elaine Hammerstein in a type of role she has not previously specialized in. Society plays have been generally used in exploiting Miss Hammerstein in Selznick pictures, but in "Remorseless Love" there is an entire absence of any scenes or incidents that reflect "society."

Miss Hammerstein appears in the role of a country school teacher who becomes the center of a quarrel among mountaineers that finally ends in the termination of a feud of long standing.

Craftsman Laboratory to Handle "Tarzan"

Arrangements were perfected this week between Louis Weiss, Secretary of Adventures of Tarzan Serial Sales Corporation and Leonard Abrams, General Manager of Craftsmen Film Laboratories, whereby the latter organization will handle the entire output of release prints for the latest Tarzan serial starring Elmo Lincoln. Ten million feet of the serial "Adventures of Tarzan" will be printed by the Craftsmen forces during the course of the next four months. An extra corps of laboratory workers has been engaged for this special purpose.

"The Sting of the Lash" Scores on the Coast

"The Sting of the Lash," Pauline Frederick's most recent starring vehicle for R-C Pictures Corporation, was exhibited at the California Theatre, Los Angeles, for the first time recently. The opening exhibition was marked by the longest line of patrons in front of the theatre recorded since the big house was thrown open, it is declared.

Press reviews of the most complimentary nature were given the production in the Los Angeles press. Florence Lawrence, writing in the *Examiner*, wrote: "The best work in Frederick's career. One of the strongest character portrayals ever given. Will rival her far-famed interpretation of 'Madame X.'"

Your First Duty During September!
BOOK
MEMBER I. P. D. A.
Adventures of Tarzan
STARRING
The Original Tarzan
ELMO LINCOLN
Released October First
The Newest Tarzan Serial

News Reel Shows Scene from Aywon Picture

In a recent issue of "Selznick News," Snowy Baker, the World's famous sportsman was shown in the act of capturing a giant Kangaroo. This unusual scene constitutes part of an episode in "The Fighting Breed" a five-reel production starring Snowy Baker.

"The Fighting Breed" is the first of a series of three productions featuring this versatile actor, the world's rights of which are owned by Nathan Hirsh, president of Aywon Film Corporation.

New Christie Comedy on Educational Schedule

"Falling for Fanny," is the fourth of the new series of Christie Comedies being distributed by Educational. It presents Eddie Barry in the leading role, that of a bashful fellow trying to follow the directions of his best friend on how to win a wife.

The comedy complications are numerous when the first girl on whom Eddie tries the advice of his friend (Vic Rottman) happens to be his friend's own wife. This part is played by Helen Darling.

Selznick Scenario Staff Gets 4 More Readers

Myron Selznick, vice president in charge of production of the Selznick Corporation, has just added four more readers to his staff in the scenario department. This is taken to mean increased production.

The story problem, insofar as it pertains to the Selznick organization, is being given particular attention at this time inasmuch as the company is now making definite plans for an entire year's productions for the future, it is announced by the Selznick headquarters.

'We'll Get You Yet," Hallroom Comedy

"We'll Get You Yet" is the title that has been given the seventh of the Federated Hallroom Boys comedies, featuring Sid Smith, which Harry Cohn, the producer, has just forwarded to the New York office of Hallroom Boys Comedies, Inc., for final editing and titling.

This comedy will follow "We Should Worry" on the release schedule, the latter comedy having been turned over this week to Federated Film Exchanges of America, Inc., for release.

Old & Present-Day New York in Kineto Reel

Charles Urban has just published a Kineto Review called "Old New York," that will give motion picture audiences an excellent comparative idea of how the splendor of the metropolis today compares with the city as it used to be. Each of the scenes is comparative. First one sees the view of former times, then follows the picture as it actually is today.

Twelve Warner Pictures

Dozen Features for Independent Market; Five Already Completed

TWELVE feature productions have been planned for the forthcoming season by Warner Brothers for distribution to the independent market, according to a recent announcement by A. Warner. Five of the features have already been completed, and these in addition to the others now in the course of production are being made under the direct supervision of Harry Rapf. William Nigh is directing.

"The twelve features will comprise the best stories obtainable, coupled with the acquisition of the best known screen celebrities available," said Mr. Rapf. "Each and every production will be made to meet the highest and most artistic demand of the general public, and in this respect we are working for the benefit of the exhibitor. Probably at no other time in the history of motion pictures has there been the incessant cry for better and bigger productions, and it devolves upon the independent producer to give the exhibitor features worthy of high class presentation at reasonable rentals."

The five productions already completed and directed by Mr. Nigh under the supervision of Mr. Rapf are: "Why Girls Leave Home," featuring Anna Q. Nillson and an all star aggregation comprising Julia Swayne Gordon, Corinne Barker, Claude King, Dan Mason, Jack O'Brien, Maurine Powers, Kathryn Perry (Mrs. Owen Moore), Kate Blanke, and George Lessee; "School Days," with the inimitable Wesley Barry, by special arrangement with Marshall Neilan; "What Children Will Do," with an all star cast; "The Daughter-In-Law," starring the famous portrayer of mother love roles, namely, Vera Gordon; and "Parted Curtains" with Henry B. Walthal, Mary Alden, who portrays the lead in the Ruphert Hughes story "The Old Nest," and other well known screen players.

The remaining seven productions being made by Warner Brothers are now being filmed.

Foreign Business Growing

William Fox Sees Big Year Ahead; "Connecticut Yankee" a London Hit

THE great success of "A Connecticut Yankee in King Arthur's Court" at the Alhambra Theatre, London, has brought an increasing demand from British exhibitors for all of William Fox's new product, but especially in the demand for the big special productions extraordinary, announces William Fox. Not only is this true but these big pictures may have the effect or more effectively breaking down the advance booking system against which all England is crying, declares the Fox statement.

As is known by everyone, the British exhibitors have kept booking pictures in advance with such a vengeance that most of them have already contracted for pictures that they will not show until the latter part of 1922 and some of them in 1923.

The British public is tired of hearing about good pictures today and not being able to see them for a year or more.

When Winfield R. Sheehan was abroad recently he arranged for the trade showing of "A Connecticut Yankee." Both trade and newspaper critics lauded it. The demand from exhibitors for the picture came in volume. Mr. Sheehan explained that the Fox pictures must be shown within several months, and the exhibitors agreed.

"A Connecticut Yankee" will therefore be one of the big fall features for the British public. The Britihs exhibitors recognize the wonderful drawing power of the picture. Mr. Sheehan arranged for a six weeks' run of this Mark Twain story at the Alhambra and it drew to the Alhambra box office not only the ardent picture goers but Royalty and men and women from all walks of life.

The London office is reported to be overwhelmed with inquiries about "Over the Hill" and "Queen of Sheba," the next two big Fox pictures planned for release in Great Britain. These will also get an early release date so that the British public will see them at their local theatres within a short time after their release in this country. Mr. Sheehan has also ordered frequent trade showings of the regular Fox pictures.

The Fox company reports excellent business throughout Great Britain and Ireland. And good reports are made from every corner of the globe where Fox pictures are shown. On the continent, especially, is the Fox product in demand. The sales force in Paris from which all France and Belgium is served, has had to be increased because of the widening of the territory that is now showing Fox pictures.

In far away Australia where the Fox brand of photoplays has always been well received, comes the statement that the Fox serial, "Bride 13," has broken all sales records. It is called the best serial Australia has ever received.

Rothacker Educational on Shoe Industry

A three-reel educational picture, "Shoes of Service," has been produced by the Rothacker Film Mfg. Co. for a large manufacturer of rubber footwear. Scenes of the production of crude rubber in tropical countries opens the picture. Then follows a visualization, step by step, of just how American industry creates a rubber shoe. The film will prove an educational adventure for persons who have never been through a rubber shoe manufacturing plant.

Paramount Week to Be Held in Australasia

PARAMOUNT week, September 4th to 11th, will reach more than half way around the world, for it will be observed not only throughout the United States but in Honolulu, Manila and Australasia.

Word has been received from the headquarters of Feature Films, Ltd., the organization which handles the distribution of Paramount Pictures in Australasia, located in Sydney, N. S. W., that the Antipodean territory is now witnessing its first annual Paramount Week drive. The dates are the same as those of Paramount Week in this country, and every indication points to an excellent showing.

Six Mayo Subjects for New Term Are Chosen

Director General of Productions Irving Thalberg of Universal has already provided Frank Mayo, with six of the eight stories in which he will appear during the year 1921-1922.

The first picture is entitled "The Shark Master" and was written and produced by Fred LeRoy Granville. The second Mayo production is entitled "Flying Fists" and was developed from a magazine story by William Harper Dean, which appeared in The Country Gentleman. The third production is "Doctor Jim," and was written by Stuart Paton. This picture is now nearing completion under the direction of William Worthington. "Doctor Jim" like "The Shark Master" is a sea story.

Three other productions have been purchased and are now being put into continuity form for Mayo. One is "The Slipper Tongue," a Saturday Evening Post story by William J. Neidig. The second story is Clarence Buddington Kelland's "Wards of the North. This story was written especially for Mayo by Mr. Kelland and is to appear in story form in the American Magazine. The third new story is "The Altar Stairs" by G. B. Lancaster.

Goldwyn Acquires Rider Haggard's "Beatrice"

A third "foreign" film has been acquired for distribution in America by Goldwyn. Although made in Italy, the picture was directed by Herbert Brenon, one of the best American producers, and its star is one of America's most popular screen and stage players, Marie Doro. Alexander Salvini, son of the famous tragedian, Tomasso Salvini, plays opposite her.

The picture is "Beatrice," an adaptation of Rider Haggard's romantic story of the rocky coast of Wales. Mr. Brenon directed it for the Unione Cinematografica Italiana de Roma. Photographing was done at the picturesque Italian city of Tarmone, and many superbly beautiful backgrounds were caught by the camera.

Two of the many big scenes in George Kleine's famous spectacular production "Quo Vadis," which has been revived and will be distributed by the F. B. Warren Corporation

A. P. Closes Deal with So. California Chain

GENERAL MANAGER AL LICHTMAN of Associated Producers, Inc., has completed the contracts whereby all the releases of that distributing company will be shown by the Southern California circuit of theatres owned by Gore Brothers, Ramish and Sol. Lesser. The contracts cover the entire eighteen features so far released by Associated Producers.

The contract was negotiated through V. P. Whitaker, resident manager of the Los Angeles Exchange of Associated Producers, representing Mr. Lichtman, and Harry C. Arthur, Jr., General Manager for the Gore-Lesser chain.

Seven-Reel Special for Warren

F. B. WARREN announces from California that a contract has been closed with Nell Shipman Productions, Inc., through Willian H. Clune, its president, for the world-wide distribution of a tremendous seven-reel outdoor production "The Girl from God's Country," written, directed and starred in by Nell Shipman.

"The Girl from God's Country" is, in Mr. Warren's opinion, the biggest of the great Canadian outdoor productions which made Miss Shipman one of the most powerful drawing stars of the screen for the past two years.

Competitive distributors have been bidding for "The Girl from God's Country" throughout the year that was consumed in its production, it is declared. Acquisition of this important distributing contract by the Warren organization comes about through a long-time acquaintance between Mr. Warren and Mr. Clune, one of the veteran and pioneer producers and exhibitors of the motion picture industry. Mr. Clune has expressed his confidence in the Warren organization and the business policies of the company.

Nell Shipman Starred in "The Girl from God's Country"

"The Girl from God's Country" will have its American premiere at Clune's Broadway Theatre, Los Angeles, beginning September 11th, for an indefinite run, thereby changing the policy of the theatre. It is announced for nation-wide release on September 18th, but will play important releases in other large cities the week of September 11th.

Miss Shipman has written and directed with Bert Van Tuyle assisting as co-director, a picture of immense scope and dimension, it is declared.

Nell Shipman portrays a dual role as Marion Carslake, daughter of an American millionaire — then as Neeka, a girl of the great outdoors; she has two distinct characterizations and personalities. The story deals with the great Canadian outdoors and many novelties aided by animal actors are in evidence. Beautiful snow scenes and thrilling aeroplane maneuvers make this picture a distinct production for the coming year.

The acting cast is headed by Nell Shipman. Other screen celebrities included in "The Girl from God's Country" are Boyd Irwin, Edward Burns, Al. Filson, George Berrell, Walt Whitman, C. K. VanAuker, Lillian Leighton, L. M. Wells, Milla Davenport and others.

Announcement is also made by Mr. Warren that the Warren organization will distribute in thirty states of the Union and in Canada the famous W. H. Clune production "Ramona" and will also handle the foreign sales in all lands of "Ramona" and "Eyes of the World."

The Warren organization has also obtained a four-reel automobile novelty thriller and two-reel novelty, "A Boy, a Bear and a Dog" from Mr. Clune and his allies.

Other announcements of powerful productions of which the F. B. Warren Corporation has acquired the distribution will be made in a few days from California, where Mr. Warren has been watching productions in the making for the past thirty days.

Pickford Picture Soon Ready

MARY PICKFORD is making every possible effort to complete the filming of "Little Lord Fauntleroy" within the next week so she can acompany her husband to New York for the opening of "The Three Musketeers" at the Lyric Theatre on August 28th.

The Pickford company has divided into two flying squadrons, with Jack Pickford at the head of one and Alfred E. Green in command of the other, and while one division shoots interiors the other works on exteriors. As a result of this arrangement, Miss Pickford finds herself working under the direction of her brother one day and under the guidance of Mr. Green the next, depending on whether the scenes she is to do are interior or exterior.

With the exception of a trip to San Francisco, to make scenes representing the exterior of Dorincourt Castle, the entire celluloid version of "Little Lord Fauntleroy" has been filmed on the Brunton lot. Sets representing the interior of Dorincourt Castle, the exterior of the Lodge, and a New York street scene were built; also several interiors that duplicated old New York flats of a half century ago.

Had it not been for the special generator designed by Miss Pickford's electrician, William Johnson, some difficulty would have been experienced in getting "juice" for the lights, owing to the fact that a strike is now on at Los Angeles studios. But with a "lightning-maker" mounted on rubber tires and driven by a Liberty motor, "Little Lord Fauntleroy" was able to light not only his castle but also any location where "juice" was needed.

"Fauntleroy" Rushed to Allow Star Trip to New York

"After the Show" Editing Is Completed

William DeMille has completed the cutting and titling of his latest special production for Paramount, "After the Show," adapted from Rita Weiman's Saturday Evening Post story, "The Stage Door." He is now at work preparing for his next picture.

Beauty and Talent Sextet Starring in Realart Pictures

Left—Bebe Daniels Right—Mary Miles Minter

Left—Wanda Hawley

Right—Constance Binney

Left—May McAvoy *Right—Alice Brady*

Scenes from three new Realart pictures. Left—Mary Miles Minter in "Her Winning Way." Center—Alice Brady in "Dawn of the East. Right—Constance Binney in "Room and Board"

A Glance at Realart's Schedule

REALART'S intentions for the season of 1921-22 are illustrated by the preliminary announcement of some of the attractions for the coming year. Unique is the slogan which Realart has adopted in connection with their production plans, "stars are plus," particular emphasis being placed upon the matter of stories as being one of the principal elements.

To this end they have arranged to produce not only standard books and plays by such authors as E. Lloyd Sheldon, Edward Locke, and Sam Merwin, but have assembled a staff of well-known writers, who will furnish original material, among whom are Hector Turnbull, Harvey O'Higgins, Elmer Harris, Douglas Doty, Percy Heath, Lorna Moon, Grace Drew, J. Clarkson Miller, Aubrey Stauffer, Ewart Adamson and others. Another important element, that of direction, will be in the hands of some of the most capable men whom the industry has developed.

One of Mary Miles Minter's stories will be "Her Winning Way," which has been adapted by Douglas Doty from the play "Ann." This was written by Lechmere Worrall from the popular novel, "Ann Annington," of Edgar Jepson. Joseph Henabery is the director and Gaston Glass plays the lead opposite Hiss Minter.

Another Minter picture will be "Tillie," an adaptation of "Tillie the Mennonite Maid," the novel by Helen R. Martin. This story was dramatized and played at the Henry Miller Theatre in New York.

Bebe Daniels will be seen in "The Speed Girl," an original story by Elmer Harris which has been adapted by Douglas Doty and directed by Maurice Campbell.

"Spring Fever" will be another one of those jazzy stories for which Miss Daniels is eminently fitted.

Constance Binney will be starred in "Room and Board," a story of old Ireland by Charles E. Whittaker, which has been adapted by Donnah Darwell. It was directed by Alan Crosland.

"The Case of Becky" is another Binney story. As a stage drama this story was played under the direction of David Belasco with Frances Starr. Edward Locke is the author of the original, the adaptation being done by J. Clarkson Miller and directed by Chester Franklin. The theme of the story is based on a dual personality and hypnotism.

"The Heart of Youth" by Sonya Levien, and "The Heritage of Dedlow March" by Bret Harte, which was adapted from one of the stories in "Maruju and Other Tales," are the tentative titles of two other pictures that Miss Binney will do.

Wanda Hawley will be seen in "Her Face Value," a Saturday Evening Post story by Earl Derr Biggers which originally appeared under the title of "The Girl Who Paid Dividends." This story was directed by Thomas H. Heffron from the adaptation by Percy Heath.

"The Love Charm" in which Miss Hawley will also star is the first original story for the screen by that eminent author, Harvey O'Higgins, the author of "The Argyle Case," "On the Firing Line," "Mr. Lazarus," and other great stage hits. The scenario was arranged by Percy Heath and directed by Thomas N. Heffron.

"Bobbed Hair," another Hawley picture, is an original by Hector Turnbull, the adaptation being the work of Harvey Thew.

Two of the "Goldie" stories which originally appeared in the Saturday Evening Post are the sum and substance of "Brass Tacks," another picture by Wanda Hawley. Sam Merwin wrote these two under the titles of "Eva on the Ice" and "Saving Sister," but Edward Adamson welded them into one picture for Realart's blonde comedienne. Her breezy manner is the requirement for the part of this twentieth-century business woman who demonstrates that she can take care of herself under any and all conditions.

"The Cry Baby" is another typical Hawley picture, the story for which was written by John H. Blackwood.

For Alice Brady there will be "Dawn of the East," a story of the Orient by E. Lloyd Sheldon, an intense drama based on an actual occurrence in the Far East. It is a melodrama with exciting chances, hair-breadth escapes and rescues combined. The direction is by E. H. Griffith.

Another Alice Brady picture will be "Hush Money," a story by Sam Merwin. It is the story of a wealthy New Yorker who believes that money can purchase everything. His daughter (Alice Brady) through an automobile accident is brought to a realization of her father's fallacy, as is her fiance also.

Realart's "Wonder Girl," May McAvoy, will be seen in "Everything For Sale," "A Virginia Courtship," "Too Much Wife" and "The Happy Ending."

First view of two new Realart pictures. Left—Wanda Hawley in "Her Face Value." Right—Bebe Daniels in "The Speed Girl"

CHARLES HUTCHISON

"The thrill a minute stunt king"

in

HURRICA

with

WARNER OLAND

Produced and directed by

George B. Seitz

SEPTEMBER --
"INDEPENDENCE MONTH"
DO·YOUR·SHARE

The most amazingly sensational serial ever released

Filled with the most hair-raising stunts!

Every audience likes to be thrilled.

It doesn't make any difference what class of patronage you have, your audiences are sure to go wild over this serial.

It is jammed with the most startling stunts imaginable. Hutchison, the screen's greatest daredevil, does things that do not seem humanly possible. For nerve, athletic prowess, and disregard for life and limb his equal has never been seen.

Get this serial for the greatest audience value you ever had.

Pearl White, Fox star appearing in the principal role of "A Virgin Paradise," playing this week at the Capitol theatre, New York

Fox Plant Typifies Advance

Laboratory Shows Marvelous Progress Made in Handling of Film

IN the Fox Film Laboratory located in West 55th Street, New York City, may be seen concrete evidences of the marvelous progress that has been made in the laboratory treatment of film. The great Fox Studio Building in New York stands as an example of the amazing progress made by what is still regarded as an infant industry.

It was not so long ago that positive film was printed on a machine that was turned by hand, with halts here and there to give a different density to the scenes. Now all this is done by machines that work automatically, notches in the negative controlling the differences in lighting.

In these "advanced" days, machines have been constructed to turn out sufficient finished product to encircle the globe many times. For instance this Fox laboratory can make ready for the public three million feet of film every year. And in this plant also are machines that can turn out millions of feet of positive film which no human hand touches from the time it enters the machine until it comes out in reels of a thousand feet, developed, washed and dried, ready for shipment to the various theatres throughout the world.

The Fox Laboratory is generally conceded to be the finest of its kind in the world. Its vaults where the films are stored are so constructed as to eliminate practically all hazzards. They are the safest of any in America. Eighteen inch concrete walls separate one vault from another. Eighteen inch concrete walls separate the vaults from the other rooms. From each of these vaults there is a baffled ventilator that reaches above the roof. The racks for the films in the vaults are so arranged that damage to film is impossible. In this Fox laboratory also is the largest printing and perforating plant in the world. In one room with its white tiled walls are over thirty printing machines, and in another, also white tiled, are nearly forty perforating machines.

Jack C. Leo, vice president of the corporation, is the man who planned and executed the plans for the Fox film laboratory.

"Selznick Supreme Six"

Specials to Be Heralded by Big Campaign; Two Already Completed

IN the recent Selznick announcement for 1921-22 a group of pictures were listed as "Selznick Supreme Six" to indicate the limited number of specials which the Selznick company plan to release during the next twelve months. Included in the list were "A Man's Home," the photoplay version of the play by the same name written by Anna Steese Richardson and Edmund Breese; "Conceit," from Michael J. Phillips' story recently published in Munsey's Magazine, William Faversham in John Galsworthy's "Justice," and "The Easiest Way," the new photoplay version which is to be made coincident with the revival of the famous Eugene Walter play by David Belasco some time this Fall. The remaining two specials were not announced.

Of the "Selznick Supreme Six," two have been finished and are practically ready for release. The first, "A Man's Home" will be in the territory, it is said, about the latter part of next month.

Just now, with advertising accessories being prepared for the first big special, lot of people not directly connected with the Selznick organization are being given the opportunity of viewing the picture and from these—among them lithographers, lobby display men, etc.—comes the report that in "A Man's Home" the Selznick Corporation have one of the biggest pictures of the year.

On paper, at least, "A Man's Home" looks like an exceptional bet. Anna Steese Richardson, who is responsible for the plot material, is widely known as a fiction writer and as an associate editor of the Woman's Home Companion. Ralph Ince directed the production. Harry T. Morey, Kathlyn Williams, Faire Binney, Grace Valentine, and Roland Bottomley are included in the cast.

R-C In New Step Forward

Resumption of Production in West Opens New Phase of R-C's Expansion

THE formal opening a few days ago of the R-C Pictures Corporation studios in Hollywood marked the beginning of a new phase of development and the start of the most ambitious program ever attempted by this rapidly growing organization. Several weeks ago the studios suspended operations, having completed their schedule of releases considerably ahead of time, thus giving the New York office an opportunity to carry out its $4,000,000 reorganization plans and to perfect production arrangements for the summer, autumn and winter.

With a schedule calling for a series of productions with Pauline Frederick, Sessue Hayakawa, Doris May and an all-star series to be directed by L. J. Gasnier together with a number of other interesting features to be announced later, every one of the big stages at the studio will be in constant use from now on it is declared. William Christy Cabanne is at work in the East at present on "The Barricade" from the novel by Dr. Daniel Carson Goodman, author of "The Wonder Man."

Work has already begun on Doris May's first starring vehicle for R-C Pictures. The story with the working title "The Foolish Age" was adapted for the screen by Violet Clark from the original version by Hunt Stromberg.

Campbell Animal Comedy on Educational List

William S. Campbell has completed and delivered in New York for early release by Educational the first animal comedy made under his own banner. It is called "The Stork's Mistake."

Campbell is well-known as a director of children and animal actors. He has directed more animal pictures than any other director in the industry, declares a statement from Educational's home office. During the last year, during which he directed animal comedies for another producer, but which also were released by Educational, Campbell was seldom to be seen except with his chief animal actor at his elbow.

In "The Stork's Mistake" Campbell has used an unusual collection of animals, as well as many babies and children, it is stated. A turtle, dogs of different sizes and types, a monkey, a bear, and the Great White Horse of the Campbell company are all in the play.

Evelyn Greeley Signed for "The Storm"

Evelyn Greeley, who co-starred with Bernard Durning in "Diane of Star Hollow" and who has worked with William Farnum in "His Greatest Sacrifice" since completing the former, has signed with A. P. Bimberg to start immediate work as one of the leads in his prospective production of "The Storm."

Book It in September
And Clean Up
MEMBER I. P. D. A.
Adventures of Tarzan
STARRING
ELMO LINCOLN
THE BRAND NEW TARZAN SERIAL

Hodkinson Names Fall Releases

IN a statement issued during the week, W. W. Hodkinson announces the release schedule for the first four months of the coming fall season.

In September will be released "A Certain Rich Man" and "God's Crucible." "A Certain Rich Man" is a screen adaptation of William Allen White's novel, and was produced by Benjamin B. Hampton. The cast includes Robert McKim, Claire Adams, Jean Hersholt and Carl Gantvoort. During its pre-release showing at Miller's Theatre in Los Angeles, the press and public accorded the picture a highly favorable reception.

"God's Crucible," an Ernest Shippman presentation, was made in Winnipeg, Canada, by the Winnipeg Productions, Inc. It is the picturization of Ralph Connor's novel "The Foreigner." The cast includes Gaston Glass, Wilton Lackaye, Gladys Coburn, Kate Price, Edward Elks, Bradley Barker, Robert T. Haines, Gordon Standing, Ann Sutherland, Bigelow Cooper, Edna Shippman, William Colvin and Dan Duffy. "God's Crucible" was directed by Henry Alexander McRae.

In October, Hodkinson lists three productions for release—"Rip Van Winkle," "Jane Eyre" and "The Mysterious Rider." Ward Lascelle procured for the playing of the central role in "Rip Van Winkle," Thomas Jefferson, the son of the famous Joseph Jefferson, who created the role upon the speaking stage. His supporting cast includes Mary Anderson, Daisy Robinson, Pietro Sosso, Milla Davenport, Max Asher, Francis Carpenter, the child actor, and many other popular players. It is expected that the W. W. Hodkinson Corporation will arrange for a very elaborate premier presentation at a Broadway theatre where "Rip Van Winkle" will appear simultaneous with after its national release.

"Jane Eyre" is said to be the greatest work that Hugo Ballin has yet done for the screen. Mabel Ballin plays the central role in this production and is supported by Norman Trevor and Crauford Kent. "The Mysterious Rider," also scheduled for release in October, is a Benj. B. Hampton production adapted to the screen from Zane Grey's greatest novel.

November—Hodkinson Anniversary Month—will be celebrated by the release of "The Light in the Clearing," "Fifty Candles" and "Heart's Haven." "The Light in the Clearing," which has just been completed on the West Coast, under the direction of T. Hayes Hunter, of "Earthbound" fame, is the first of Irving Bacheller's novels to be screened.

"Fifty Candles," Irvin V. Willat's fourth production for Hodkinson release, was written by Earl Derr Biggers and appeared originally in the Saturday Evening Post. Marjorie Daw will be the featured player. "Hearts Haven," the third November release, is a pretentious production made by Benj. B. Hampton. It is the screen adaptation of the nevel by Clara Louise Burnham, and Mr. Hampton has engaged for its making a strong cast, which includes such players as Carl Gantvoort, Claire Adams, Robert McKim, Claire McDowell, Betty Brice, Frankie Lee, Mary Jane Irving, Jean Hersholt, Harry Lorraine, Aggie Herring and Frank Hayes.

December will see the release of "French Heels," the picture which marks Irene Castle's return to the screen after a considerable absence. "French Heels" was produced under the direction of Edwin L. Hollywood. Included in Miss Castle's supporting cast are Ward Crane and Charles Gerard.

"Cameron of the Royal Mounted," will be the second December release of the W. W. Hodkinson Corporation, and incidentally their second Ralph Connor story. It was acquired from Ernest Shippman. Gaston Glass again is entrusted wiith a most important role, and the balance of the cast includes Irving Cummings, Vivian Osborne, and many other players of equal repute.

Will Rogers appearing in the current Goldwyn picture, "Doubling for Romeo"

Fairbanks Coming East with "Three Musketeers"

Douglas Fairbanks is bustling through the titling and cutting of "The Three Musketeers" so as to get it started for New York and the Lyric theatre for its debut on August 28th. Doug will personally conduct this picture into the "Big Village," and will be very much among those present at the initial showing. Accompanying him will be his wife, who by that time will have finished "Little Lord Fauntleroy."

High Quality Cast in Arbuckle's Next

While the cast of Roscoe (Fatty) Arbuckle's current production for Paramount, "Freight Prepaid," isn't a large one, it is said to make up in quality what it lacks in quantity. Lila Lee, always a delightful foil for the heavy comedy star, is leading woman. Nigel Barrie has the juvenile lead. Herbert Standing has an important role, while the part of a minister is portrayed by the well-known character actor, Raymond Hatton.

Strong Cast for "Beauty Shop"

Raymond Hitchcock in Film Version of Stage Comedy

IN a statement just received from Cosmopolitan Productions, attention is called especially to the strong line-up assembled for "The Beauty Shop," which is an adaptation of the musical coredy by Channing Pollock and Rennold Wolf. Raymond Hitchcock, who starred in the original stage version, heads the cast appearing in the picturization. Concerning the list of players which will contribute to the fun making in the motion-picture adaptation, Cosmopolitan makes the following statement:

"Billy B. Van and James J. Corbett, that famous pair of comedians, will play the parts of prominent Bolognians who conspire to make Dr. Budd's life in their native country a series of highly uncomfortable thrills. Van and Corbett are not new to pictures, the former having played in five two-reel comedies, and the latter as the hero of motion picture dramas.

"Montague Love, leading man of many screen dramas and an actor with a splendid stage career to his credit, has the role of the heavy who leads the other Bolognians in their handling of Dr. Budd. Mr. Love recently was seen in another Cosmopolitan Production, 'The World and His Wife.'

"The Fairbanks Twins—Marion and Madeleine—will use what spare time their work in Two Little Girls in Blue at the Cohan Theatre affords them to appear in 'The Beauty Shop.' The famous twins will be seen as two dancers with one of whom Dr. Budd falls in love. The twins were attractions a few years ago in the old Thanhouser productions.

"Louise Fazenda, creator of many laughs in scores of comedies, has a comedy role in this production. Miss Fazenda came East from Los Angeles recently to appear in 'The Beauty Shop.' Her newest role is one which her long experience in comedy qualifies her to assume with an assurance that she will be funnier than ever.

"Diana Allen, a Follies girl, known as the 'Swedish Snowbird' because she was born away up north in Gothland, will grace the production as niece and ward of Dr. Budd. This is the third Cosmopolitan Production in which Miss Allen has had a part—the first being 'Heliotrope' and the second 'Get-Rich-Quick Wallingford,' the George M. Cohan comedy-drama that will be released in the Fall.

"Laurence Wheat, familiar in musical comedies and on the screen, completes the cast. He supported Mr. Hitchcock in the theatre production.

"'The Beauty Shop' ran for eighteen weeks at the Astor Theatre in New York in 1914 and the following year covered the country. Mr. Hitchcock is considering appearing next year in the musical comedy in London. Edward Dillon will direct for Cosmopolitan Productions. The scenario was written by Doty Hobart whose script of 'The Woman God Changed,' with its novel development, earned him much praise from the reviewers and public."

New "Cissy" Comedy

Another new subject of the Cissy Fitzgerald series that is being released through the Producers Security Corporation has just been cut and titled, the screen title now being "Cissy's Economy." Another new one will be called "Cissy's Financial Flivver."

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TELEGRAM

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VITAGRAPH
SEATTLE WASH

YOUR BLACK BEAUTY BACKED THE KID OFF THE MAP BROKE HOUSE RECORD BY FIFTEEN PER CENT AND IN THE MIDDLE OF THE SUMMER YOU CAN TELL THE WORLD BLACK BEAUTY IS SOME PICTURE

BOB WHITE
ARLETA THEATRE

Realart Plans for May McAvoy, Latest Star

Pretty May McAvoy, Realart's newest star, who has demonstrated that she is an actress of exceptional ability and unusual versatility

MAY McAVOY—the Wonder Girl—that is the appellation which has been applied by Realart to its latest star. For Miss McAvoy is now a luminary in her full right and will take her place in the group which has been assembled to reflect the glory which is Realart's. And it is not undeserved that stowed upon this youthful artiste, for her progress since her introduction to motion pictures has been phenomenal.

May McAvoy's portrayal of "Grizel" in "Sentimental Tommy" did more than anything else, perhaps, in confirming the opinion held by Realart officials that here was the new star for which their astronomers were searching. And while her rise has been meteoric she does not impress one as possessing only the transitory brightness that will burn itself out in intensity, but rather that of the lasting luminosity of a star of the first magnitude. To quote the New York News, "It seems to me that May McAvoy belongs in a consellation all her own," and, not to mix the methaphors intentionally, the New York World says, "Miss McAvoy is a fresh blossom on the tree of this season's young actresses."

That is wonderful praise, tho' deserved, for a girl who three short years ago humbly started as an "extra" and worked herself up to the very top of the ladder without pull of any kind. Early in her career she created quite an impression as an interpretive actress of no mean ability and it was not long before she achieved a notable success as a leading woman and co-star.

Her first appearance in films was as a little girl in a commercial film which advertised a brand of sugar. That gave her the entree into the studios, however, and her first real part was a sensation to her. Then came a succession of "sister" roles, played with actresses of repute! with Madge Kennedy in "The Perfect Lady," with Florence Reed in "The Woman Under Oath" and later in a similar role with Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch." Her next portrayal was as "the other wife" in "My Husband's Other Wife" and following that as a nurse in "The Sporting Duchess" with Alice Joyce. After that she appeared in "Man and His Woman" with Herbert Rawlinson. Then in rapid succession came "Forbidden Valley," "The House of the Tolling Bell," "Truth About Husbands," "The Devil's Garden" and others that constantly added to her screen technique. Her "Grizel" in "Sentimental Tommy" has already been mentioned.

Realart's General Manager, J. S. Woody, discussing that organization's plans, declares, "We have engaged capable writers to provide stories for Miss McAvoy; as with all of our other stars, no story will be considered just 'good enough.' Each one will have to conform with very rigid qualifications so that even before the story is placed in the hands of the director we shall be sure that the production will be such as to merit its appearance under the Realart banner.

"We have been very proud of the standard which has been set for Realart productions and we will not sacrifice one lot of the prestige which we have striven so hard to attain. We are depending upon Miss McAvoy to gain even greater laurels for Realart during the coming year and if stories will help do the trick, as we know they will, it would be a poor policy indeed to provide any but the best.

"And we will not stop there, for we realize that providing stories is only one step toward the fulfilment of our obligations to Realart Franchise Owners. We will insure the maximum results as far as direction is concerned and to that end we have secured Frank O'Connor as our Wonder Girl's director. He is eminently fitted for this exacting position, and he will have the undivided assistance of Mr. Hector Turnbull, who will supervise all of Miss McAvoy's productions."

The first opportunity which Realart Franchise Owners will have of showing Miss McAvoy as a Realart star will be in "Everything For Sale."

Hector Turnbull has fashioned this drama. Miss McAvoy enacts the role of Helen Wainwright, beloved of two men, one impulsive, romantic; the other a man of wealth who believes that everything on earth has a price. The supporting cast includes Kathlyn Williams, Eddie Sutherland, Richard Tucker, Edwin Stevens, Betty Schade, Dana Todd and Jane Keckley.

Other productions contemplated for May McAvoy, include "A Virginia Courtship," "Too Much Wife," and "The Happy Ending."

May McAvoy's next starring vehicle for Realart is "Everything for Sale"

"National Joy Week" for R-C Pictures

R.-C. Pictures Corporation has set aside the week beginning October 16 as "National Joy Week," to mark the release of the first of the series of special comedy dramas starring Doris May, in Hunt Stromberg Productions, to be produced and distributed by as R.-C. Pictures. The first features, a comedy, will be "The Foolish Age," directed by William A. Seiter.

The exploitation division of R.-C. Pictures Corporation suggests that exhibitors induce the mayors of the communities to issue proclamations declaring "National Joy Week," during which people are to be urged to observe in a fitting way the beginning of a return to normal conditions.

Selznick Campaign on "A Man's Home"

The Selznick advertising, publicity and exploitation staff is immersed in the details of a campaign that is expeeted to herald "A Man's Home" as Selznick has never before put his forces behind a picture. The release date of this Ralph Ince special production has not been definitely announced, but Selznick is creating advanee interest with all the skill and resources of his organization.

Dog-Star Injured Making Century Comedy

The filming of "Teddy's Goat," a Century comedy starring Teddy, the former Mack Sennett Dane, was postponed when the dog sustained a broken leg in making a leap to the floor. Director Fred Fishback has started a new comedy, until such time as the dog-star is able to work.

"Indiscretion" Is Set for Release Next Month

Exhibitor interest is now being centered on the scheduled release next month by the Pioneer Film Corporation of "Indiseretion," a five reel special, starring Florenee Reed. The supporting cast includes Lionel Atwill and Gareth Hughes.

Canada's Big Film Future

Wm. F. Barrett, New Fox Canadian Manager, Sees Further Growth

WILLIAM F. BARRETT, recently appointed Canadian General Manager for Fox Film Corporation, is a firm believer in a great future for Canada and for motion picture enterprises in the Dominion. Mr. Barrett has been identified with the motion picture industry in Canada for thirteen years, and in that time he has seen it grow from almost nothing to its present scope and importance. In the amazing progress made he sees promise of growth such as could not have been dreamed of a few years ago.

"I have seen it grow," said Mr. Barrett, "from the nickelodeon store show, of which there were only four in Toronto, to what it is now, with one hundred and five theatres in the city, and some of them among the finest motion picture palaces in the world. East and West, tremendous strides have been made, and the development of the motion picture field has been truly marvelous. All this, however, is as nothing at all, in my estimation, compared with what is going to be. I consider the outlook for Canada more promising, in proportion to population, than any other field in the world. It is a country of enormous undeveloped possibilities and a people with the will of determination to make the most of these. The Canadians are fond of entertainment, and willing to pay for it. There is a strong and increasing demand for big special productions, such as our twelve big specials which began with 'Over the Hill,' 'A Connecticut Yankee in King Arthur's Court,' 'Queen of Sheba,' 'Thunderelap,' 'Shame' and 'A Virgin Paradise.' These are assured of a splendid reception in Canada, where the people are ready to welcome and support the greatest photodramas that can be produced.

"The Canadians are fondest of red-blooded stories, with real he man. Tom Mix and William Farnum are great favorites with them."

A notable achievement by Mr. Barrett was the adjusting of motion picture theatre admission prices in Winnipeg while serving as manager for Western Canada. The theatres were charging 10 eents and operating with diffieulty. Mr. Barrett got the exhibitors together and advised an admission of 15 cents with improvement in the offering. This plan was followed, with the result of larger attendance at the inereased price.

Four Metro Films Started

Bert Lytell, Alice Lake, Viola Dana and Gareth Hughes Vehicles Begun

THE Metro home-office announces the start of produetion work on four new subjeets. They are: "Lady Fingers," in whieh Bert Lytell is starred; "The Golden Gift," whieh presents Alice Lake in the featured role; "Little Eva Ascends," starring Gareth Hughes; and "The Fourteenth Lover" with Viola Dana in the leading female role.

"Lady Fingers" has to do with reformation of a young crook by his grandmother without the former realizing that he is being reformed. The pieture is based on the story by Lenore Coffee. Bayard Veiller is directing this subject. Ora Carew appears in the leading female role opposite Mr. Lytell. Fred Kelsey is also cast in an important part. Others in the cast include Frank Elliott, Edythe Chapman, De Witt Jennings and Stanley Goethals, the child actor.

Maxwell Karger is directing "The Golden Gift." In the east besides the star, Alice Lake, will appear John Bowers, who will have the leading male role, Harriet Hammond, Stanhope Wheatcroft and Joseph Swiekard. June Mathis wrote the story of "The Golden Gift."

"Little Eva Ascends" is a George D. Baker production and is the third of Gareth Hughes's starring series for the S-L Pietures. In the supporting cast are May Collins, Eleanor Fields, Unice Vin Moore, Benjamin Haggerty, Harry Lorraine, Edward Martindale, Mark Fenton, John Prinee, Fred Warren, and W. H. Brown.

Harry Beaumont is the director of Viola Dana's newest vehicle, "The Fourteenth Lover." The story was written by Aliee D. G. Miller.

Educational Branch for Oklahoma City

E. W. HAMMONS, president of Educational, announces that a new branch exchange will be opened on or about September 1, in Oklahoma City. The branch will serve the exhibitors in the state of Oklahoma and in the adjacent territory in Texas. They have heretofore been served from the Dallas, Texas, branch.

The branch at Oklahoma City will be opened by Nat Wolf. It will be the thirty-sixth branch exchange established by Educational in the United States and Canada.

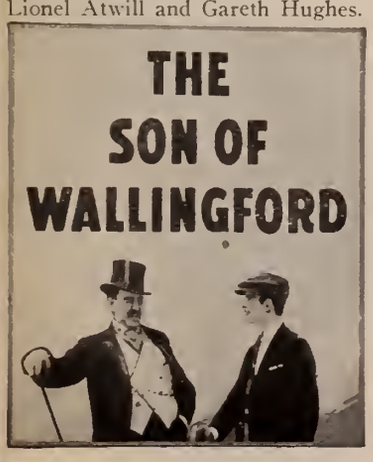
Excellent Exteriors in Viatagraph Feature

David Smith, who is directing Vitagraph's new special, "Flower of the North," returned from the Oregon border this week, carrying some excellent negatives of scenes never before viewed by the eye of the motion picture camera. This was one of the northern locations discovered by David Smith a few months ago, when plans for the adaptation of this James Oliver Curwood novel were started. Henry B. Walthall and Pauline Starke, the stars of the coming special production, accompanied Mr. Smith, as did about thirty odd members of the supporting cast. One more trip will be taken North to the interior of Oregon before Mr. Smith takes the final interiors.

Big Railroad Scenes in "The Iron Trail"

For the scene of the big fight at the crossroads, between the rival gangs of workers, so vividly described by Rex Beach in his story, "The Iron Trail," nearly a half mile of the tracks of the Wharton & Northern Railroad were torn up and replaced, and over a quarter of a mile of new roadbed was constructed to intersect the main line of the road, while the cameras were grinding for this forthcoming United Artists production.

The location of the Wharton & Northern Railroad was ideal for the scenes because of its location in mountainous country. Miles of open country are seen from its roadway and mountain ridges towering one above the other form a vast vista of wild country.



Independence Month Means Big Profits If You Book

MEMBER I. P. D. A.

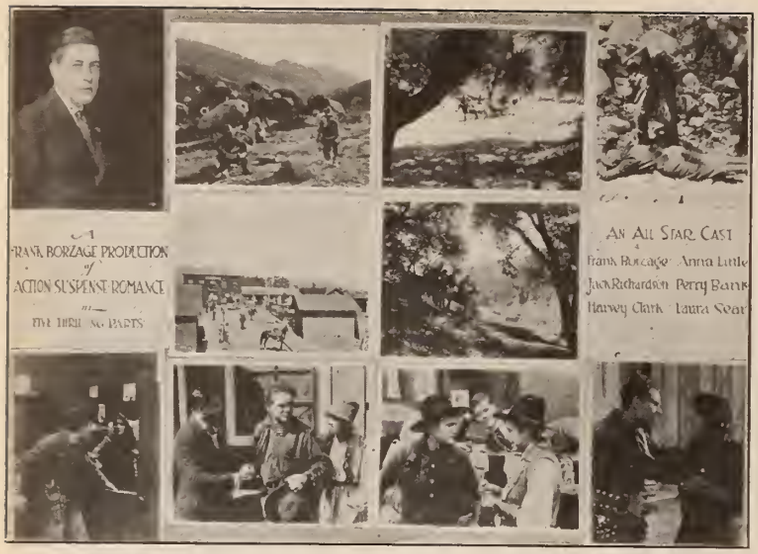
THE WILD ANIMAL SERIAL SUPREME

Adventures of Tarzan

STARRING

ELMO LINCOLN

Released in October — Brand New Tarzan Serial



A reconstructed Frank Borzage Western to be released by American Film Co.

American Release in Fall

Reconstructed Western Subject, Directed by Borzage, Announced

A RECONSTRUCTED western subject, directed by Frank Borzage and presenting him in the leading male role will be released by the American Film Company of Chicago in the early fall, the company announces.

The story is said to be a rapid-fire action drama of the west and in addition to Frank Borzage in a stellar role, presents Ann Little in the leading feminine role. Supporting them is an all star cast including Jack Richardson, Harvey Clark, Perry Banks and Laura Sears.

The picture is to be re-edited and retitled. New posters including a one sheet, a three sheet and a six sheet are being prepared. A complete press sheet and new music cues will be arranged.

Critics Laud Ince Picture

"Mother O' Mine" Well Received by Press Reviewers of Big Cities

THE Thomas H. Ince production, "Mother O' Mine," distributed by Associated Producers, has met with an annual measure of praise from the newspaper critics of the various large cities in which it has been given its first-run showings. The following excerpts taken from some of the dailies of San Francisco, Atlanta, Chicago, New York, and St. Louis are typical of the favorable reception accorded by the press reviewers to "Mother O' Mine."

In San Francisco, the News said: "'Mother O' Mine' is the second important work Ince has done for Associated Producers, whose stock goes up with each picture that comes from his studio.

"Miss McDowell gives a sterling performance of the mother. Lloyd Hughes is splendidly employed as the son, and Betty Ross Clark, a lovely creature, is the girl who loves him and brings about his rescue at the eleventh hour."

In Atlanta, much the same opinions were evoked. The Constitution said: "Glory be. Mr. Ince has discovered a fact that very few directors recognize and that is that the motion picture public wants action and lots of it. In 'Mother O' Mine' dramatic situation follows dramatic situation until a climax is reached with as desperate a race with death in as sublime a thunderstorm as has ever been screened."

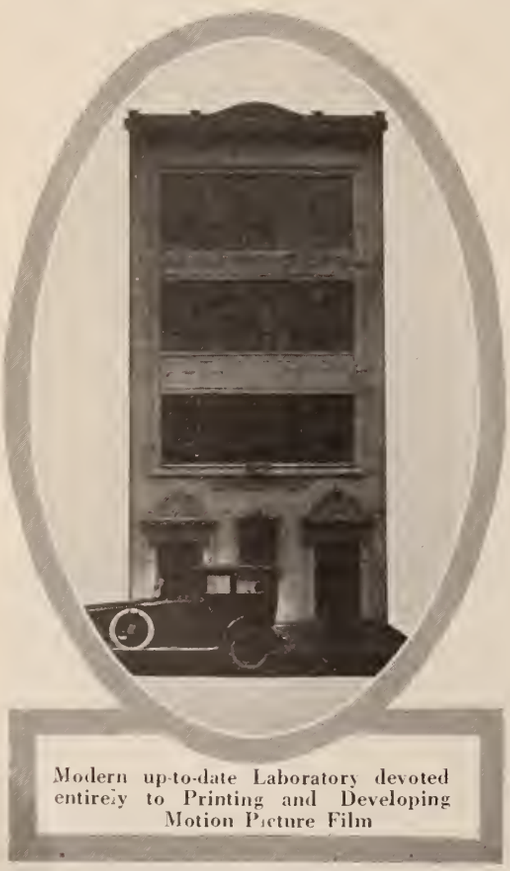
The St. Louis Globe Democrat said: "'Mother O' Mine' is fully entitled to be called one of the season's best photoplays. The picture contains suspense, excitement, love, and pathos, and in all forms a story that causes smiles and tears."

May Tinee in the Chicago Tribune said: "Here's a picture that is bound to prove popular because of the sheer loveableness of everybody in the cast. If you like tears and dramatics 'Mother O' Mine' will please. Chances are it will, anyway, whether you do or not."

Grace Wyden Vail, in the New York American, sounded the consensus of opinion in that city when she wrote: "'Mother O' Mine' is distinctive and worthwhile for several pleasant reasons. It is melodrama produced with fine dramatic insight. It has a splendid cast of players in roles always human."

Wm. Vogel Sails Again

William M. Vogel, well-known exporter, after a two months stay in his New York headquarters leaves again via the Olympic this Saturday the 13th for Europe. Chaplin First National productions, Hodkinson productions and Chester subjects are among the items responsible for his journey.



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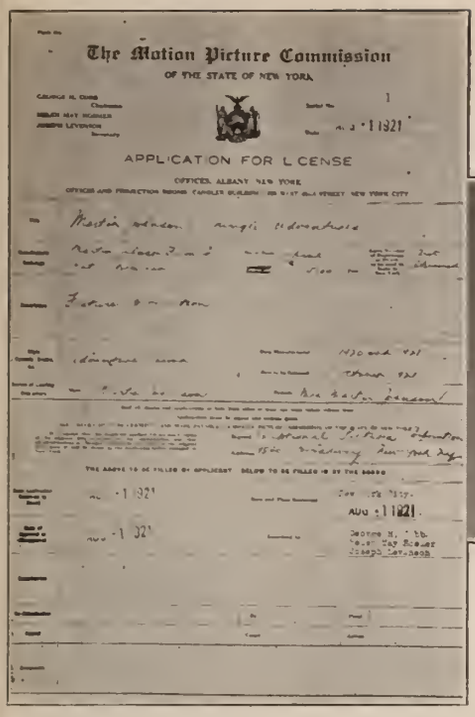
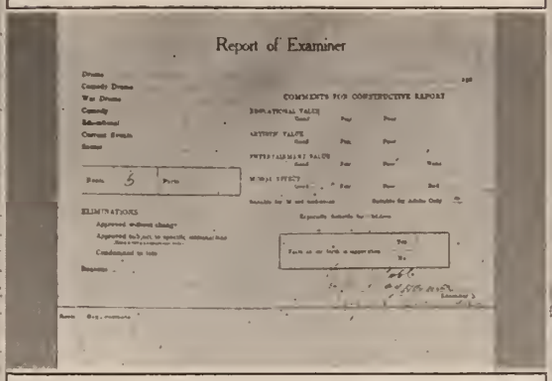
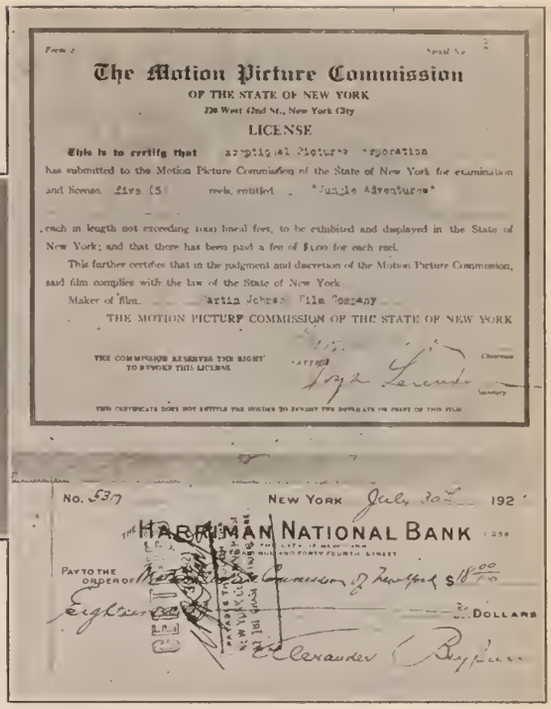

The Motion Picture Commission
OF THE STATE OF NEW YORK
APPLICATION FOR LICENSE


Report of Examiner


The Motion Picture Commission
OF THE STATE OF NEW YORK
LICENSE
HARRIMAN NATIONAL BANK

Number one of the three clerical forms which the newly instituted Motion Picture Commission of New York State uses in passing on a production

Above—Report of the examiner on the first picture inspected by the Commission, Martin Johnson's "Jungle Adventures"
Left—Application for license to show the picture
Right—The license issued and the check which paid the fee required for the service

Change "Passers By" to "Pilgrims of Night"

"Pilgrims of the Night," the first of the fall releases of Associated Producers, Inc., has been completed by J. L. Frothingham. It is a film version of "Passers By," the popular novel written by E. Phillips Oppenheim, and the use of a title for releasing purposes was necessary to avoid confusion with another motion picture which was released formerly. The prints of this subject will be shipped this week to the various A. P. exchanges.

Rubye de Remer and Lewis S. Stone head the cast which also includes Raymond Hatton, Walter McGrail, Frank Leigh, Catherine Kirkham and William V. Mong. Edward Sloman adapted this subject for the screen and also directed the production.

E. W. Hammons Abroad

President of Educational to Study Conditions in the Foreign Markets

E. W. HAMMONS, president of Educational Films Corporation and Educational Film Exchanges, Inc., sailed from New York on the Steamship Olympic Saturday, August 13, for Europe.

Mr. Hammons is to make an extensive study of conditions abroad. He will meet leading exhibitors to discuss their problems as to short subjects, and will examine carefully the various angles of the distribution of American pictures in Europe and the other continents on the other side of the world.

Educational Pictures are now being shown not only throughout Europe, but in Asia and Africa as well. This trip, however, is taken to presage a considerable extension of Educational's activities abroad.

The growth of Educational's business beyond the seas as well as in the United States during its first year as an international distributing organization has made necessary the extension of its European facilities just as it has forced additions to the domestic organization. It was announced just this week that a new American branch exchange would be established at Oklahoma City in addition to the thirty-five already existing in the United States and Canada.

Mr. Hammons will spend several days in London, where he will confer with his London associates on Educational's program of activities for the coming year. Educational's products have shown an especially favorable increase in popularity throughout the British Isles, it is reported.

Music Scores in Chicago

Synchronized Scenario Music Co. Reports More Contracts Signed

H. S. BUCK, Regional supervisor for the Synchronized Scenario Music Co.,of 64 East Jackson Blvd., Chicago, in the midst of an exploitation campaign in the interests of Synchronized Scenario Music Scores, reports that Chicago exhibitors evincing great interest in the Synchronized Music movement, for better music in motion picture theatres.

Prominent among many new contracts secured recently by Mr. Buck in the middle Western territory is one from the State-Lake Theatre, largest of a chain controlled by the huge Western interests. The State-Lake Theatre features a combination bill of half-a-dozen high class Orpheum Circuit vaudeville acts and a feature picture, with a weekly change of programme. The closing of the State-Lake contract speaks well for the respect of Manager Singer and his capable organist Miss Hazel Hirsh has for high class music.

Synchronization with the Screen action is the secret of the art of presentation from a musical standpoint. It was with this aim in mind that Synchronized music scores were conviewed and so well does the product respond to the popular demand for music that will blend with the screen action, that today finds many of the countries greatest theatres using Synchronized Music Scores. Prominent among them are many of the Stanley Chain of Philadelphia, Fabian's Brantford Theatre, of Newark, N. J., the State-Lake Theatre of Chicago, the Proctor Houses of New York State and many of the Poli Houses of New England.

Keaton Completes First National Release

The first of the Buster Keaton comedies to be made for Associated First National Pictures, Inc., has been completed and will appear on the screens of Americas "The Playhouse." The negative is now on the way east and will be scheduled for early autumn release. "The Playhouse" was written by Buster himself and Eddie Cline. Virginia Fox, Joe Roberts and a diversified cast appear with the comedian in the picture. The second of the Keatons will be known as "The Village Blacksmith." This comedy is already under way on the Coast.

John Stahl Assembling Very Strong Cast

Louis B. Mayer has added Philo McCullough, Arthur Stuart Hall, Fred Kolsey, William Badger and Frederick Vogading to the cast of "The Song of Life," a John M. Stahl production now being filmed for future Associated First National release. With Gaston Glass, Grace Darmond, Georgie Woodthorpe and little Richard Hedrick already at the top of the list and with one more principal, still to be engaged, the cast for this picture begins to loom up as an assemblage of talent that fully merits the name of all-star.

Good Cast in Support of Tom Santschi

"The Honor of Rameriz," featuring Tom Santschi, will be released by Pathe October 16th. "The Honor of Rameriz" is one of the series of two-reel western being made by Santschi for release by Pathe. The cast in this particular subject adds a special note of quality to the two-reel western, including as it does such players as Bessie Love, Ruth Stonehouse, Tom Lingham, Edward Hearn and Joy Morley in support of the star.

Jessen's Studio News by Wire

LASKY

Wallace Reid has begun production work on "Rent Free," a magazine story, the scenario for which was written by Elmer Rice. Howard Higgins is the director. The cast includes Henry Barrows, Gertrude Short, Lillian Leighton, Lucien Littlefield, and others.

Joseph Henaberry is directing Jack Holt in "The Call of the North," adapted by Jack Cunningham from Stewart Edward White's novel "The Conjuror's House." Rollin Sturgeon is supervising the production. This story was filmed by Lasky in 1914.

Ethel Clayton will next play in "The Cradle," adapted from the play of the same title by Olga Printzlau.

Betty Compson is nearing the completion of "The Woman in the Case."

Both the DeMilles will begin new productions about the first of September.

Hereafter, all Lasky subjects will be known at the studio by numbers. The titles will not be announced until release time.

BRUNTON

Ben Hampton is finishing "The Grey Dawn' by Stewart Edward White. His subject is being directed by Elliott Howe and Jean Hersholt.

Douglas Fairbanks is now inserting the final titles for "The Three Musketeers."

It is expected that Mary Pickford will complete "Little Lord Fauntleroy" by the 20th of August.

UNIVERSAL

All of Universal's studio companies will resume production work September 1st, according to an announcement just made by Irving Thalberg. Harry Clay will first make "Man to Man" from the novel by Jackson Gregory. Priscilla Dean will do an African veldt story, entitled "Wild Honey." Gladys Walton's next subject will be "The Gutter Snipe," while Miss DuPont will film "Ropes," and following that "You Can't Live on Love," Frank Mayo will play in "Dr. Jim" and then in "The Altar Stairs." Marie Prevost will appear in "Kissed" written by Arthur Somers Roche, and will later star in "Princess Virtue." Hoot Gibson is scheduled for the leading role in "Headin' West."

Harry Gribbon has been engaged to be featured in a series of comedies to be directed by William Watson. The first subject is titled "Where's My Wife" and the next is "Hubby Keeps House." Both these stories were written by Scott Darling.

HAL ROACH

Harold Lloyd is now engaged in the production of a comedy which bears the title "A Sailor-Made Man." His recently completed comedy is now being edited and has been permanently titled "Don't Weaken."

Ruth Roland is recovering from an attack of oak poisoning. It will take four weeks to complete the filming of the interiors for "White Eagle."

1st NATIONAL

Charles Ray has shipped to the East "Two Minutes To Go," which is a football story. Mr. Ray is now completing the filming of "Gas, Oil and Water." His next picture will be made from the story by Charles Van Loan, entitled "The Deuce of Spades."

Buster Keaton's first comedy, entitled "The Playhouse," has been shipped East. This subject was directed by Eddie Cline. "The Blacksmith" is the title selected for Keaton's second comedy, which was directed by Mal St. Clair. This subject is now being edited. In both of these productions Virginia Fox plays the leading female role, and Joe Roberts does the "heavy."

Marshall Neilan is now building the interiors for "Penrod," which will star Wesley Barry.

John Stahl and his company are now in the Mojave Desert taking the final scenes for "The Song of Life."

R. A. Walsh has completed all the interiors for "Kindred of the Dust."

METRO

Bert Lytell is now engaged with the final scenes for "Lady Fingers." Bayard Veiller is the director. Bert Lytell's next subject will be a pugilist story, entitled "The Right That Failed."

Harry Meyers will play the part of "Gilly" in Rex Ingram's "Turn to the Right." George Cooper will be "Mugsy."

Metro has shipped to the East "Little Eva Ascends" and "Garments of Truth," made by George Baker, with Garreth Hughes in the stellar role.

ROBERTSON-COLE

The Gasnier Company is now at Truckee securing Canadian Northwest scenes for "Ma'mselle Jo," adapted by Winifred Dunn from the novel of the same title. The complete cast includes Rose Dione, George McDaniels, Tully Marshall, Ruth King, Pauline Starke, Will Hatton, George Siegmann, Jack Mower, James O'Barrows, Jack Livingston, Lillian Rambeau, Kate Toncray, Jean O'Rourke and Barbara LaMarr.

Colin Campbell is directing Pauline Frederick in "The Lure of Jade," an original photoplay written by Marion Orth. The cast includes Thomas Holding, Arthur Ranking, Paul Nicholson, Hardee Kirkland, Leon Barry and Clarissa Selwynne. The company is now at work at San Diego.

Norman Dawn, the former Universal director, will direct Sessue Hayakawa in a romantic chinese play, entitled "The Street of the Flying Dragon."

GOLDWYN

The cast for "Grand Larceny" has been completed with the engagements of Lowell Sherman and John Cassar. Wallace Worslay is directing this subject.

Raymond Hatton is playing the leading male role in "His Back Against The Wall," a magazine story adapted by Julien Josephson. The direction is in charge of Rowland V. Lee. The company left on last Saturday for Randsburg, California. The cast includes Shannon Day and Monti Collins.

Frank Lloyd has completed "Sin Flood."

REALART

Mary Miles Minter is scheduled to begin work on August 22nd in "Tilly." Alice Eyton wrote the scenario.

Subjects now in production are "The Heart of Youth" with Constance Binney, and "Spring Fever" with Bebe Daniels.

Elmer Harris is going East September 1st.

HERE AND THERE

Will Rogers, directed by Clarence Badger, has completed two two-reel subjects, entitled "Fruits of Faith" and "A Roping Fool." Irene Rich plays opposite the star in both productions. Mr. Rogers is now making another picture, entitled "No Story At All." His wife and children comprise the cast. Upon the completion of his fourth subject, Rogers will go East.

Santschi is beginning production work on "Hard To Catch," a story by Robert Walker. The Santschi company is now in the mountains taking exteriors under the direction of Bob Bradbury.

W. W. Rarity, general manager of Hamilton-White Comedies, Inc., has made several additions to the production staff, and a strong staff of well-known writers and directors is now working on further Mermaids. Walter Morosco, son of

VITAGRAPH

Kathleen O'Connor has been engaged as the lead in the next Larry Semon comedy which is to be made in the lumber hills at Hume, Cal Semon will appear as a lumberjack in this production.

Wallace MacDonald will be costarred with Carmel Myers in a serial entitled "Breaking Through." The direction will be in charge of Robert Ensinger.

Earl Williams has completed "Lucky Carson" adapted from the novel "Salvage."

Now in Preparation

MAE MURRAY'S Second Independent Production

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 9, 1921.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

AFTER YOUR OWN HEART (FOX) TOM MIX.....AUG. 20
"Humor and new gags make this quite interesting."—M. P. News.

APPEARANCES (PARAMOUNT) SPECIAL CAST.....JULY 2
"Tedious drama lacks vitality."—M. P. News.

BE MY WIFE (MAX LINDER PRODUCTION) MAX LINDER....JUNE 25
"Good incident and gags provide an amusing comedy."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BEHIND MASKS (PARAMOUNT) DOROTHY DALTON.....JULY 16
"Poor entertainment and Dorothy Dalton is miscast."—M. P. News.
Exhibitor Comment—"Just fair. Poor title to begin with. Think original title would have drawn much better, but picture was just fair. So was business." "Dorothy Dalton fans sadly disappointed with this last production of hers. Attracted average business due to the popularity of the star."

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON.....APR. 30
"A well made melodrama, full of action."—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
"An inconsequential story not suited to Pearl White."—M. P. News.

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.
Exhibitor Comment—"Poor picture which did not have much pulling power. Played to poor business." "Did more than well for us and pleased."

BIG GAME (METRO) MAY ALLISON.....AUG. 20
"Fairly interesting picture for May Allison."—M. P. News.

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
"Rural comedy-drama is fairly amusing."—M. P. News.

BIG TOWN ROUND-UP, THE (FOX) TOM MIX.....JULY 16
"Mix at his best; a rapid-fire Western comedy."—M. P. News.
Exhibitor Comment—"Mix has made better pictures. Business fair."

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED.....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
"Hayakawa has entertaining mystery picture here."—M. P. News.
Exhibitor Comment—"Fair business, but business not commensurate with value of picture. Too hot for any picture to do itself justice."

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.
Exhibitor Comment—"A fair picture, but box office reports were unsatisfying."

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"Played to a capacity house all week, aided by some unique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy." "Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract much interest." "This picture is in no wise out of the ordinary. Business was only fair, though the fact that it was circus week was partly responsible." "One of the best pictures of the year in our estimation. Plenty of action and sustained interest. Custer's last stand brings a real thrill. Excellent box office attraction." "Best western picture we have shown this year. A treat for those who like this sort of entertainment. High class all through. No rough stuff. Business better than average for summer." "Pleasing picture, fair receipts." "A real big feature which appealed strongly to men and children but seemed to fail to interest the women. Business just about average for week." "Originally booked for week, was pulled in middle of engagement because it did not appeal to women. Production, however, is good one." "One of the finest pictures of the season—and it went over just moderately well. Business just average." "Exceptionally good picture and business splendid. Unusually strong cast. Patrons evinced much satisfaction."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
"Quaintly humorous, simple story with Will Rogers."—M. P. News.
Exhibitors Comment.—"Will Rogers in one of his best. Plenty of room for effective exploitation with this picture. The best week that I have had in two months." "Fine picture. Business unusually good for this time of the year." "Patrons liked this picture very much. Drew editorial commendation from daily paper for being clean picture and faithfully portraying the characters in the story. Attendance very good."

BROKEN DOLL, A (DWAN-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 25
"As it stands, very doubtful entertainment."—M. P. News.

BRONZE BELL, THE (THOMAS H. INCE-PARAMOUNT) SPECIAL CAST.....JULY 9
"Big production, but lacks audience appeal."—M. P. News.
Exhibitor Comment—"Just a fair picture, and we did only average business." "Pleasing, receipts average." "Did only a fair amount of business. The men seemed to like it fairly well, but the women couldn't hand it much."

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW.....JUNE 4
"Little entertainment in this weak and sugary story."—M. P. News.

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST..APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.
Exhibitor Comment—"This powerful picture is very unusual and a distinct novelty to our patrons. Went over big during the week." "An unusual production, different from anything ever shown before, queer settings, but did the best week's business in some time."

CARNIVAL (UNITED ARTISTS) SPECIAL CAST.....JULY 9
"Genuine Venitian backgrounds compensate for talky picture."—M. P. News.
Exhibitor Comment—"A wonderful picture which went over with us in big shape." "This one pleased my audiences, but did not draw."

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG.....JUNE 11
"Interesting picture of the eternal triangle."—M. P. News.

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY 28
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHILDREN OF NIGHT (FOX) WILLIAM RUSSELL.....JULY 9
"Dream formula furnishes hectic melodrama for Russell."—M. P. News.

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN.....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.
Exhibitor Comment—"Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however." "An out of the ordinary picture; had to keep it over a second week." "Splendid picture which gave Thomas Meighan, who is a favorite of our patrons, excellent opportunities to show his ability as an emotional actor. Played to big business." "They seemed to like this one and it brought good patronage." "Record-breaking crowds. Equaled our biggest specials in drawing power." "One of Thomas Meighan's best pictures; entertaining, attractive and is a good subject for exploitation. A good house all week." "Went big with us, both from audience standpoint and the way it drew." "A good picture, well acted and having a strong, well-developed plot. Good box office attraction." "Very good entertainment and has good box office value." "Really a good story. One of Meighan's best. A good money-getter." "Declared by patrons to be Thomas Meighan's best picture. Excellent business recorded." "A feature with a powerful appeal which was well liked by our patrons and made many new friends for Meighan. Played to good business despite the heat." "Best Meighan picture so far. Business good." "Strong picture with story we told. Story appealing and "gets under your skin." "Business good and patrons well pleased." "Nothing extraordinary. Business was somewhat below normal, but in justice to Thomas Meighan, should be borne in mind that weather has been extremely inclement."
Consensus—"Good picture, good puller."

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY 28
"Easily obvious picture carries mild interest."—M. P. News.

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Good acting in this ordinary western."—M. P. News.
Exhibitor Comment—"Fine business and picture seemed to entertain."

COLORADO PLUCK (WILLIAM RUSSELL).....MAY 28
"Has not the action they expect of this star."—M. P. News.
Exhibitor Comment—"Did average business."

CONQUERING POWER, THE (REX INGRAM-METRO) SPECIAL CAST.....JULY 16
"Not another 'Four Horsemen,' but still way above the average."—M. P. News.

CONQUEST OF CANAAN (PARAMOUNT) THOMAS MEIGHAN...JULY 23
"Fails to come up to expectations."—M. P. News.
Exhibitor Comment—"Very good picture and did a good business."

CRAZY TO MARRY (PARAMOUNT) ROSCOE ARBUCKLE.....AUG. 13
"Arbuckle returns to slapstick and provides much humor."—M. P. News.
Exhibitor Comment—"Best picture Arbuckle has ever made. One long laugh from start to finish. House in an uproar all the time. Excellent business." "One of the best Fatty has put over in five reels, but they prefer him in two reels."

DANGER AHEAD (UNIVERSAL) SPECIAL CAST.....AUG. 6
"Average program picture on a heart interest theme."—M. P. News.

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News.

Box Office Reports continued on page 1116

Exhibitors' Own Box Office Reports

(Continued from page 1115)

PICTURE BRAND STAR RELEASED PLAN BOOK

DAUGHTER OF THE LAW, THE (UNIVERSAL) CARMEL MYERS.AUG. 13
"A particularly good melo well worth seeing."—M. P. News.

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.
Exhibitor Comment.—"Went very big. Tremendous production." "Held up fairly good for second week. Picture well liked by audiences." "Found this one to be a fair picture with average box office receipts." "Appeals to educated classes and lovers of history with peculiar force. General public not interested." "Went over very big." "Very elaborate production well received in spite of German agitation. Many favorable comments. Splendid direction." "Largely entertaining. Shot the box office receipts up high." "Did not hold up well at all. Unusually warm weather affected attendance. Did not please all patrons. Patrons did not think it compared with 'Passion' or 'Gypsy Blood.'" "Big picture. Pulled with the better trade but did not satisfy the average fan." "Fell off considerably."
Consensus—"Good picture, good puller."

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.
Exhibitor Comment.—"Gladys Walton becomes a better drawing card with every picture. This was good and business was fair."

DESPERATE TRAILS (UNIVERSAL) HARRY CAREY.....JULY 9
"Good story, well worked out, gives Harry Carey many opportunities."—M. P. News.

DEVOTION (ASSOCIATED PRODUCERS) SPECIAL CAST.....JULY 16
"Conventional and highly complicated domestic drama."—M. P. News.

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DON'T CALL ME LITTLE GIRL (REALART) MARY MILES MINTER.....JULY 2
"Pleasing little picture furnishes ideal role for star."—M. P. News.
Exhibitor Comment—"Best receipts for several weeks. Good."

DON'T NEGLECT YOUR WIFE (GOLDWYN) SPECIAL CAST.....AUG. 6
"Historical picture of doubtful entertainment values."—M. P. News.
Exhibitor Comment—"A catchy title, which is always a big help in attracting attention and arousing curiosity. Picture better than the average and business as good as could be reasonably expected for the season."

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks." "Bebe Daniels goes her former productions one better in this picture. A snappy production that brings results at the box office." "A good picture. They liked this one and went away and told their friends about it. Business was good." "Not as good as some of Bebe Daniels' other pictures, but fair. Drew well, as she is very popular here."
Consensus—"Good picture, good puller."

EXPERIENCE (PARAMOUNT) SPECIAL CAST.....AUG. 20
"Rich settings and fine cast will probably put this morality play over."—M. P. News.

FACE OF THE WORLD, THE (WILLAT-HODKINSON) SPECIAL CAST.....JULY 30
"Overdrawn and develops wild melodrama."—M. P. News.

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO.....JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.
Exhibitor Comment—"Only a fair picture. Business the same." "Went over fairly well with business so so."

FINE FEATHERS (METRO) SPECIAL CAST.....JUNE 25
"Fairly interesting melodrama on an old theme."—M. P. News

FOOLISH MATRONS (TOURNEUR-ASSOCIATED PRODUCERS)..JULY 2
"Three character studies compose interesting picture."—M. P. News.
Exhibitor Comment—"Very entertaining picture and one which brought big business."

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST.....APR. 16
"Rather morbid, but has interesting moments."—M. P. News

GET YOUR MAN (FOX) BUCK JONES.....JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GOLDEN SNARE, THE (CURWOOD-HARTFORD-FIRST NATIONAL) BERRY-STONE.....JULY 23
"Old fashioned formula is a good bet for hot weather."—M. P. News.
Exhibitor Comment—"Not up to usual Curwood standard. Business not as good as it should have been for people like Curwood productions here." "Book for week, played three days. Business terrible. Picture not so bad."

GOLEM, THE (PARAMOUNT) SPECIAL CAST.....JULY 2
"A distinct credit to the screen."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST.....MAY 21
"Talky picture, not pure entertainment."—M. P. News
Exhibitor Comment—"Very poor. Time-worn theme, poorly developed. Poor interest throughout and business was bad."

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Good production given mediocre story."—M. P. News.
Exhibitor Comment.—"Fair picture to fair business."

GREAT MOMENT, THE (PARAMOUNT) GLORIA SWANSON.....AUG. 6
"First rate entertainment in Gloria Swanson's stellar vehicle."—M. P. News.

GREATER PROFIT, THE (ROBERTSON-COLE) EDITH STORY..JULY 2
"No outstanding quality to redeem out-of-date theme."—M. P. News.

GREATER THAN LOVE (J. PARKER READ-ASSO. PRODUCERS) LOUISE GLAUM.....JULY 30
"Human document on mother-faith theme."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI.....MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.
Exhibitor Comment—"Good picture which went over well and brought good business." "Probably the best of the three versions of 'Carmen' seen here. Not so much on scenery, but excellent acting." "'Passion' grossed the biggest business of the season for me, but I lost money heavily on this second Pola Negri feature, which personally I think was much ahead of the first. Business had throughout week." "A mediocre picture and business was bad." "Disappointing. Lacking in originality. Played to good receipts."
Consensus—"Good picture, good puller."

HANDS OFF (FOX) TOM MIX.....APR. 16
"Humorous touches make Western entertaining."—M. P. News.
Exhibitor Comment—"Tom Mix seems to be a good box office star at this house. Business good. Picture full of pep."

HEART LINE, THE (PATHE) LEAH BAIRD.....JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT.....APR. 16
"Excellent picture from a sure-fire success."—M. P. News.
Exhibitor Comment—"Business not as good as we expected. War dramas seem to be thoroughly taboo."

HEART TO LET, A (REALART) JUSTINE JOHNSTONE.....AUG. 6
"Light and sugary entertainment here."—M. P. News.

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST.....MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News.

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER STURDY OAK (REALART) WANDA HAWLEY.....AUG. 20
"Wanda Hawley picture only mildly entertaining."—M. P. News.

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY.....APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair." "A rather unusual production, well acted. Played in conjunction with 'A Voice in the Dark,' and drew well."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM.....MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAY 14
Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"A pleasing little picture. Business about average." "Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was excellent." "Just an average picture and a fair box office attraction."
Consensus—"Good picture, good puller."

HOME STUFF (METRO) VIOLA DANA.....JUNE 18
"Even hokum cannot make this a good one."—M. P. News.
Exhibitor Comment—"Played with Buster Keaton in "The Haunted House" and went over well for a week's run. Favorable comment was expressed by many patrons."

HOME TALENT (SENNETT-ASSOCIATED PRODUCERS) SPECIAL CAST.....JUNE 25
"Good slapstick on both ends; sags in the middle."—M. P. News.
Exhibitor Comment—"Fair picture with average business."

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is Not a box office attraction, but picture pleased." "Nice little show. Pleasing, but not striking in any particular." "A bright, clever picture which appealed to the many admirers of Wanda Hawley and brought in excellent business despite the torrid weather." "Good business and an unusually good domestic drama."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM.....MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in." "This is an excellent Louise Glaum picture and our patrons liked it. Owing to the extreme heat, however, business was only average." "An excellent drawing card; well balanced production which did a good business for a week." "Our audiences called this picture and the attendance was satisfactory."

IDOLS OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON.....MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.
Exhibitor Comment—"Splendid northern picture, well acted and good settings, fair settings, fair photography, good direction. Splendid audience and box office picture." "Fans seem to like it, but no extraordinary enthusiasm." "A mediocre production which recorded fair business, because of star's popularity." "Fair picture that did pretty well considering the picture business slump." "Good picture for warm weather. Did fair business." "Good average picture. It drew fairly good business, considering very warm season when so many of this section find it convenient to be out of the city on the Gulf beaches. Dorothy Dalton has unusually good reputation with our fans, anyhow."
Consensus—"Good picture, good puller."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS.....MAY 14
"Rather unusual and offers fair entertainment."—M. P. News

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.
Exhibitor Comment—"Very artistic, but too gloomy. People didn't enjoy it." "Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts." "Good picture which played to excellent business for week."

JOURNEY'S END, THE (BALLIN-HODKINSON) MABEL BALLIN.JULY 9
"Remarkable picture, especially since it is titleless."—M. P. News.

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT.....MAY 21
"Comedy blends with serious theme admirable."—M. P. News.
Exhibitor Comment.—"Clever satire on society life. One continuous laugh. Our audiences all seemed to be having a fine time. Good business in spite of heat." "Entertaining feature with better business than usual."

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN.....JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment.—"Full week but not to a full house. Great sets, photography and scenes. Material for a great comedy but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted." "Picture and business both bad."

KISS, THE (UNIVERSAL) CARMEL MYERS.....JULY 9
"A well balanced story of old California."—M. P. News.

KISS IN TIME, A (REALART) WANDA HAWLEY.....JUNE 25
"Is diverting enough for hot weather business."—M. P. News.
Exhibitor Comment—"Went over good and brought fine business."

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PICTURE BRAND STAR RELEASED PLAN BOOK

LAND OF HOPE, THE (REALART) ALICE BRADY.....JULY 9
"Entertaining comedy drama built around new and appealing theme." M. P. News.
Exhibitor Comment—"Pleasing performance. Played to dandy afternoons, but poor nights."

LAST CARD, THE (METRO) MAY ALLISON.....JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON).....APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST .....MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE .....JUNE 18
"Only a vehicle for the star."—M. P. News.
Exhibitor Comment—"Good picture which drew fine business all week on account of popularity of the star." "About the usual Constance Talmadge picture, drawing the usual crowds. Not as good as 'Mamma's Affair.'" "A typical Constance Talmadge picture which went over great in connection with a second anniversary frolic at my house. Good business all week." "Pretty good business on this entertaining picture." "Did good business. The star attracted a large number of our patrons and all seemed well satisfied with the offering."

LIFE'S DARN FUNNY (METRO) VIOLA DANA.....AUG. 6
"Fairly good entertainment here."—M. P. News.
Exhibitor Comment—"Viola Dana would draw anywhere, in anything—but this picture is far and away below her standard. Her name drew and business was good—but many expressed disapppointment." "Dance draws big here, but this picture is weak in spots. Fine business."

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LIVE WIRES (FOX) EDNA MURPHY-JOHNNIE WALKER.....JULY 9
"New stars appear in orthodox story."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." "Had picture indorsed by local 'Better Films' movement, and gave special matinee for school children. Business excellent." "Fair production that brought fair returns." "A gem of a picture. Played to exceptionally big matinees." "Mary Miles Minter lives up to her reputation in this one and makes many new friends. A good week's attendance."

LITTLE ITALY (REALART) ALICE BRADY.....JULY 30
"Pleasing little picture, with Alice Brady contributing clever character sketch."—M. P. News.

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST.....MAY 28
"Very artistic, but short on drama and action."—M. P. News.
Exhibitor Comment—"Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is it just pulled a fair crowd." "A high class picture, very well done; very human and pleased a lot of people as well as us. Business picked up in hot weather on it." "Finely produced, plausible play that pleased the few, very few, who were inveigled into coming in to see it." "A great picture, giving fine entertainment. Good box office value." "A DeMille picture always has so much to recommend it that they can't fail to draw. Think this one scarcely worthy of his talents, but it drew very well and seemed to please."

LOVETIME (FOX) SHIRLEY MASON.....JULY 23
"Sugary and conventional romance ideal for Shirley Mason."—M. P. News.

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON .....JUNE 4
"Just another movie with bad story much in evidence."—M. P. News

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST.....MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

LURING LIPS (UNIVERSAL) EDITH ROBERTS.....JULY 30
"Interesting little picture offers human touches."—M. P. News.
Exhibitor Comment—"Fairly good story, but why the title? There is no connection between the two."

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
"Fire scene best part of unreal story that fails to impress."—M. P. News.
Exhibitor Comment—"Good picture. Well suited to the season. Did fairly well considering poor picture conditions in this locality."

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MAID OF THE WEST (FOX) EILEEN PERCY.....JULY 30
"A weak Eileen Percy comedy."—M. P. News.

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST .....MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Consensus—"Good picture, good puller."

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON.....JUNE 4
"Gladys Walton has another winner here."—M. P. News.
Exhibitor Comment—"Great picture for those who like that kind of show. Plenty of thrills. Something doing all the time. Did as well as the average picture this time of the year."

MAN TRACKERS (UNIVERSAL) LARKIN-HILL.....JULY 23
"Another Northwestern with plenty of action and strong dramatic moments."—M. P. News.
Exhibitor Comment—"Fine—fine business. Everybody liked it."

MAN WHO, THE (METRO) BERT LYTELL.....JULY 23
"Rather novel idea plays out through lack of variety.
Exhibitor Comment—"A laugh-getter from start to finish. Drew big. Bert Lytell is up to his usual standard in this one, while the plot is a clever farce."

MARCH HARE, THE (REALART) BEBE DANIELS.....JULY 30
"Not up to Bebe's usual high standard."—M. P. News.

MASK, THE (GEO. H. HAMILTON-EXPORT & IMPORT-STATE RIGHTS) JACK HOLT.....JUNE 25
"Tedious melodrama filled with all the old stock tricks."—M. P. News.
Exhibitor Comment—"Played with Charlie Chaplin in 'The Cure' and did a good business, the credit going to the latter production."

PICTURE BRAND STAR RELEASED PLAN BOOK

MESSAGE FROM MARS, A (METRO) BERT LYTELL.....JUNE 18
"Lytell acts splendidly in dull morality picture."—M. P. News.
Exhibitor Comment—"Fine theme, poor acting and directing. Receipts good." "A fair picture. Business was bad." "Appeals only to the high brow. Fair business."

MIDNIGHT BELL, THE (FIRST NATIONAL) CHARLES RAY....AUG. 20
"Whirlwind finish puts over Ray's latest."—M. P. News.
Exhibitor Comment—"Undoubtedly Ray's best picture, excelling even 'Scrap Iron.' Clever acting and interesting but old story. Attendance good." "Considered good entertainment. Work of star very good. Will please all audiences."

MONEY MANIAC, THE (LEONCE PERRET-PATHE) SPECIAL CAST .....JULY 30
"The Money Maniac" is Leonce Perret's best."—M. P. News.

MOONLIGHT AND HONEYSUCKLE (REALART) MARY MILES MINTER .....AUG. 6
"Frail and conventional and carries no sparkle."—M. P. News.

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
"Effective drama offered in appealing story of mother love."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON.....JUNE 18
"Little originality in mechanical Shirley Mason picture."—M. P. News.

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 18
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business, however." "At last a picture that lived up to its expectations. Business excellent despite unprecedented hot spell." "Beautiful picture, tense, characters all played their parts well. Theme not new, but well handled. Record breaking business."

MYSTERY ROAD, THE (PARAMOUNT) DAVID POWELL.....AUG. 6
"Dull and uninteresting society drama."—M. P. News.

Exhibitor Comment—"Did it do good business? Did my audiences like it? Do I like it? To all three questions the same answer will be adequate: Not very much."

NOBODY (ROLAND WEST-FIRST NATIONAL) JEWEL CARMEN..AUG. 6
"Good murder mystery picture evidently based on Elwell case."—M. P. News.

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular partons." "Held up consistently all week. Audiences liked it. A good box office attraction." "Very fine picture, but rather heavy for summer entertainment." "Great picture. Went over big. Packed houses at most every performance."
Consensus—"Good picture, good puller."

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS.....MAY 28
"Mild entertainment in this conventional picture."—M. P. News.
Exhibitor Comment—"No matter how hard I try, I can't put Mildred Harris over here. They just won't have her. Double this with a screaming comedy, and business just barely stayed away from the losing side of the ledger."

OLD NEST, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST .....JULY 16
"Undeniably Goldwyn's greatest picture."—M. P. News.

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....JUNE 18
"Amusing hokum puts this one over."—M. P. News.
Exhibitor Comment—"Doug MacLean made a personal appearance in connection with this and we played to capacity business." "Douglas MacLean went over big in this picture and pulled big crowds despite the extreme warm weather." "Poor business, with a dull and draggy picture whose climax and denouement was anticipated from the opening scenes. Nothing exciting, and business about equal." "Fair picture which brought good business." "Breezy, light summer entertainment. Somewhat better than Douglas MacLean has done before. Business not so good. Too hot." "A snappy title, linked with the name of Douglas MacLean, and a picture which gave the audiences what they expected to see. Good business all week." "Interesting theme. Star popular here and attendance was good considering hot weather."

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OVER THE WIRE (METRO) ALICE LAKE.....JULY 9
"Picture starts well and loses its punch."—M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.
Exhibitor Comment.—"Old stuff. Little human appeal and dangerously close to being 'mushy' in spots. Took it off after three days, though it was booked for whole week."

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE .....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.
Exhibitor Comment—"A great many people were disappointed in the story, but they came to see the star. Business was up to standard." "A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business during the week of its run." "A second run, helped considerably by the fact that the play of the same name was in town, too. The tragic ending spoiled it for many fans, but business was brisk all week." "Went over fair, but drew big business on account of the star." "Capacity business, which is usually the rule with a Norma Talmadge production." "Many comments both for and against from patrons, but picture did good business." "Like all Norma Talmadge pictures, this went over good and drew satisfactory business." "Good picture to the usual good business that Norma Talmadge always brings."
Consensus—"Good picture, good puller."

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE .....MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

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PILGRIMS OF THE NIGHT (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....AUG. 20
"Highly involved mystery story is rather puzzling to the spectator."—M. P. News.

PRIVATE SCANDAL, A (REALART) MAY McAVOY.....JUNE 25
"May McAvoy saves this very ordinary photoplay."—M. P. News.
Exhibitor Comment—"Fair amount of business, but those who saw 'Sentimental Tommy' were disappointed in the star's role in this production." "Star pleases in an interesting subject. Story is appealing. Attendance fair." "Very big entertainment in this feature. Box office receipts large."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....APR. 23
"Interesting picture of crooks and redemption."—M. P. News.
Exhibitor Comment—"Positively the worst business in several years. Nothing about it to arouse interest." "Just an average program picture. Nothing to get excited over." "This feature proved one of the best business getters of the year and was generally liked by our patrons." "Didn't draw any too well for me, but pleased fairly well those who saw it." "Just fair, especially from box office standpoint." "Audiences commented favorably on this production. Business fair. Acting of cast good."

PUPPETS OF FATE (METRO) VIOLA DANA.....APR. 30
"Heart interest story with Viola Dana in a character role."—M. P. News.
Exhibitor Comment—"Vlola Dana always a sure bet here. She lives up to her reputation in this picture. Good house all week." "A bad picture that brought very little business."

"REMORSELESS LOVE" (SELZNICK) ELAINE HAMMERSTEIN...Aug. 20
"One of Elaine Hammerstein's best."—M. P. News.

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN.....MAY 14
"Interesting picture might have been more dramatic."—M. P. News.
Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business." "This certainly went over big, making it necessary to hold over for second week. Patrons seemed pleased and box office receipts were satisfying." "Tremendous business. Picture has universal appeal." "Splendid picture with plenty of suspense and thrilling incidents. Made many new Priscilla Dean fans. Played to better than average business for week." "Holds interest, but viewed as not a first-class picture. Receipts below average." "Sorry we did not keep it back until September—as it is, it made good." "Priscilla Dean an unusual drawing card. Picture good. Business same." "The plot is not much, but Miss Dean's acting more than makes up for it. She gets away successfully with a dual role, which is unusual. Picture held for the second week."
Consensus—"Good picture, good puller."

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN .....JUNE 11
"Bryant Washburn exploits London in this feature."—M. P. News.

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK.....MAY 28
"Pauline Frederick scores in heavy and morbid picture."—M. P. News.
Exhibitor Comment—"The finest piece of work Pauline Frederick ever has done." "A poor melodrama which is saved by Pauline Frederick's acting. The old double role shows up once more. Picture holds interest, but is not much for the summer months."

"SALVATION NELL" (WHITMAN BENNETT-FIRST NATIONAL) SPECIAL CAST .....JULY 9
"Good incident and fine acting gives this exceptional audience appeal."—M. P. News.

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE.....JUNE 4
"Alice Joyce has fair mystery melodrama here."—M. P. News.
Exhibitor Comment—"Ordinary mystery story. Played to fair houses."

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P News.

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK.....JUNE 4
"Slender story makes just average starring vehicle."—M. P. News.
Exhibitor Comment—"Very 'cute' picture and right entertaining. Business rather good. Marguerite Clark lives in our city and this is somewhat of a drawing card for her screen efforts."

SCRAP IRON (FIRST NATIONAL) CHARLES RAY.....JUNE 11
"Greatest prize fight picture ever made."—M. P. News.
Exhibitor Comment—"Probably the best picture Charles Ray has made, and played to such good business we are holding it over for second week." "Good picture, well received. In spite of Shrine Convention, no unusual business." "Knock-out of a picture, psychological time for good attendance on account of the 'fight' talk throughout the country. Did good business." "The best thing Ray has ever made. Picture intensely interesting and shows realistic fight, although knockout in fight is not shown, which was disappointing to many. Attendance good." "Charles Ray is a favorite here and he gained several new supporters in this production, which did a good week's business." "Only fair as a picture, but a good attraction from a box-office standpoint. The picture drags too much. The prize-fight scene is realistic." "Charles Ray is a big favorite and this picture offers some splendid opportunities for exploitation. A good business during the entire week's run." "This is one of Charles Ray's best pictures and we did very good business with it for a week."

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES.....MAY 14
"Too lengthy and complicated to be amusing."—M. P. News.

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."

SHAME (FOX) SPECIAL CAST.....AUG. 13
"Oriental story filmed in fine atmosphere."—M. P. News.

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON.....MAY 28
"Good clean entertainment with star in likeable role."—M. P. News.
Exhibitor Comment—"One of the best things Ethel Clayton has done, and she played to capacity business throughout. A thoroughly satisfying picture." "Nice little picture, but not strong enough to compete with the heat." "Not quite up to Ethel Clayton's other pictures, but did an average week's business." "Good picture, but business not so good due to torrid weather." "Just a fair picture that drew average business."

SHAMS OF SOCIETY (ROBERTSON-COLE) SPECIAL CAST.....AUG. 13
"Neglected wife formula burdened with irrelevant detail."—M. P. News.

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE...MAY 28
"The best little bet in many a month."—M. P. News.
Exhibitor Comment—"The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme." "Fair business at box office with this average production."

SHERIFF OF ETERNAL HOPE, THE (FEDERATED EXCHANGES) JACK HOXIE .....JULY 9
"Conventional western, but will get over in right houses."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 11
"Not substantial enough for five reels."—M. P. News.

SHORT SKIRTS (UNIVERSAL) GLADYS WALTON.....JULY 16
"Gladys Walton does good work in mildly interesting story."—M. P. News.

SIGN ON THE DOOR (FIRST NATIONAL) NORMA TALMADGE..JULY 30
"Famous stage melodrama retains dramatic strength on screen."—M. P.

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS.....JUNE 4
"This picture falters after a couple of reels."—M. P. News.

SINGING RIVER (FOX) WILLIAM RUSSELL.....AUG. 6
"Ordinary western makes real offering for Russell."—M. P. News.

SKY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST .....APR. 30
"Fine western has collection of thrilling punches."—M. P. News.
Exhibitor Comment—"Good average picture. Did as much business as we expected with it." "Not an extraordinary attraction. Used a Semon comedy to help out." "Good picture which brought good business on account of popularity of the book. Business took slight slump on account of bad weather." "Great outdoor picture. Went over big." "Very good. Minor defects lost sight of because of the qualities of the story. Receipts pleasing." "Fine production and one which pleased my patrons very much. Fine box office value." "Very satisfactory. Comment all good. Very enthusiastic in cases."
Consensus—"Average picture, average puller."

SNOWBLIND (GOLDWYN) SPECIAL CAST.....JUNE 4
"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.
Exhibitor Comment—"One of the best of the snow pictures. Has interesting plot and beautiful scenic backgrounds. Good box office attraction."

SOWING OF THE WIND (LOUIS B. MAYER-FIRST NATIONAL)..JULY 2
"Moments of interest in theatric story."—M. P. News.
Exhibitor Comment—"Excellent drama with good business all week despite unprecedented hot weather." "Picture had to be cut a great deal. Interesting story and acting good. Attendance fair."

STRAIGHT FROM PARIS (EQUITY PICTURES-STATE RIGHTS) CLARA KIMBALL YOUNG.....JULY 23
"Well mounted production makes satisfactory entertainment."—M. P. News.

STRAIGHT FROM THE SHOULDER (FOX) BUCK JONES.....JULY 2
"Average Western with Jones in a character study."—M. P. News.

SUCH A LITTLE QUEEN (REALART) CONSTANCE BINNEY....JULY 9
"Hardly substantial enough for the grown-ups."—M. P. News.
Exhibitor Comment—"My patrons were well pleased with the production. A good business for the week." "Terrible. Sugary, impossible stuff, done to death. Business was very bad." "Attracted fairly well. The start the best part of the production."

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....MAY 21
"Wonderfully human and genuinely entertaining."—M. P. News.
Exhibitor Comment—"Fine picture which seemed to please. Business somewhat more than usual." "Did excellent business and is a good production. Here's something aside from the regular cut and dried movie plot." "Good picture which brought fine business all week."

THROUGH THE BACK DOOR (UNITED ARTISTS) MARY PICKFORD .....MAY 28
"Mary Pickford's talent and personality will put this over."—M. P. News.
Exhibitor Comment—"Going big on second week's run. Very entertaining story." "A typical Pickford production. Tied up with old time Pickford show and the two together went over fairly well, although Pickford seems to be losing her hold on the public." "Fine box office attraction. Miss Pickford gets over in her customary style." "Large crowds at each performance. Box office value large."

THUNDERCLAP (FOX) SPECIAL CAST.....AUG. 13
"Great for the gallery gods."—M. P. News.

THUNDER ISLAND (UNIVERSAL) EDITH ROBERTS.....JUNE 25
"Dull artificial story very badly titled."—M. P. News.

TOMBOY, THE (FOX) EILEEN PERCY.....APR. 30
"Better small town pictures have been seen."—M. P. News.

TOO MUCH SPEED (PARAMOUNT) WALLACE REID.....JUNE 18
"Wallace Reid has another entertaining auto story here."—M. P. News.
Exhibitor Comment—"The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and went over big." "Best Wallace Reid picture. Extraordinary business. Held over for second week." "Went big with Wally Reid fans and we are holding it over for second week's run." "Weather considered, this went over very well. A good picture." "Wallace Reid usually draws well here, and this picture was no exception. It is only average, however, and is, basically, a repetition of one of his previous racing pictures. "A very good picture; pleased immensely, and played to very good business despite the extreme heat." Wally Reid's best picture. Did fine business despite warm weather." "Very good; receipts fair." "Sure did go over big. Large box office receipts." "Delightful story with star at his best. Boosted attendance figures despite minimum." "Full of pep and speed. Will get 'em if anything will these days." "Fine production. Pleased my patrons and brought good business." "Went over well. Excellent story, well handled, and business was good." "Very good entertainment pleased. Had good business during run." "Had great business on this one in spite of the hot weather. Sure is a knockout."

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.
Exhibitor Comment—"A mediocre picture. Business didn't amount to much." "My people liked Fatty in two-reelers, but they just won't see him in feature length stuff. Business very poor." "Fatty's poorest—and not doing business, either." "Excellent comedy. Arbuckle and the salesman role fit each other nicely. Drew big."

Box Office Reports continued on page 1136

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

There Are Many Excepted Risks in Fire Insurance

Theatre Owners Should Read His Policy for Protection

EVERY standard fire insurance policy, unless it contain a specific provision to the contrary in the form of a rider, contains a clause which exempts the insuring company from liability on the risk under certain conditions.

These conditions usually provide that the company shall not be liable for any loss or damage to the insured property occasioned by riots, insurrection, civil war or commotion, military or usurped power, by order of the civil authorities, theft, explosion of any kind or lightning. In some policies provisions are made against loss or damage by flood " or other means " not mentioned. There is usually a further provision to the effect that any of these risks may be assumed by specific agreement hereon.

The purpose of this excepted clause in the policy is to limit the liability of the company to only that risk which arises naturally and not through the agency of man or God.

Most business men assume, when they protect their business property by taking out a fire insurance policy that they have secured the maximum protection (from fire) upon said property. But this is not always the case, especially where the business man permits the well-known American trait of carelessness to enter in and he does not read over his policy and understand precisely just what measure of protection it offers.

Did you know, for instance, that only three persons are necessary to constitute a riot in the opinion of the courts, provided they are acting together and have committed or are attempting to commit an unlawful act in a tumultuous manner? A hundred people may be noisily and illegally moving in your direction, but unless they have committed an unlawful act or are attempting to commit one, they are not guilty of rioting. And under the provision of your policy, if your building is damaged or your property, as a result of a riot you cannot recover from the insurance company.

Suppose that a serious fire is in progress and the people present determine to dynamite your building or property in order to prevent its spread. If such is done can you recover from the insurance company? Some of the courts are divided, but the following extract from a decision seems to voice the better rule:

" It is certainly very much against the true interests of insurers to raise any objection founded on honest efforts of the insured or others to prevent the spread of fires, much more to print clauses meant to make the right of recovery depend upon what is or what is not done by strangers or others present at the fire. Life indeed, as well as property, is often in peril, but where it is not, men might be disposed under such circumstances, out of regard for the insured, to stand still and let the property perish rather than imperil his rights by interfering with his claim for indemnity against the insurers. It would be a novel clause to introduce into a policy that in case of fire the insurance would be void if any water were applied to extinguish it. Quite as novel would it be were it provided that if there were no water nothing should be done. Yet the defendants in this case have told us that the clause that the insurers would not be liable for an explosion by gunpowder was meant to guard against the very thing which had been done."

The excepted clause to the effect that the insurance company will not be liable for any loss occasioned by an explosion, is also susceptible of different rulings. No less an authority than the U. S. Supreme Court, however, has held that if an explosiion occurs in a building across the street which causes a fire then spreads to the insured property and destroys it, that the insurance company is not liable for the loss, under such a provision in the policy. The theory upon which the decision was based was to the effect that the explosion produced the fire; that it was immaterial whether it be produced on the insured premises or not and that no intervening cause had arisen to change the original origin of the fire.

There is also a provision in the excepted clause to the effect that the insurance company will not be liable for any loss occasioned by the fall of the building or any part thereof, to the building or to the contents thereof.

Speaking of this provision, Joyce, an accepted authority, has said: " Under a provision that " if a building or any part thereof fall except as the result of fire all insurance by this policy on such building or its contents shall immediately cease," the company exempts itself from any and all loss occurring subsequently to the falling of the building, although a fire may ensue immediately after a building has fallen . . . An exception of this nature in a policy is, like all others, to be strictly construed. So long as the building remains standing the policy does not cease, and the insurers are not exempt, no matter how much it may be damaged by the action of the elements or otherwise . . . If the fall of the building is caused by anything except, or as the result of, fire, recovery is precluded, but if the fire preceded and caused said fall insurer would be liable."

There are also many exemptions to the effect that insurance companies will not be liable for loss or damage caused by earthquakes. The San Francisco disaster gave us many cases upon this point. In one case, it was shown that the earthquake had not damaged the building or property in question but that fire, starting from damaged buildings had spread to it and destroyed it.

The insurance company contended that it was not liable for the reason that the earthquake had been the proximate cause of the damage and loss. The U. S. Circuit Court, however, did not seem to accept this view for it held the insurer liable, under this decision: " Conceding that it (the earthquake) was the procuring, efficient, predominating cause, it was not nevertheless the direct cause. It did not produce a fire on the insured premises. An earthquake, unaided by other agencies, produces no fire."

Fire very often originates on insured premises by means of lightning. The

(*Continued on page* 1128)

Music and Color and the Moving Picture Alcove

Decorating Music With Light and Color

By Mary Hallock-Greenwalt

For decorating music nothing succeeds like succession. For decorating the moving picture alcove nothing "arrives" like color. The picture is brown, no matter how "rosy and violet" be the star, or vivid the plot. The music, too, is likely to seem grey following the light of the world, offered in the lover's kiss on the screen.

What choice for the house manager but to link the color and the color succession to music. This is not the way the idea was born; but what a cradle for nursing the rainbow in the darkened house.

I am supposed to half way interest the readers of the Motion Picture News. This is hard to do, with the human masterpiece creations of a Goldwyn, a Griffith, a Lasky and all the others, speaking from every page.

Try to describe the colors in the light? Try to find the words with which to wing the ray to music? Let us at all events be practical and definite.

Mary Hallock-Greenewalt seated at her invention for playing with light as a means of emotional and abstract expression in time succession. She considers this a sixth fine art to which she has given the Arabic name of Nourather: essence or impress of light—Photo by Ellis. (Insert) Rodney Clarke, the first Nourather player or light playing artist. His accompaniments to the highest music are extremely subtle and fine. Photo by Chandler, Philadelphia

To begin at the end. We hold now, after fifteen years of thought and labor, the patents for accompanying music with light, and light means also the color rays of which it is composed. We can make light scores without being interfered with, and some other hundred points or so underlying the whole subject are ours alone to use.

The light player table, compact, graceful, keyed to the human body whose individual emotion it is to pass on to others, is manufactured. Daily rehearsals are in progress. Students are in training, and the "now you have it, now you haven't it" of light and music interpretation is better nailed to the ground.

We, too, have a silver screen cage to hold our visions, but it is called an "ellipdomeria" (we had to coin the word), and it is scientifically constructed to safeguard all the rays and their spill.

Our heart thumps like mad when the light artist, while accompanying the music, does the right thing at the right time, and exactly in the right way. This, I imagine, is about as hard to do as getting the aforementioned screen kiss "over." We could murder "green" for all time to come when it makes itself too fresh with the "blue." It takes two husky prize-fighting blue lamp filters, you know, to keep one cocky green one in sufficient subjection to make his appearance modest to the emotion in hand.

After playing with rose creeping into blood red at the height of an "Oh, my love!" phrase, we go with peace and quietness into a lagoon of blue, and so ad infinitum. A few million etceteras, please.

We have decided it is without any shadow of doubt a new fine art, the sixth to come into existence, and that it is a great one. But, like all the fine arts, it depends almost entirely on how the thing is done.

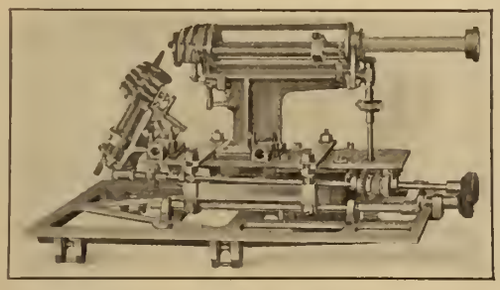
A violin, as every one knows, can sound worse than a cat on the back fence, and I daresay it is also a known fact in studio circles that the prettiest movie stars are likely on occasion to outdo their homely sisters in homeliness. So it goes with the best in the world, and this supremely exquisite art finds no exception to the rule.

There is, however, now in existence, a mechanism that can make possible the

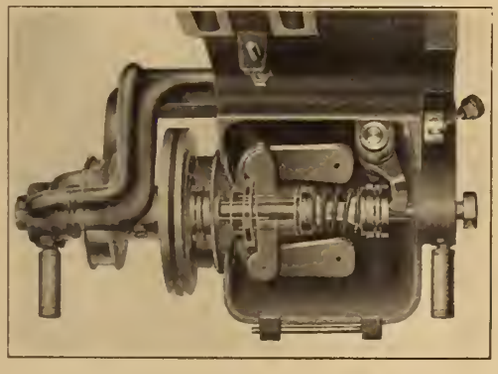
(*Continued on page* 1132)

Progress
DEPEND UPON POWER'S

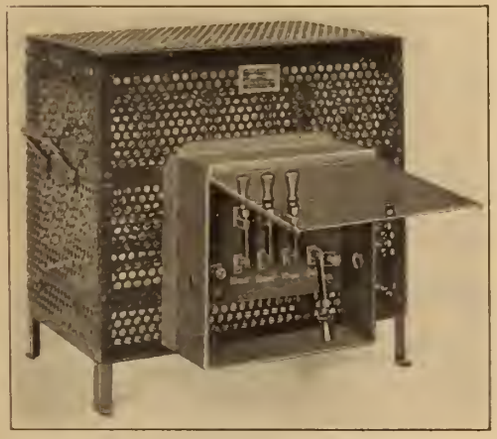
Power's Improvements July, 1921



POWER'S G-E HIGH INTENSITY ARC LAMP



POWER'S GOVERNOR TYPE
MECHANICAL SPEED CONTROL



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Oversold on Power's G-E High Intensity Arc Lamp

WE are compelled to announce that owing to the great success of POWER'S G-E LAMP we are unable to make prompt deliveries for the present.

ORDERS for Power's G-E Lamp must be filled in the sequence in which they are received, and we urge Exhibitors to avoid disappointment by making arrangements at the earliest possible moment for the installation of this revolutionary improvement.

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Pipe Organs a Necessary Adjunct to Motion Pictures

King of Musical Instruments Sought by Patrons

By David Marr, Marr & Colton Co., Inc., Warsaw, N. Y.

People go to a moving picture theatre primarily, of course, to see an attractive picture.

But a motion picture theatre may offer excellent pictures week after week and yet, through lack of a Certain Something in the atmosphere of the house, may fall far short of playing to capacity audiences. Every alert house manager has studied the psychology of a moving picture audience as they sit watching the unfolding of a story on the screen.

You, of course, have noticed how for a time there seems to be a little undercurrent of unrest throughout the house. Neighbors talk to one another in undertones—or not in undertones; irrepressible small boys make comments concerning the action in the pictures; little children ask questions in high treble voices.

Then soothing, resonant and restful, come the first clear notes of the music—and in a flash the whole spirit of the audience is changed. They relax and give closer attention to the picture, and an atmosphere of friendliness and comfort pervades the theatre.

Time was when the manager of a motion picture house who felt that he required music to bring the utmost returns from his theatre found himself in somewhat of a quandary. If he hired an orchestra as expensive as his ambition desired, this rather considerable expense would cut deeply into his profits; with only a piano it was doubtful whether the instrumental music alone would draw and hold the extra percentage of patrons that he sought.

Now, however, all that is changed, for in the modern pipe organ one secures an instrument which furnishes music of such splendid quality and volume as to charm the most critical audience, organ music which forms a perfect accompaniment to every picture—be it a simple comedy or a complicated emotional drama. Nor is a large investment required, either is first cost or for the upkeep. These instruments are built in various sizes at reasonable prices and if desired terms can be arranged which extend payments. Some of these organs are no more difficult to play than a piano, and any musician will get really wonderful effects out of these instruments.

David Marr

Here are five reasons why you should have an organ in your theatre:

First, there is but one instrument which alone will give you thorough satisfaction and that instrument is an organ. The pipe organ is conceded by all musicians to be the "King of musical instruments."

Second, Even if you use an orchestra there are times when the organ is indispensable.

Third, Patrons of the better class of motion picture theatres have reached the point where they expect organ music to be at least part of the regular program.

Fourth, The organ is being used today in many theatres not only alone but also in conjunction with the orchestra. Organ music alone is soothing and restful.

Fifth, In the smaller theatre and neighborhood houses the pipe organ is fast displacing all other forms of music. The installation of an organ in these theatres provides an added attraction that is sure to increase their patronage.

The pipe organ has passed through an evolution during the last ten years. In the large organs the electro-pneumatic action has superseded both the tracker and pneumatic action. There is no question but that the electro-pneumatic action will soon surpass all other forms of action in the small as well as the large organ. It is well for the would-be purchaser to familiarize himself with the different types of organs and make his choice carefully. The cost of upkeep is an item of importance. It is well to select an instrument of such careful design and workmanship that there is small chance of any of its parts getting out of order or adjustment.

Of course the prime requisite in any musical instrument is its tone, and while many organs sound all right when first hearing them they prove to be a great disappointment after months of service. Be sure when buying an organ that you select one with a tone of which you will never tire. While a great many stops are desirable it is much better to have an instrument with a fewer number of stops of refined tone than one whose many stops are harsh and rough in tonal quality.

It is always well to have a new theatre planned from the start with organ chambers appropriately placed. Installing the organ in an organ chamber places it in a better position for the distribution of tone and also leaves the orchestra pit clear for musicians whenever required. If your architect is not familiar with organ construction it is well to have him obtain the necessary information from an organ builder. If you are installing an organ in a theatre already constructed have it placed in a chamber if possible. We always recommend this to our customers and make a careful study of their conditions.

One mistake many theatre owners make is to install a large and costly instrument and then expect to employ an ordinary musician to play it. It is much better to buy a small organ and place it in the hands of a good player than to buy a large and costly instrument and put it in the hands of an ordinary musician. There are also many cases where small theatres have been provided with too large an organ. One would not think of using a brass band in a small parlor or reception room. A large and loud organ is as much out of place in the smaller theatre.

Break Ground for Detroit's $500,000 Theatre

Unique ceremonies marked the breaking of ground for Detroit's proposed $500,000 Cinderella theatre on July 19. Carlyle Blackwell pulled the throttle that started the big steam shovel on the excavating work.

Moving pictures of the ceremonies were taken and will be shown at the opening of the theatre, which is scheduled to take place some time in December. The Cinderella will have a seating capacity of 2,000.

$432,000 Involved in Stamford Deal

Announcement of completion of plans for a structure and theatre at Main and South Streets, Stamford, Conn., has been made by C. William Wurster, of 243 West End Avenue, New York City. A theatre seating 1,800 will be erected. Eugene De Rosa, of New York, the architect. The contracts for building, land, and equipment involve a total outlay of $432,000.

Announcing—

Bausch & Lomb

CINEPHOR

The New Projection Lens

designed by the world's largest lens-making house, after years of research to solve the optical problem of better motion picture projection, so much demanded.

To produce a lens of greater free aperture, hence greater illumination, was a simple matter. But better illumination alone did not satisfy the Scientific Staff of the Bausch & Lomb Optical Co. They were not content until they had devised a lens possessing as well *all* the elements necessary to real projection improvement—a *flatter field, sharper definition* to the very corners of the picture and *stronger contrasts* between light and shadow; a lens that will give the quality pictures expected by the patrons of a quality house.

CINEPHOR is such a lens, as determined by comparative tests and the judgment of unbiased experts, and it is *uniformly reliable* in quality. Offered in two series—I, with an effective aperture of 1 23/32 in. (outside diameter, 2 1/32 in.), and Series II, with a free aperture of 2 7/16 in. (outside diameter, 2 23/32 in.).

Write for interesting booklet; it is free.

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Rochester, N. Y.

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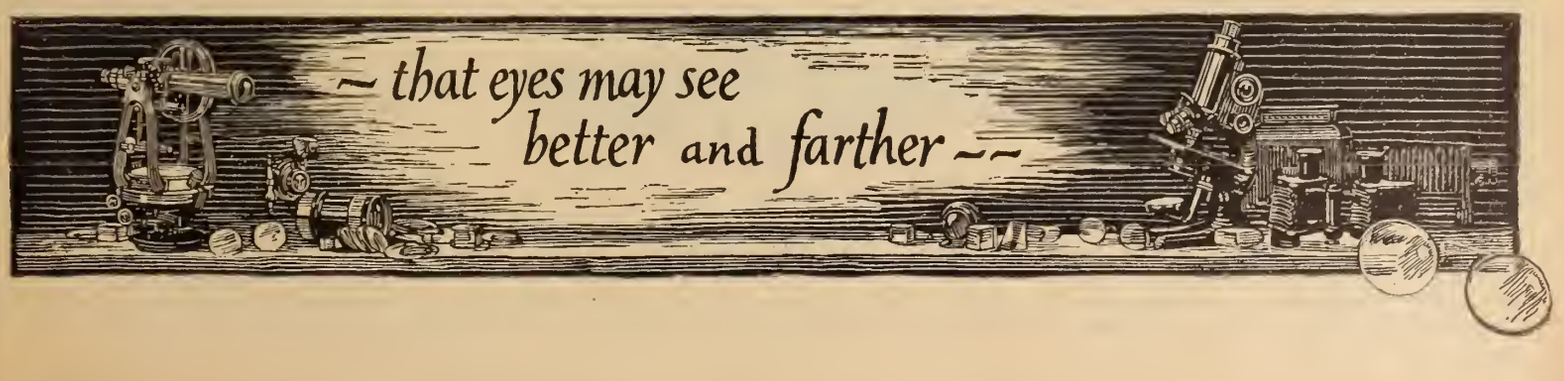


Daylight Continuous Projecting Machine Now on Market

Picturola Has Capacity of Two Thousand Feet

An automatic, continuous motion picture machine, the Picturola, with a capacity of two thousand feet of film, has been invented and perfected. It performs automatically every operation necessary to project continuously rewind and repeat any amount of film up to two thousand feet.

Picturola continous machine, which has a capacity of 2,000 feet of film

The entire control of all operations is centered in a small button, and to start or stop the Picturola you simply press this button.

The Picturola operates in broad daylight, or will project a picture eighty feet to a twelve foot screen. It does not require any attention from the operator, for even if the film should break, the automatic switch stops the motor and turns off the light.

The Model "A" machine, now being manufactured by the Picturola Corporation, is designed largely for industrial and educational purposes. This machine is, therefore, placed in an all-steel, fireproof, mahoganized cabinet, and the picture is shown at the top of the cabinet, although it may also be projected to a wall screen if desired.

The Picturola has been tested under the severest working conditions and has been pronounced perfect by prominent engineers and leading men in the industrial film field.

There is undoubtedly a tremendous market for a machine of this type, for it makes it possible to show motion pictures anywhere in broad daylight and will be a valuable lobby display device for high grade motion picture theatres.

How this machine solves the problems of automatic, continuous motion pictures is extremely interesting. The principles of operation and construction are, however, comparatively simple. Briefly explained, the Picturola is a machine that keeps in continuous operation and endless film, wound double. The Picturola winds, unwinds and rewinds the film double with the ends cemented together. No reels are used in the Picturola. It winds, unwinds and rewinds the film on metal core film spools or fluted wheels, as shown in the illustration. The film, as it is unwound over the lower ball, passes through the projecting head. From this point it is rewound on the upper ball. When the lower film spool is empty, the upper one drops into this position, and the spool which was standing idle takes the place of the upper film spool that has been carried to the lower position. It starts rewinding the film at this point. By constantly unwinding and rewinding the film from the film spools, which change position, the Picturola shows and repeats the motion picture film automatically.

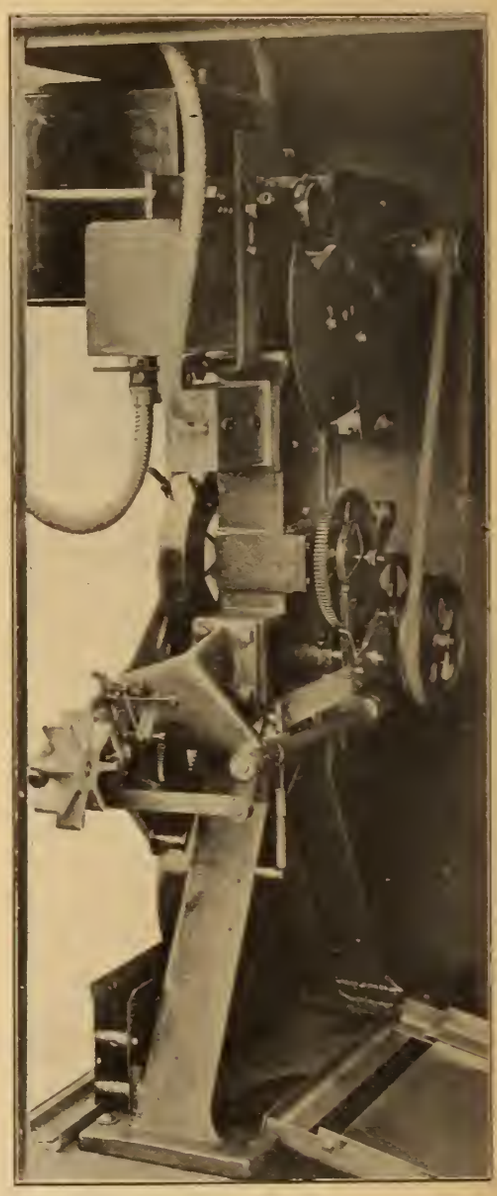
The inventor built the first model five years ago, and the Picturola is today a thoroughly practical machine in construction and operation. It is being manufactured by a financially strong organization, in their own fully-equipped factory, located in Chicago. The officers, directors and stockholders of the company are well-known Chicago business men.

Re-Open Rialto

B. H. Mooney, of Mudd & Colley Enterprises, Birmingham, has had their new theatre, the Rialto, re-opened. The Rialto has been thoroughly remodelled, redecorated. A fine pipe organ and a new ventilating system makes this one of the finest theatres in Birmingham.—*Gaddis.*

New Florida House

H. W. Neal, of Lindale, Ga., has a very fine community house for the employees of the Massachusetts Cotton Mills of Georgia. It is in every respect a modern,



Mechanism of the Picturola, recently perfected motion picture machine

up-to-the-minute theatre, and books the very best of pictures. The auditorium, club-rooms and lounging rooms for the mill employees is on the first floor, and in the basement is a swimming pool, with tile floor and sides, dressing-rooms, and other conveniences. The orchestra and band are composed of employees. The theatre is to be dedicated as a memorial late in August to the boys from the mill who died in service.—*Gaddis*

A Studio of the Fox Film Company whose Vice President says:

"The splendid service and co-operation of your company plus the stability of the lamps made me welcome the opportunity to enlarge your equipment in our respective plants."

A Cool Sun 365 Days a Year

Managers whose studios are equipped with "Cooper Hewitts" have a source of light that can be depended upon to give the same results 24 hours a day, every day in the year, if necessary. When they are used in the proper combination to obtain contrast where needed, the studio gets all the benefits of sunlight without its heat.

Cooper Hewitt light is ***essential*** for general illumination if pleasing, soft tones are to be secured.

Installed by over 100 producing companies both here and abroad Cooper Hewitt Lamps are furnishing 24 hour sunlight for the best releases.

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Milwaukee—Security Building
New York—120 Broadway
Philadelphia—Drexel Building
Pittsburgh—Westinghouse Building
St. Louis—Title Guaranty Bldg.
Syracuse—University Building

CH-59

A Technical Description of New Projection Machine Rheostat

Inventor Gives Facts of Interest on His Device

Amperage regulation can be had to a degree of wonderful fineness with the new Hallberg Multiple Unit Rheostat. J. H. Hallberg, the inventor, needs no introduction to the motion picture public. He is probably one of the best known engineers in the business and has contributed generously to the improvements that have made modern projection one of the wonders of the age.

Last week Mr. Hallberg announced his new multiple unit rheostat. Following his advertising announcement there were innumerable inquiries regarding this new device. The editor of the Construction and Equipment Department visited Mr. Hallberg's office to witness a demonstration and received a technical description of the new rheostat.

The following is Mr. Hallberg's description and explanation of the working the multiple unit rheostat:

General Description

The steel frame as illustrated in Fig. 1 supports four standard Multiple Unit Frames made of flat welded steel provided with the necessary insulating porcelain knobs flexibly attached to the steel frame so as to follow for expansion and contraction and to prevent breakage in transit. Upon each Unit Frame there is stretched on the knobs a 7-16-inch diameter spiral made up from non-corrosive tempered resistance wire; two resistance units being placed on each Frame Unit. The resistance wire used has zero temperature co-efficient, and this means that each coil offers practically the same resistance whether it is hot or cold; therefore, when the arc is struck and set with a given line voltage and a given current, the amperes will remain constant, even though the rheostat should become hot. It is a fact that in other rheostats when the arc is first switched on it may be operated at a given amperage, but as the resistance box gets hot the amperes will drop off 20 to 25 per cent., making it necessary for the projectionist to always start with about 25 per cent. higher amperage than required for normal operation, or he must cut in additional resistance for the first fifteen or twenty minutes, and then cut it out as the rheostat increases in temperature, and that requires some attention, and not only that, but it makes uneven amperes at the arc, which prevents the prompt formation of an efficient crater. Not so with the new Hallberg Multiple Unit Rheostat. There the amperage at the arc remains just the same throughout the entire run; but, of course, the voltage at the arc may vary, depending upon the amperage

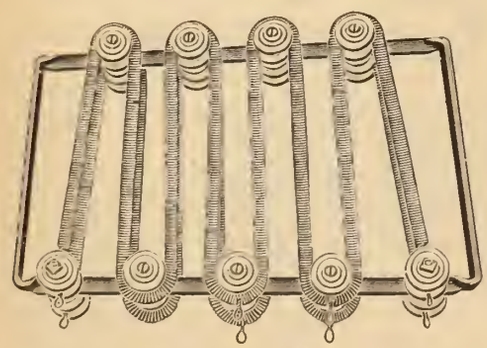

Figure 2. One of the Multiple Unit supports with two Resistance Units mounted.

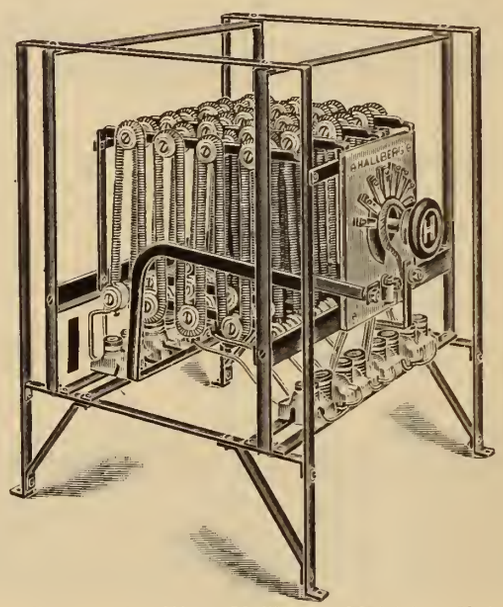

Figure 1. The Hallberg Multiple Unit Rheostat completely assembled ready for connection with the case removed. One is impressed by the simplicity and rigidity of the design which allows for the use of light and strong material.

for which the rheostat is adjusted, so that with low amperage the arc voltage may be 50, but as the amperage is increased to 100 or 125 the arc voltage may have to be put at 70, in order to maintain a steady arc, and that is practically accomplished by decreasing or increasing the carbon separation at the will of the projectionist.

Each one of the steel frame units is supported with four screws to the main frame as illustrated in Fig. 1, and the extreme end loops of each of the resistance units is connected by means of an asbestos covered lead to the terminals of a standard Edison main line plug cut out, so that both ends of each resistance unit are protected by plug fuses, and it has been found that for commercial purposes each multiple unit is wound for a current capacity between ten and fifteen amperes. Besides the end connections on each unit there are loops or taps at the bottom which connect to the terminals of a dial switch by means of which steps of about five amperes may be obtained, there being provided eight such steps.

It will be observed, and should be remembered, that in addition to the steps provided by the dial entire units may be disconnected by merely unscrewing a set of fuse plugs, giving a greatly increased range of control from 15 to 120 amperes in 15 ampere steps.

Additional Advantages From Application of Fuses on Individual Units

The Hallberg Multiple Unit Rheostat is essentially like an ordinary electric light system in which each multiple resistance unit compares with one or a bank of incandescent lamps connected in multiple across the bus-bars or mains. The Underwriter's rules and common sense demands that all such branch circuits should be protected by a fuse of practically the same capacity as the branch circuit, so that in case of trouble on any branch circuit only one set of small fuses will blow without disturbing or disrupting the entire service. In this same manner each set of fuses protects each resistance unit. It is common practice to operate upon systems with grounded neutral, and most theatres are now constructed of steel and cement, and in most instances the rheostats are mounted upon steel girders or upon a metal or otherwise grounded floor. Now, therefore, it is not unsafe to assume that there may come a time when a resistance coil might break due to a defective wire or due to a welded joint in the wire being defective, under which condition the spring coil will pull apart and, of course, ground against the rheostat case, and in that manner may form a dead short circuit. How convenient and practical it is to have each unit protected by a fuse? The interruption would not be noticed on the screen, and the projectionist may then repair or replace the unit at his convenience.

The porcelain cut out also forms a substantial and practical means for securing all of the leads and terminals within the rheostat unit, and where it should be necessary to operate without the fuses, it is possible to bridge the fuse, and that is optional in each individual case.

Where the rheostat is mounted some distance away from the control panel it is often desirable to have knife switches or a dial switch before the projectionist to control the rheostat. With the Hallberg used Multiple Unit Rheostat it is permissible to wire with control wires between the rheostat and the control panel having a capacity of not to exceed 15 or 20 amperes each for each step, and the control switches and other contacts need not be over 20 or 30 ampere capacity. Not so with other forms of rheostats not protected by fuses because there the Underwriters and City Inspection Departments will demand the following of their rules which state that no branch circuit may be run with smaller wire than the main circuit unless a double pole fuse is provided in each branch circuit, and, as a consequence, where it is not practical to install a fuse on each separate resistance units it becomes necessary to run wires of 120-ampere capacity for

(*Continued on page* 1128)

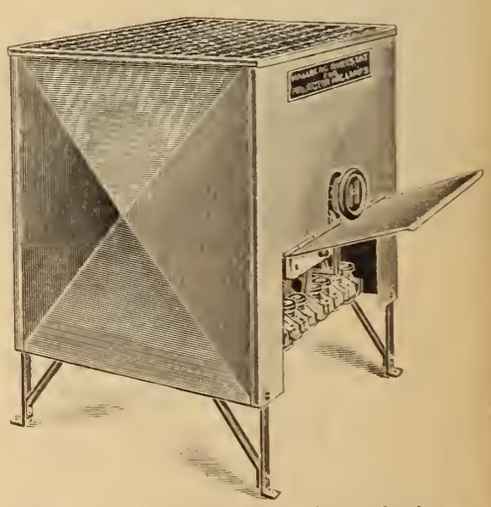

Figure 3. The Rheostat with standard cover entirely closed in on all sides, with heavy perforated grid top such as may be required for the average kind of installation.

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Uses Two Theatres but Has Only One Screen

Unique Idea of Southern House for Colored and White

One of the most unique theatres in the Southeastern Territory is the one which has recently been opened to the public in Parish, Ala., by J. T. Savage.

Parish is a city whose population is about equally divided between white people and colored, and in order to make his theatre a paying investment, Mr. Savage had to cater to both classes. He did not like the idea of building a balcony for the negroes, nor did he believe it would be a paying idea.

Finally he hit on the right idea—a theatre in the shape of a V. Each side of the V is a perfect auditorium, and the screen is placed at the bottom of the V, so that a full and perfect view of the screen is given from both sides. The right half of the V is for white patrons and the left half for negroes.

There are two separate entrances, and each lobby display is in duplicate, and each one does credit to the ingenuity and enthusiasm of Mr. Savage.

The operating room is placed in that small, triangular space where the sides divide, and back of this, where the space is wider, is a first-class, up-to-date soda fountain, divided by partition, becoming virtually two soda fountains, where both the white and the colored patrons may be served.

The operating room is modern and up-to-date in every respect, being equipped with two Powers machines. The screen is a gold-fibre Minusa, and insures perfect projection.

The theatre, which has been named the Star, has another unique feature in its lighting. There are no electric lights in Parrish, but the Star is furnished with current by the Railway Fuel Company of Parrish, said to be the only concern of its kind working 100 per cent.

The theatre seats six hundred—three hundred to the side—and is cool and restful. No attempt at anything save simple decoration has been made, but it is immaculately clean, and well kept.

Mr. Savage states that there has been no trouble of any sort since the theatr was opened, on July 4th, nor does he an ticipate any trouble through having whit and colored people under the same roo

Other exhibitors throughout the Sout —particularly those in small towns whe the population is like Parrish, about ever ly divided between white and colored pec ple—are watching Mr. Savage's exper ment with keen interest.

If it proves a success there will doub less be a perfect epidemic of V-shape theatres for white and colored throughou the South.

The problem which faces the exhibito in this situation is that there are no enough white people to make it profitabl to operate a theatre solely for them; an a theatre that was meant for negroes onl would never be permitted in a town wher there would be but the one theatre. There fore some way must be found to cater t both races, and it is the firm belief o those who know that Mr. Savage ha found it.—*Gaddis.*

Technical Description of New Rheostat

(*Continued from page* 1126)

each control step, and the switches must be of the nearest higher capacity, which in that instance would be 150 amperes. These are some of the valid reasons for the installation of individual fuses for each multiple unit.

Taken as a whole the design is modern, and different from all others. An observation shows the complete resistance unit well within the center of the steel frame, giving plenty of space, approximating four inches between any of the units and the outer case, so that the hand may be held on any of the sides on a 125-ampere rheostat for an indefinite time, and where forced ventilation is used by connecting the rheostat with a flue the temperature at the top may be kept so low that it would not burn the hand. The weight of the rheostat is about one-quarter of the weight of the older types for the same capacity, and it occupies practically no more space. The Hallberg Multiple Unit Rheostat is made standard for any amperage up to 125 in one unit, the size of the unit depending upon the maximum amperage and the voltage.

The United Theatre Equipment Corporation is the exclusive distributor of the Hallberg Multiple Unit Rheostat in U. S. A. and Canada. Outside of that territory Mr. Hallberg takes care of the sales personally.

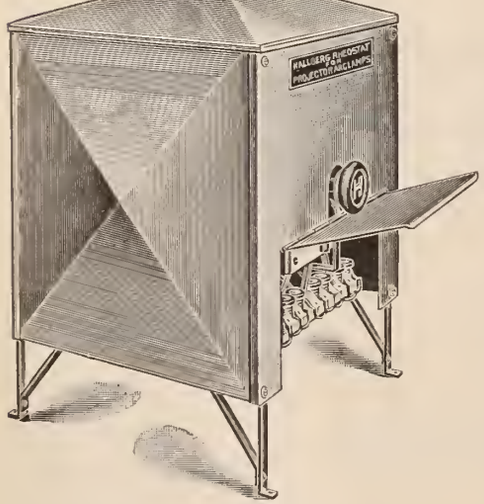

Figure 4. The same Rheostat equipped with entirely enclosed case and top provided with a six inch standard ventilating flue which may be connected to the general ventilating system pipes or through the wall to the outside of the projection room, or wherever it may be installed.

There are Many Excepted Insurance Risks

(*Continued from page* 1119)

standard policies uniformly exempt the company from liability from damage or loss caused by lightning. Does the business man fall into the error of assuming, then, that if the lightning does nothing but produce the fire and the fire in turn causes the loss that he can collect the insurance under his general fire protection?

If he does, he has not read his policy carefully. Such an exemption in the policy releases the insurer from liability and the owner of the damaged property could not recover one cent of damages from the company.

The test as to the liability of the company always rests in the facts of the case. If the lightning caused the fir or the building fell before the fire, o an explosion damaged it and caused th fire to break out, or rioters in the street set fire to it, then the insurance com pany, under the excepted provisions, i released from liability.

If, on the other hand, the fire precede the explosion or the fall of the buildin or the stroke of lightning, then the in surer is not released and must pay, re gardless of what happened subsequentl to the breaking out of the fire.

Too many business men are content t take a great deal for granted when the take out insurance policies. Naturally they wish to secure the maximum o protection, else they would not hav taken out the policy in the first instance There is no way of knowing just wha the measure of your protection is, unles you take the trouble to read over the ex cepted clause and determine just exact ly what it releases the insurer from.

Then, if additional protection is neces sary or desirable, it is a simple matte to have a rider attached to the polic covering those probabilities and a fe cents extra premium will cover the whol thing.

Then, and then only, will you be justi fied in assuming that your fire polic grants you the maximum of protection The extra premium beats protracte litigation and possible disaster in th end, and it provides what all insuranc should, in order to be worth while in business sense, absolute security agains the unexpected.—By Chesla C. Sher lock in The American Contractor.

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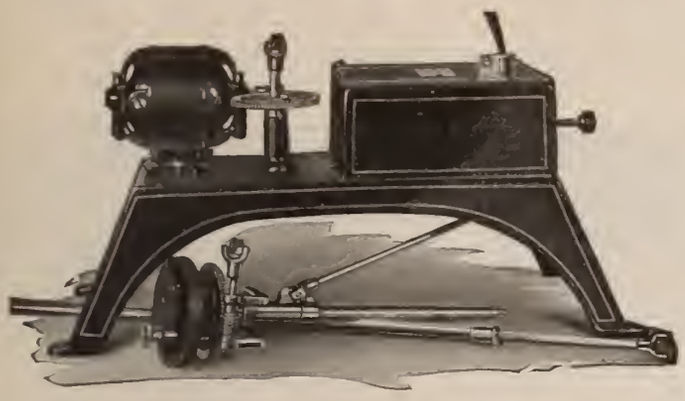

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Famous Players Canadian Corporation House in Manitoba Has Seating Capacity of 2,200

With the completion of the wonderful Capitol theatre at Winnipeg, Manitoba, western Canada, is possessed of a theatre of which it may well be proud. Equipped with all the latest devices and conveniences, the house stands as an architectural triumph.

The Capitol theatre is now the most beautiful house of western Canada. Lavishly and elaborately decorated, still every detail has a definite aim. The enormous expense to which the owners went in providing a first-class theatre has resulted in a house where ease and comfort blends with refinement and luxury.

Situated on one of the principal business corners of the Canadian city, the entrances are arranged so that access may be gained from two streets. A large auditorium holds most of the seats of the theatre which has a capacity of 22,000. The main portion of seats are flanked on either side of tiers of loges, containing wicker chairs having exquisitely decorated coverings. The balcony has a seating capacity of about six hundred.

In entering the theatre the patron is struck by the magnificence of the lobby's decorations. The spacious rest rooms are designed primarily for comfort, but the same splendor and good taste of decorations which is characteristic of the whole theatre is carried out well here.

The booth is equipped with all the latest modern devices and conveniences for the operator, three of the latest type Simplex machines being installed. The stage was designed large enough to accommodate the orchestra of twenty-two pieces. R. C. Wagner designed and installed the setting.

The Capitol is owned and operated by the Famous Players Canadian Corporation, and it is the plan of N. L. Nathanson, the managing director to make the Winnipeg house the leading theatre on the Canadian chain of the company.

The theatre is being run on the lines of the highest class theatres on the North American continent, and the success achieved in the first few weeks of its running presages that it will be one of the leading moving picture theatres.

The mezzanine floor is beautifully furnished and decorated

Another view of the mezzanine floor of the Capitol

Looking toward stage of Capitol, showing elaborate decorations of proscenium arch and ceiling

Rear of auditorium and balcony of western Canada's wonder theatre, Capitol, at Winnipeg

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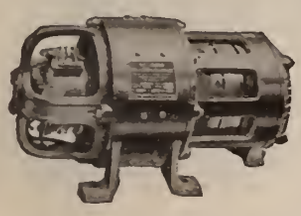

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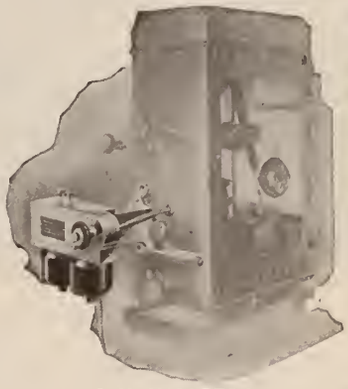

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Starting in 1915, J. W. Allender Has Grown Into Large Chain Owner

Entrance to Majestic theatre, Spokane, Wash.

Lyric theatre, Spokane, Wash.

Under the corporate name J. W. Allender Inc., "Jack" Allender, Spokane, Wash., is now operating a string of eight motion picture houses, two in Spokane and six in nearby Inland Empire towns, with others in contemplation. The out-of-town houses are all Liberty theatres, while the two Spokane houses are known as the Majestic and the Lyric, respectively. In every case, the out-of-town houses are new theatres or rebuilt, conforming in most cases to the same general style of architecture. They are located at Moscow, Idaho; Colfax, Pullman, Cheney, Dayton and Pomeroy, Wash. Mr. Allender has come forward rapidly in the picture exhibition game. He acquired the Lyric, Spokane, in 1915, having previously been an operator under the Clemmer regime. In June, 1918, he purchased the Majestic theatre, Spokane. His outside interests date from the fall of 1919. In October that year he acquired the Colfax and Pullman houses. The Moscow house was acquired last year, and the houses at Dayton and Cheney are but recent Allender acquisitions.

The Majestic and the Lyric theatres in Spokane, are "second run" houses. The policy has proven a distinct success with their Spokane houses. The same pictures are shown in Colfax, Pullman, Moscow, etc., but are first-run pictures in those towns.

Control of eight theatres gives the Allender interests unusual buying power and they are able to secure some of the biggest productions in the market.

The picture houses operated by the Allender interests are up-to-date in every particular and have many devices not usually found in the smaller houses. The Majestic theatre in Spokane has a Kimball organ; the Lyric, a piano, while most of the out-of-town houses are supplied with the Wurlitzer. The Colfax theatre is equipped with the American photoplayer organ. The Colfax theatre is a new building, erected by Mr. Allender, of concrete construction, with seating capacity for 450. Two Simplex machines of the latest type are used, and the throw is 65 feet. The Liberty at Pomeroy uses Power's machines and has a Wurlitzer organ. It has a seating capacity of 320. The Majestic in Spokane seats 470. The Liberty theatre at Moscow, rebuilt to suit the Allender interest, is ideally located in the civic center of Moscow. The hall above the theatre is used by the chamber of commerce for club rooms. The Moscow house uses motiograph machines.
—COLVER

Light and Color in Motion Pictures

(*Continued from page* 1120)

finest results in light play, and we have it.

One fine light playing artist has risen into view, Rodney Clarke, and I hope many others will follow.

We have called the new art "Nourathar," an Arabic word, meaning impress of light, because we believe that the makers of the Bible are a great people.

"Attar of roses"—essence of roses—is not sweeter to us than this same "Nourathar"—essence of light.

Three theatres of the J. W. Allender, Inc., string. The houses are: the Liberty, Moscow, Idaho; interior of Liberty at Pomeroy, Wash., and the Liberty at Pullman, Wash.

Change Howard Management

Atlanta was somewhat surprised a week two ago when extensive changes took ce in the management of the Howard, anta's million dollar theatre. The nge was complete, from ushers and r men, to house manager, the only part the personnel remaining untouched, be- the orchestra. DeSales Harrison, merly of the Rialto theatre, becomes se manager of the Howard, succeeding lph DeBruler; Frank Hammond, for- rly of the Forsyth theatre, becoming licity director, both men working di- tly under the supervision of Dan Michalove, who is director of theatres for the Southern enterprises.—Gaddis

Dance Hall to Theatre

The Ocean Beach Dome, a dance hall at Los Angeles, will be turned into a theatre, according to the announcement made by the owner, Charles J. Lick. The cost will be $125,000.

Theatre for Asheville

The Ideal Amusement Company of Asheville, N. C., will soon start work on a playhouse in that city. It will seat 1250. Smith and Carrier are the architects for the new moving picture house.

Plan $300,000 Theatre

The K. T. & S. Amusement company are planning to erect a $300,000 moving picture theatre at ——— New avenue and 62-68 Grey street, Jersey City. The house will have a seating capacity of 2,500.

Supply House at Fort Smith

The Fort Smith Theatre Supply House, capitalized at $100,000 has just opened at Fort Smith, Ark. C. B. Smith is manager of the new house.

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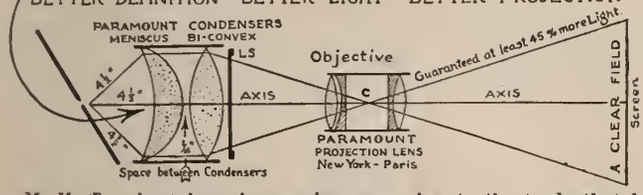

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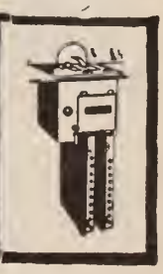

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New Theatre and Stores to Cost $175,000

Sanders and Feaster of Huntington Park, Los Angeles, Cal., will start work soon on their new building which will contain stores, offices and a modern theatre. The theatre will have a seating capacity of 1100. The total expenditure will be $175,000. The building is located at Long Beach Boulevard and Florence Avenue, Walnut Park, Los Angeles.

New House for Alhambra

Construction will be started soon on a $60,000 theatre for Walter J. Temple at Alhambra, Cal. The theatre will have a capacity of 850 people. The plans have been prepared by Architects Walker and Eisen of Los Angeles. O. H. Schleusener has leased the property and will operate the theatre.

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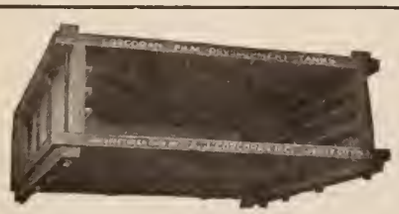

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Feature Subjects of Short Length

"A Devilish Romeo"

(Fox Sunshine Comedy—Two Reels)

DOMESTIC difficulties and a burlesque of old time melodrama form the main ingredients of this Sunshine comedy. Better efforts at laugh-producers have reached the screen from this organization, and "A Devilish Romeo" may be classed no higher than the average. But the average Sunshine is a reliable, satisfying filler for any program.

Taking a henpecked husband, an indolent wife and a squalling baby, there is some household comedy in the beginning. Then the handsome villain, a former lover, comes along with a plot to destroy the domestic bliss of the home. He convinces the sheriff that hubby is a dangerous criminal who is "wanted for forgery, bootlegging and spitting on the sidewalk." But effeminate hubby finally gets good and sore, breaks out of prison and permits the comedy to end in a chase. The title-writer has had a lot of fun—or perhaps it was trouble—trying to find a pun for each title, with fair success.

The fat husband has great ability in moving his ears and blowing smoke out of them.—*MATTHEW A. TAYLOR.*

"Wild and Willy"

(Gayety Comedy-Educational—One Reel)

"WILD AND WILLY" breaks the rules of the unusual comedy plot, for the author has laid his scenes in the backwoods and has added a few exciting moments to give it impetus.

Action is the by-word and the four comedians, Josephine Hill, Dorothy Orth, Henry Murdock and Thornton Edwards are a very busy lot when the story gets into motion.

The two young ladies, with a chaperone, have decided on a camping party in the woods and have entered on their first day's routine when the boys decide to give them a surprise.

In the meantime a tramp discovers the camp, becomes enamored of the chaperone and is determined to make her his squaw.

The scenes that follow are amusing and exciting, especially those in which the tramp and one of the young "lovers" participate. The latter has disguised himself to resemble the former and mistaken identity runs rampage.

A very pleasng comedy.—*FRANK LEONARD.*

"Name the Day"

("Snub" Pollard-Pathe)

"SNUB" POLLARD is a much mixed-up bridegroom in this one-reeler, which has many amusing situations. For a comedy the story is rather unique and is one that will arouse attention from its opening scenes.

The spectator's mind is put in a humorous vein as the comedy opens when he sees a wedding party sitting on the church steps in an impatient mood. In the center is the bride registering dejection.

To give the comedy a little of the old time melodramatic plot, the deep dyed villain is brought into the foreground with his schemings and plannings. In this incident he is seen as a most persistent lover "with the papers" which this time are of the marriage variety and which are always poked into the heroine's eyes when she bewails her fate.

The scenes then shift to Pollard who is seen sitting impatiently on the steps of another church with his "assistant" "Sunshine" Sammy.

As the situations swing about and come together the star is mixed up in much "confusion."

When things are straightened out and he is leading his bride down the church steps the "plotting one" pulls up the cover of a coal shoot with his cane and down goes the groom.

It's a good finish to an amusing comedy.—*FRANK LEONARD.*

"Robinson Crusoe, Ltd."

(Mermaid Comedy-Educational)

LLOYD HAMILTON is the man of a thousand "gags" in this comedy, some of which are new and the others rather trite but worked so well by the star that they are good for a laugh.

Hamilton is one of those comedians who likes his "props" which he introduces when the action begins to slow up.

First we see him on a steamer nonchantly enjoying the atmosphere with a few friends. After a fit of sea sickness which he does very well, the scenes shift to a canable island where the comedian indulges in every trick on the calender, for amusement sake.

His scenes with the natives are amusing especially those in which the chieftan is persuaded to play a game of crap. When the latter loses, he is led by the pompous comedian to the chopping block. But the axe will not work and the adventurer is led again to the slaughter.

One of the most amusing tricks is to see Hamilton sitting in a tin wash-tub and driving a small poodle dog through the water as he calmly smokes a cigarette.

It's a good two-reeler and will make them laugh.—*FRANK LEONARD.*

"High Life"

(Universal—Two Reels)

HARRY SWEET'S latest offering doesn't measure up to those of his previous releases. And this is because of the scenario which is full of hodge-podge and tricks.

As far as real comedy is concerned, this element sticks out occasionally but is lost in the general scuffle.

The principle scenes are laid in, on and around the steel girders of a large building which is in process of construction. The star loses his hat and in searching for it becomes entangled in one of the girders which is being hoisted in the air and is carried with it up into the clouds, as it would seem.

The scenes on the girders are amusing, especially the double exposure sequences but there is such a sameness to the action that it grows monotonous.

The opening scenes are rather amusing but that is all.—*FRANK LEONARD.*

"The Mountain Lion"

(Bill and Bob Series-Pathe)

WHEN the big moment arrives in this "animal drama," there's plenty of interest and excitement. Up to this time the picture runs along in the same manner as the other previous releases in this series.

The young stars are seen hiking through the woods in search of their prey and when the opportune moment arrives lay their traps and wait for developments.

This time their object is to entrap the mountain lion.

After the traps are set and the bait attached, the animal is shown approaching, biting the meat and then hoisted in the air by a rope which has encircled his body and is attached to a bent sapling.

The boys approach and in a series of exciting moments, tie the big cat—and then for a comedy exit, when they find he is too heavy to carry, obtain a wheelbarrow, and lift him into it.

A good educational and one that should be seen.—*FRANK LEONARD.*

"Not Wedded But a Wife"

(Mutt and Jeff Cartoon—Wm. Fox—One-Half Reel)

IT is surprising the number of new contortions which these two pen-characters can go through. The artist has again conceived some original backward somersaults by which Mutt and Jeff register surprise and excitement. The idea is a hopelessly old one. Mutt inherits a fortune on condition that he marry before a certain day. Not being able to find a suitable lady who is willing, he dresses Jeff up in a female costume, drags him to the law office, and claims the money. Thereupon he is told that the will states that the money must remain in the bank until the first child is born.

The strip is not up to the standard of many of its predecessors.—*MATTHEW A. TAYLOR.*

"Tricked"

(Irving Cummings—Two Reel Western)

THIS two-reel sample of the Northwest Mounted is a reminder of the old-time Broncho Billy offering of a few years ago. Which is to say that it seems out of date. The very characterization gives it away and destroys the suspense, and the action follows an exceedingly familiar groove. The Policeman "who always gets his man" doesn't take to the long trail, but captures the villain by employing trickery after the manner of a Scotland Yard detective. The number is movie-ish throughout and carries very little interest because of the arbitrary planting of incident and characters. *LAURENCE REID.*

"Robinson's Trousseau"

(Lee Moran-Universal—Two Reels)

IF it wasn't for the good judgment which Lee Moran uses in putting over his scenes, this comedy would certainly be short in its principal element.

The star plays the role of a prize fighter who is very anxious to make a hit with his "gal" but is detained from doing so for the reason that he is of the punk variety.

When he tells his sweetheart that he is a champion in his class and that he has a fight on with a very tough fellow, she tells him to go ahead and defend his belt.

Ambition seizes hold of him, he works himself up to fight with the champion, defeats him and wins the "gal."

The other situations are rather tame or resort to too much boisterousness.—*FRANK LEONARD.*

The Index to The Complete Plan Book

(*Continued from page* 1118)

PICTURE BRAND STAR RELEASED PLAN BOOK

TWO WEEKS WITH PAY (REALART) BEBE DANIELS.....JUNE 4
"Light in substance, but thoroughly pleasing."—M. P. News.
Exhibitor Comment.—"This one went over great. Bebe Daniels is always a big favorite here. A full house all week." "Drew nicely. Bebe is building up a big following." "Very clever picture, immensely pleasing but not a big drawing card." "Bebe draws like a house afire, and Walter Hiers made a personal appearance, so it was great stuff. Business fine."
Consensus—"Good picture, good puller."

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Interesting especially to women because of character contrasts."—M. P. News.
Exhibitor Comment—"A rather tiresome thing which was only a fair box-office attraction."

UNCHARTED SEAS (METRO) ALICE LAKE.....APR. 30
"Mechanical plot and stilted characters in this one."—M. P. News.
Exhibitor Comment—"Very good picture. Had the biggest Sunday of the summer and holding up exceptionally well."

UNWILLING HERO, AN (GOLDWYN) WILL ROGERS.....JULY 23
"Will Rogers at his best—undeniably high-class light comedy."—M. P. News.
Exhibitor Comment—"Good picture with plenty of laughs. Fine summer attraction."

VIRGIN PARADISE, A (FOX) PEARL WHITE.....AUG. 20
"Pearl White plays a female Tarzan in adventurous melodrama."—M. P. News.

VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"This is not good screen material."—M. P. News.

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"Good incident and detail spell interesting western for Carey."—M. P. News.
Exhibitor Comment—"An ordinary western picture. Business fair." "This is a fair offering. Usual business." "Fairly entertaining. Business fair." "Great picture. Patrons well satisfied. Box office receipts satisfying."
Consensus—"Average picture, average puller."

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON .....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

WEALTH (PARAMOUNT) ETHEL CLAYTON.....JULY 9
"Ethel Clayton has emotional opportunities here and expresses them."—M. P. News.

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"Some good incident in ordinary western."—M. P. News.

WET GOLD (WILLIAMSON-GOLDWYN) SPECIAL CAST.....AUG. 13
"Grim melodrama carries adventure and atmosphere."—M. P. News.

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.
Exhibitor Comment—"Plot too flimsy even for farce. Picture very mediocre."

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Single track and rather slow."—M. P. News.
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house." "Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH .....APR. 16
"Interesting feature gives star emotional opportunities"—M. P. News.

WHERE LIGHTS ARE LOW (ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 9
"Good vehicle for Hayakawa."—M. P. News.

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success." M. P. News.
Exhibitor Comment—"Business only fair. Bill Hart surely chose a punk story in this one. Not suited to his talents." "Great picture and well liked by everyone. Big business during run." "Average picture with fair business."

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"Fair entertainment in Meighan's latest."—M. P. News.
Exhibitor Comment—"An excellent picture, which, coupled with the popularity of Thomas Meighan, brought good houses during its run." "Well received, receipts pleasing." "Excellent business, as is usual when I play a Thomas Meighan picture. Do not consider picture up to standard set by 'City of Silent Men' nor was business as good. But nothing to complain of." "This picture did a satisfactory business for a week's run and pleased patrons." "Had great business with this picture. And it sure deserved it." "Pleased patrons although not type of picture usually shown at this theatre. Meighan admirably suited to part." "A good box office attraction." "Brought good attendance." "Fairly entertaining feature with average business." "Fine picture. Every one liked it. Business was very good considering the extreme heat." "The first three reels are very good; the rest is cheap melodrama. They seem to be making a mistake in putting this star in too many crook pictures. Business fell off because of the heat." "Good comedy which drew fairly well despite extremely hot weather." "Not as good as other Meighan pictures. Business was fair."

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAY 21
"Conventional picture of the eternal triangle."—M. P. News.
Exhibitor Comment—"Fairly entertaining, but it brought more than usual business." "This is an exceptionally fine picture with well sustained interest but it failed to draw good business owing to the very warm weather." "An excellent picture. Something unusual. Drew fair-sized crowds." "Just an ordinary picture which did an average week's business." "Fairly good feature picture. Weather had been exceedingly warm and many people out of the city along the beaches, but attracted pretty good business." "One of the very best to be seen in a long, long time. Receipts fair."
Consensus—"Good picture, good puller."

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"Good direction makes this picture very human."—M. P. News.
Exhibitor Comment—"A very good picture. Not much business because of hot weather." "A medium show, with fair receipts." "Business so poor on this that it had to be taken off after three days, though booked for a week. Think it failed to appeal because the locations and costuming did not appeal to my clientele of "flappers" and young matrons." "Good business followed extensive exploitation."

WITHOUT BENEFIT OF CLERGY (ASSOCIATED EXHIBITORS-PATHE) .....JULY 2
"Famous Kipling story presented in fine atmosphere."—M. P. News.

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"Conventional Alaskan story carries wonderful backgrounds."—M. P. News.
Exhibitor Comment—"Mediocre picture, but it drew the crowds." "Fair business. Star not so well known."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....JUNE 4
"Regeneration picture certainly holds the interest."—M. P. News.
Exhibitor Comment—"Strong story with decided moral that is pretty heavy food for summer consumption. High order of photoplay and will appeal to thinking classes." "A fairly entertaining subject that attracted only fair business." "Very fine picture. Business better than was expected with hot weather." "Quite a good picture which brought good business." "Pleased very much. Really a good picture. But unequaled hot weather ruined business." "Only pleasing, receipts fair." "A high class picture which appealed to the thinking class. Did good business with it." "Very good show and business was quite up to the average, at least, despite inclement weather and the fact that so many people are out of the city on the Gulf beaches." "Ran with Harold Lloyd's 'Among Those Present' and held 'em out every night and every matinee. Result big week and satisfied crowds. Holding second week." "Title has box office value. Did good business. Audiences liked it." "Did very well at the box office and satisfied." "We are having too many productions on this same subject—why not a change? An average week's attendance." "Good drawing card and satisfied."
Consensus—"Good picture, good puller."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"Homespun Folks" (Ince)—"Probably the best picture of the week in this city. Was well liked and a good box office attraction."

"Officer 666" (Goldwyn)—"A good picture. Many were attracted by the star, Tom Moore."

"Her First Elopement" (Realart)—"Nothing to rave about—but they liked 'Food for Scandal' and they like Wanda, so they all come out. Box office report good."

"Deep Waters"—"About average business. Fine production of its kind but with little for exploitation except author's name and original story. Photography, cast and direction all very good."

"Guile of Women" (Goldwyn)—"Big entertaining values in this picture. Took my house by storm. Large box office attraction."

"The Bait"—"Picture well liked and brought good business."

"The Saphead"—"Broke no records but it drew fairly good crowds throughout the week. As a picture it was fair."

"Merely Mary Ann"—"Production average. Star good. Patrons well pleased."

"Broadway and Home" (Selznick)—"Only fair. O'Brien draws fairly well and the picture was fairly good and business was just about fair. Nothing to rave over. He pleases best in more virile roles—such as 'The Wonderful Chance' and 'His Wife's Money.'"

"The Man Who Lost Himself" (Selznick)—"Not by any means a knockout, but played to excellent business in house catering to 'limousine trade.' Doubt whether it would do so well in the neighborhood houses, but a picture that pleases the blase, sophisticated people."

"The Snob" (Realart)—"Very poor stuff—light and frivolous, but some liked it and the business was good. Personally consider it punk. But if the public liked it and paid good money to see it, I guess it was all right." "Very good. The people liked the plot and business was good."

"All Souls' Eve"—Average production. Business fair."

"County Fair" (Tourneur)—"Interesting and seemed to please. Larger box office receipts than usual."

"The Perfect Woman" (First National)—"Fair picture to fair business. Not Connie's best."

"She Couldn't Help It" (Realart)—"One of the best things this little star has done. She is a real hit with the younger set and this is the sort of thing they like her in. Played to excellent business."

"Trumpet Island" (Vitagraph)—"Marguerite de la Motte and Wallace MacDonald pleased highly. Picture went over well and all seemed to like it. Business was good."

"The Banded Woman"—"Business very big though it played in another theatre here a couple of weeks ago."

"The Devil's Garden"—"Great picture and it sure did go big."

"Earthbound" (Goldwyn)—"Although an excellent production this feature went over the heads of the audience. Too deep for patrons. Fair business for week's run."

"Idols of Clay" (Paramount)—"Very big production, excellent puller. Fine business." "This feature was badly cut by censor."

"Once to Every Woman"—"Average picture which brought fair business."

"Love Without Question" (Jans)—"Until about the middle of the third reel held them tense. Then it became funny. Title drew well and star pleased. Only a fair program picture."

"A TRIP TO PARADISE"
(Metro)

Lytell Splendid in a Fascinating, Human Picture

WHEN the screen announces that this production is based upon Franz Molnar's "Lilliom," now running on the New York stage, one naturally expects a somewhat higher class of movie. The result is not disappointing. It is one of the most fascinating and interesting of Bert Lytell's pictures, well directed, and developed in a conservative, logical, and interest-holding manner. It is, at the same time, a picture for the masses, for the action, with the exception of the "paradise" sequence, all takes place in Coney Island. The atmosphere of the amusement park is perfectly established.

Lytell proves conclusively that he is able to handle the most varied roles. After playing the English snob in "A Message from Mars" he jumps to the hard-boiled, slangy "barker" of the side-show. The scenic railway is known as "A Trip to Paradise" and "Curley's" glib tongue brings in the crowds. He meets pretty Nora O'Brien, a resort waitress, and, when she loses her job and her home on his account—they stay out after twelve o'clock—marries her. But "Curley" quarrels with his employer, the Widow Boland, and, his reputation for honestly ruined, goes down hill. Jobs are few and men plenty—a timely touch to appeal to the audience. In desperation he is persuaded to rob, but is badly wounded. Then comes the paradise scenes. The court sits to decide whether he should be allowed to live or die, while double exposure shows his body on the operating table on earth. The scene is impressive and fascinating, despite the fact that it is a difficult one to handle and one very apt to be cheapened in the making.

Lytell gives an excellent performance. He lives his part; he typifies the city-bred, worldly-wise, but not-at-all vicious young man of the artificial amusement park. Director Maxwell Karger makes no attempt to prove him an all perfect movie hero. He is human, thoroughly human—quarreling with his nagging aunt-in-law, bitterly discouraged in fighting the fierce battle of providing for his wife.

The picture ends as he is allowed by God's Court to continue his life on probation. His old job is given back to him and he is once more the smooth-tongued barker and the crowds pour in to take the exhilarating ride to "paradise." Virginia Valli plays opposite the star. She is true to type, never overacts, and impressive in her simplicity. The whole picture is whimsical and decidedly different. Even if it were perfectly orthodox, its Coney Island atmosphere would provide an interesting setting. No religious people will be offended by the filming of Heaven. No Divine characters are shown, and it can be taken as simply metaphorical.—Length, 5,800 feet.—*Matthew A. Taylor.*

THE CAST

"Curley" Flynn ..... Bert Lytell
Nora O'Brien ..... Virginia Valli
Meek ..... Brinsley Shaw
Widow Boland ..... Unice Vin Moore
Mrs. Smiley ..... Victory Bateman
Mary ..... Eva Gordon
Produced by Maxwell Karger.
Scenario by June Mathis.
English text and screen adaption by Benjamin F. Glazer from Franz Molnar's "Lilliom."
Photography by Arthur Martinelli.
Julian Garnsey, art director.

PRESS NOTICE—STORY

A treat is offered to the patrons of the ———— theatre on ———— when "A Trip to Paradise," Bert Lytell's latest screen production, will be shown. Mr. Lytell is one of the most popular players on the screen. He is known as one of the most accomplished and versatile players and has been voted the most popular movie star in countless contests.

Mr. Lytell is fortunate in obtaining such a story as "A Trip to Paradise." The picture is founded on Franz Molnar's play "Lilliom," which has been conceded to be one of the dramatic masterpieces of the New York stage. The story is laid in Coney Island, and the star plays the part of a barker at a scenic railway known as "A Trip to Paradise." The story is novel, original, and remarkably true to life. The main role proves conclusively this star's versatile ability. In his past pictures he has played such roles as an English snob, and here he is the city-bred slangy young man of the amusement park. His acting is a delight to all who see him.

In the cast with the star is pretty Virginia Valli, playing the role of the little waitress who loves and marries the prize "barker" of the island. Others in the cast are Brinsley Shaw and Victory Bateman. The picture was produced by Maxwell Karger and the scenario is the work of June Mathis, one of the most successful continuity writers in picturedom. "A Trip to Paradise" will be shown for ———— days beginning ————.

PROGRAM READER

As he lay on the operating table, hovering between life and death, his soul journeyed to God's court. There judgment was passed upon him—was he worthy to live on? Or should the thread of life be cut? You will find out in "A Trip to Paradise," starring the popular Bert Lytell, which will be shown at the ———— theatre on ————.

This remarkably gifted young star has succeeded in obtaining one of the most fascinating stories of the year in which to play. The story is founded upon Franz Molnar's "Lilliom," conceded to be one of the dramatic masterpieces of the New York stage. It was produced on the screen by Maxwell Karger, and June Mathis wrote the continuity. In the cast with Lytell are Virginia Valli, Brinsley Shaw and Victory Bateman. You will find Lytell, as a popular "Barker" at an amusement park, luring, by his golden flow of words the passersby into the scenic railway known as "A Trip to Paradise."

"MORAL FIBRE"
(Vitagraph)

An Entertaining Picture With Plenty of Heart Interest

"MORAL FIBRE" is a strong heart interest story with all the embellishments necessary to make it attractive and audience proof. It is just a story of home life in the small town and the big city with plenty of incident and suspense cropping out here and there.

From the opening scenes the sequences follow along logically without the least confusion until the finish when a surprise is sprung. And Webster Campbell should be given praise for his spendid direction of a picture that is sure to grip the hearts of those who have had their "home troubles" before leaving the small town. He has carefully selected his exteriors and interiors, and injected plenty of action into the scenes.

When the story opens and for the first three reels or so the plot is devoted to the early life of a boy and girl, brother and sister, who conduct a country grocery store. Into the scenes are injected plenty of comedy interest until the "older woman" is introduced.

The role is played by Catherine Calvert in a most convincing manner, and borders on the "vamp" variety. The scenes in which the young man is led to believe that he is being loved by the female deceiver, who is simply toying with him in order to while away a summer outing, are well played and brought to a climax when the young fellow tells his sister that he is in love with this woman and intends to marry her. The following sequence in which the young man buys a ring and tries to place it upon the finger of his "coming" bride, only to be surprised by her husband who has returned from the city, and then the touching and dramatic scenes in which he commits suicide, because he cannot stand the disgrace, are strong and convincing and afford Corrinne Griffith one of the best opportunities of her career.

The story then shifts to the big city where the star has become a prominent illustrator. She has determined to wreck vengeance upon the head of the woman who has caused her brother's suicide and when opportunity presents itself, makes love to the "vamp's" husband, and encourages her jealousy until she tries to take her life. She is prevented by the heroine. The latter scenes are not as convincing as those which precede.

But the story has plenty of interest, a good star and competent cast.—*Frank Leonard.*

THE CAST

Marion Wolcott ..... Corinne Griffith
Grace Elmore ..... Catherine Calvert
Jared Wolcott ..... William Parks, Jr.
George Elmore ..... Harry C. Browne
John Corliss ..... Joe King
Nancy Bartley ..... Alice Concord
Story by Harrison Goodby.
Scenario by Wm. B. Courtney.
Directed by Webster Campbell.

PRESS NOTICE—STORY

Friends and admirers of Corinne Griffith will have an opportunity of witnessing Corinne Griffith in her latest production, "Moral Fibre," at the ———— theatre on ———— of next week.

The story is one of unusual interest. The action shows Miss Griffith as a girl of fourteen, barelegged and barefooted with curls hanging down her back, playing around a country store. Then, like all girls, she matures and in the latter part of the production wears many beautiful gowns. She has won a reputation of being the best-dressed woman of the screen and "Moral Fibre" will add to that reputation. Numerous dresses were designed by exclusive New York modistes especially for the production.

The story tells of a young girl who set out to avenge her brother for a wrong done him but learns that revenge is not hers to take. A charming love story runs through the piece. In the cast are such well known players as Catherine Calvert, William Parks, Jr., Harry C. Browne, Joe King and Alice Concord.

"Moral Fibre" is a unique production and furnishes Corinne Griffith with a role entirely different from anything she has portrayed before. In the early scenes she delineates the girl of fourteen and does all that might be expected of a child of this age.

A lapse of several years brings her to womanhood and in this portion of the production Miss Griffith does some highly emotional work.

PROGRAM READER

"Moral Fibre," in which Corinne Griffith appears and which will be the attraction at the ———— theatre on ———— is an adaptation of a story by Harrison Goodby. William B. Courtney wrote the scenario and the production was filmed under the direction of Webster Campbell.

The excellent cast includes Catherine Calvert, Harry C. Browne, who plays opposite Miss Griffith, William J. Parks and Alice Concord.

Miss Griffith, who is steadily adding to her popularity by the various roles she portrays, ventures into a new field in "Moral Fibre." Throughout the early scenes she appears as a girl of fifteen, knee-skirted and sunbonneted and with all the abandon of youth.

Later, a lapse of five years, shows her as a well poised young woman, making her way alone in the world and intent on one purpose—the taking of an eye for an eye and a tooth for a tooth, from a married woman who, in the spirit of fun, flirted with the young girl's brother and brought misfortune upon him.

A pretty little love story develops during the action of the play, which serves to teach the heroine that vengeance is not hers to take.

The play is full of action throughout and calls for elaborate sets both interior and exterior and a variety of gowns.

CATCH LINES

She loved her brother with all her heart and soul. And then another woman came into his life, who deceived him. And then he committed suicide. Was his sister justified in swearing over his dead body that she would make the other woman pay and pay and pay? See Corinne Griffith in "Moral Fibre."

"WEDDING BELLS"
(First National)

Constance Talmadge Well Cast in Good Audience Picture

A GOOD bet as an audience attraction: that sums up our opinion of Constance Talmadge's latest release, "'Wedding Bells," which is based on Salisbury Field's farce-comedy. The limitations of the screen, of course, fail to do justice to the humorous dialogue of the original, and in places there are evidences of footage unrequired for action or story. But on the whole Director Chet Withey has turned out a commendable piece of work.

As Rosalie Wayne, ex-wife of Reginald Carter, Miss Talmadge gives a thoroughly amusing performance. In the class of special mention belongs Harrison Ford, who plays the part of the erstwhile husband. Between them the action and the situations in which they dominate are carried forward with many touches of clever acting.

The story itself serves as a type of vehicle in which Miss Talmadge excels. Rosalie bobs her hair without hubby's consent; Reggy contracts the measles without Rosalie's knowledge. Both these circumstances precipitate a divorce. for which Reno is offered as the only excuse. Then Rosalie goes abroad and returns on the eve of Reggy's second matrimonial venture. This is where the real comedy starts. Rosalie has discarded her former spouse by due process of law, but she is determined that since she cannot have him no other woman can either. From here to the fade-out the opportunities for laughable incident and amusing situation are abundant, and Director Withey has taken fullest advantage of them. Emily Chichester, in the role of Reginald's second prospective bride, and James Harrison, in the part of Marcia's rejected suitor, acquit themselves creditably, especially in the scenes preliminary to the wedding ceremony. William Roselle in the role of Reginald's friend and "best man" also deserves mention.

While most of the action transpires in the interiors of luxuriously appointed hotel apartments, the opening and closing shots present some attractive Palm Beach exteriors. These, however, are of minor interest. "Wedding Bells" serves as an excellent Constance Talmadge vehicle. Add to the popular star and the amusing story the support of a capable cast, and you have a combination which should make "Wedding Bells" ring like a cash register at the box-office.—*E. F. Supple.*

THE CAST

Rosalie Wayne.....Constance Talmadge
Reginald Carter.....Harrison Ford
Marcia Hunter.....Emily Chichester
Mrs. Hunter.....Ida Darling
Douglas Ordway.....James Harrison
Spencer Wells.....William Roselle
Hooper.....Polly Vann
Jackso.....Dallas Welford
Fuziake.....Frank Honda

From the play by Salisbury Field.
Adapted by Zelda Crosby.
Photography by Oliver Marsh.
Directed by Chet Withey.

PRESS NOTICE—STORY

Constance Talmadge, who stars in "Wedding Bells," which will be the attraction at the ———— theatre on ————, has a part which will win even more picture fans to the ranks of the Connie Talmadge admirers. This vivacious and popular star has again been given an admirable light comedy based on domestic misunderstandings in which to charm her audiences. "Wedding Bells" would be entertaining even without this star. With Miss Talmadge it is as entrancing a piece of entertainment as has been shown at the ———— theatre in many a day.

The picture is based on a story by Salisbury Field. The star plays the part of a newlywed wife who decides she will join the bobbed-hair tribe of femininity. Friend husband has always admired her beautiful locks, and the incident is the cause of a quarrel which finally ends in the divorce court. But the young wife never ceases to love her husband, and what she loves she will not give up—not even when hubby is on the verge of another marriage.

Playing opposite the star is Harrison Ford, well known throughout screendom as a capable leading man for Miss Talmadge. Others in the cast are Emily Chichester, Ida Darling and James Harrison. The picture was directed by Chet Withey, who has a number of screen successes to his credit.

PROGRAM READER

It all started when Connie bobbed her hair. Friend hubby just wouldn't stand for it, and the whole thing ended in the divorce court. But true love does not mind a little thing like divorce. Connie wanted hubby back and in the end—she got him. Yes, "Connie" is Constance Talmadge, the vivacious and attractive screen star, and the picture is "Wedding Bells" which we will show on ———— for ———— days. Seldom can we offer such a humorous, and fast-moving comedy to our patrons. It is filled with zest and romance, excitement and suspense. Connie is supported by her usual capable cast, including Harrison Ford, as the "boob" husband. The story is from a stage play by Salisbury Field, and was directed on the screen by Chet Withey, one of filmdom's leading directors. Watch for Connie Talmadge in "Wedding Bells."

SUGGESTIONS

Here is the most popular flapper star in a light domestic comedy which should bring in all her friends. She should be given liberal newspaper space and as much space as possible in the news columns. Let the publicity be built around her even more than the picture. The stage play from which the picture is adapted will not have unusual value, but Harrison Ford, again the leading man, has become known to many friends. Teaser campaigns are possible from the title such as—"Wedding bells to ring soon. They will ring for someone you know very well and admire. Who is she? We'll tell you soon."

"THE BLOT"
(Lois Weber-F. B. Warren Corp.)

Miss Weber Builds Up-to-the-Minute, Entertaining Picture

THE fertile mind of Lois Weber, the author and producer of this picture, has turned aside from the marital problem or sex play, to tussle with an economic problem. The result is far more entertaining than one might suspect. Miss Weber will strengthen her reputation as a director, possessing the happy faculty of obtaining deft touches of action that hit an audience sympathetically. Her detail of character building, some of which borders on satire, is always up-to-the-minute.

"The Blot" is a splendid example of her powers of direction and her technical ability. The story is laid in a college town. There are some rich rah-rah boys and a down-trodden, underpaid professor with a pretty daughter. Fortunately the college boys and their boyish pranks are kept in the background, and the action centers about the professor and his family. Because of the professor's meagre salary the wolf pokes his head in the window. Next door lives a foreign-born shoemaker who averages $100 a week and whose uncultured and uneducated family live in plenty. When the girl is taken ill, her mother becomes desperate, for there is no money with which to buy nourishing food. Overwhelmed with bitterness, she takes a tempting broiler from her neighbor, but repenting, returns it. Her daughter, seeing only part of the episode, believes that her mother, always proud of her aristocratic family, has stolen the food. But it is the rich college boy who sends the dainties to nourish the family.

There is sufficient romance, for the girl has three to choose from. She naturally selects the rich young man, whose father is one of the trustees of the university. The hero preaches to his dad and convinces him that college professors and ministers are underpaid and thus eventually forced out of their professions.

There is real depth to the theme and it is skilfully handled. A synopsis of Miss Weber's stories cannot do her pictures justice. She makes this picture far more interesting than the above outline would lead one to believe. Her one fault seems to be a superabundance of close-ups of worn shoes, torn furniture and threadbare carpets to prove how dire is the family's needs.

Claire Windsor is the most attractive in the cast. She is perfect as the wistful, frail, and childlike young girl. Louis Calhern is the hero, thoroughly competent to handle his part. "The Blot" should make a perfectly satisfactory audience picture. It is very well acted and directed, and its story, weak in actual drama, has at least an appealing theme.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Professor Griggs.....Philip Hubbard
His wife.....Margaret McWade
His daughter.....Claire Windsor
His pupil.....Louis Calhern
The other girl.....Marie Walcamp

Written and produced by Lois Weber.

PRESS NOTICE—STORY

The ———— theatre on ———— will offer a new Lois Weber production, "The Blot." Miss Weber is one of the few, and undoubtedly the most successful woman producer of motion pictures today. Her pictures, among which will be remembered "Hypocrites," "To Please One Woman,"" "Too Wise Wives" and "What's Worth While," have deft touches of feminine detail which no male director can quite equal. She offers realism—not realism of the gruesome, offensive type—but simply truth in the most minute things of life. Her characters are remarkably true and her stories—she writes her own scripts—remarkable human.

"The Blot,' a typical Lois Weber production. It exemplifies subtlety on motion pictures, and it deals with a powerful theme. There is a depth of thought behind it, while at the same time it presents a most pleasing entertainment. What is the blot upon our civilization? To Miss Weber"s mind it is our lack of interest in things of the mind, as exemplified by the low salaries paid to school teachers and professors. The cobbler and the mechanic may live in comfort while those who nurture our souls and minds must scrimp and save. Whether you believe or doubt, you will find this picture exceedingly interesting.

Miss Weber, however, does not seek to preach. She has aimed primarily at entertainment. Her picture is filled with romance, and clever touches of comedy, Her cast is an exceptional one. Winsome Claire Windsor is seen as the leading lady. Louis Windsor plays the carefree college boy before whose eyes is suddenly cast a cinema of the serious side of life. Philip Hubbard, playing the old professor, does a remarkable piece of character acting and Margaret McWade is a true picture of the proud mother.

"The Blot" will remain at the ———— theatre ———— days beginning ————.

PROGRAM READER

How can we help those whose pride will not allow them to seek charity? Perhaps there is a neighbor who is in want while we are in plenty. Fate plays strange tricks as it weaves the thread of life, and fortune may have turned in the lives of those we always thought "comfortable." They may need our help, but they may not ask. This theme is admirably handled by Lois Weber, the most famous woman director of motion pictures, in her latest production, "The Blot," which the ———— theatre will offer as its main attraction on ————.

Miss Weber needs no introduction to picture fans. Her remarkable realism, her true understanding of human nature, and her technical skill have made her past pictures delights of entertainment. "The Blot," it will be found, is no exception. Though a serious theme is treated, there is plenty of romance, comedy, and human interest. There is delightful Claire Windsor playing the young librarian seeking to add to the family income. The part of her father, the underpaid professor, is played by Philip Hubbard, who gives a remarkable performance. Louis Calhern is the young college man—typical of his class. It is truly an all-star cast.

Those who believe that pictureland is a place of exaggerated action, and false characters moving in an artificial world, will have a welcome surprise in "The Blot."

"PERJURY"
(Fox)

Excellent Story Material Marred by Over Acting

IN some theatres "Perjury" is sure to be considered a highly satisfactory evening's entertainment; in others it is apt to be voted an exceedingly "mellow" melodrama enacted in a 10-20-30 tempo, with titles to match.

The picture is a very curious mixture of good and bad according to 1921 standards, viewed as an attraction for the better class houses. The fundamental plot, while somewhat old fashioned and decidedly reminiscent of "The Count of Monte Cristo," is absolutely sound and offered opportunities for building a really big picture. With this material, a well selected cast as to types and native ability insists, perhaps under instructions, in continually over acting. William Farnum is one of the worst offenders in this connection.

To offset the theatrical atmosphere, there has been a careful attention to detail and a very creditable production so far as sets, lightings, and other items of technique go. An episode of the period of 1900 is particularly good, although just how audiences will take this detail is a question. The costumes make the characters look dowdy and the settings appear cheap. The continuity is excellent and the photography good.

The story of "Perjury" concerns a man who is given a life sentence for a murder he did not commit, on circumstantial evidence and who is finally freed on the confession of the real culprit, twenty years later, with some additions in the way of counterplot and incident, having to do with the man's family, the trial, and the shooting of the second heavy who has married the convict's wife after he became a lifer.

Acting honors go to John Webb Dillon, Wallace Erskine and Frank Joyner. In fact these three cannot be accused of overplaying. William Farnum has the principal role but is not convincing. The picture has a juvenile romance, the parts being played by Jack Crane and Alice Mann. —Length, 8 reels.—*J. S. Dickerson.*

THE CAST

Robert Moore.....William Farnum
Martha Moore.....Sally Crute
John Gibson.....Wallace Erskine
District Attorney Choate (afterwards Judge).....John Webb Dillion
Phil Rourke.....Frank Shannon
Edward Williams.....Frank Joyner
Ralph Mills.....Jack W. Crane
Mira (Moore's Housekeeper).....Grace La Vell
Jimmie Moore.....Gilbert Rooney
Helen Moore.....Alice Mann

Story by Ruth Comfort Mitchell.
Scenario by Mary Murillo.
Directed by Harry Millarde.

PRESS NOTICE—STORY

The latest William Fox special feature, "Perjury," in which William Farnum has the leading role, is scheduled for the ———— theatre for a ———— days engagement beginning ————.

"Perjury" is well constructed and highly interesting drama of a man who was sent to prison for life on the perjured testimony of a supposed friend and circumstantial evidence. The story is divided into two episodes of which the first is laid in the period of 1900. For these sequences the costuming and settings have been reproduced in every detail. The change in the attire of the feminine sex is most noticeable, and many a laugh is provided by scenes in which what was once the height of fashion is shown.

In support of Mr. Farnum is a strong cast of well-known players. Wallace Erskine, John Webb Dillion and Frank Joyner are especially good in their roles. Others who have important parts are: Sally Crute, Jack W. Crane, Gilbert Rooney and Alice Mann.

PROGRAM READER

Another of the big William Fox special attractions booked for the ———— is "Perjury," a domestic drama in which William Farnum has a principal role. "Perjury" was first shown at the Park theatre, New York where it had a successful run at two dollar prices and later was given a week's showing at the New York Capitol. The picture has found success in many of the largest theatres of the country and is one of the "big twelve" special productions from the Fox studios, among which are: "Over the Hill," "A Connecticut Yankee in King Arthur's Court" and "The Queen of Sheba."

The picture screens in eight reels, every fact of which is filled with interesting incident, tense situations and good acting.

In support of Mr. Farnum are such well-known players as Sally Crute, Walter Erskine, John Webb Dillon, Frank Joyner, Jack W. Crane, Alice Mann and others of equal reputation in the film world. The feature was produced under the direction of Harry Millarde from a story by Ruth Comfort Mitchell. It has been lavishly produced, especially in an episode for 1900, where the costumes and stage settings are in exact duplication of the period.

SUGGESTIONS

In billing this it seems advisable to give your audiences a little idea of the story and calling attention to the logical well developed plot. Explaining that the costumes of the first episode are of the period of 1900 will also be advisable, since it is possible that this stuff might be construed by some people to be evidence that the picture was a reissue. If William Farnum is popular with you he should be billed as the star.

CATCH LINES

The story of a man who was convicted of a murder he did not commit on the perjured evidence of a supposed friend. Perjury is a false statement under oath. In this story it was such a statement that sent Robert Moore to prison for life. How the truth finally came out at last and the man was proven innocent makes an interesting and thrilling picture.

"AT THE END OF THE WORLD"
(Paramount)

Disappointing Melodramatic Romance, But May Slide By

A PICTURE with Betty Compson, Mitch Lewis and Milton Sills in the principal roles, its story laid in Shanghai and directed by a man who has achieved fame as an artist might be expected to be colorful, well acted and interesting. However, nothing like this is forthcoming in "At the End of the World," and since the three players mentioned have been tried many times and not found wanting, the fault must be with the artist who became a director and possibly with a story that sketched broadly a general idea, not so new at that, but provided little incident of value in making pictures of action.

In the sequences having to do with a Shanghai saloon keeper, his daughter, a globe trotter, a sailor and some minor characters, Penrhyn Stanlaws, the artist who forsook his brushes for the megaphone, has evolved a conglomeration of scenes where a lot of people come and go with titles telling you what it is all about.

The action then jumps to an uninhabited island somewhere at the end of the world. Here three men and the girl spend most of their time climbing up and down the circular staircase of a lighthouse. Each of the males is in love with the girl. Two of them finally eliminate themselves when in a fight at the top of the lighthouse they crash through the railing and to the rocks below.

Bad lightings, eccentric camera angles and a draggy, walk-through-it tempo, are in evidence most of the way. The players show little of the acting ability that they have proven they possess. The incident provided is commonplace. The fights are pull and haul and tumble about affairs. Miss Compson looks as if she was tired and a bit peevish. Mr. Sills gives the impression that he is obeying orders and not giving expression to his own ideas. "Big Mitch" acts all over the place.

Taken as a whole, the feature is very disappointing, and if it gets over with audiences it will be a personal triumph for the cast of characters and not for the production as a whole or what is delivered in the way of entertainment.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Cherry O'Day, Queen of "The Paper Lantern".....Betty Compson
Gordon Deane, a traveller and novelist.....Milton Sills
Donald MacGregor, a sailor mate.....Mitchell Lewis
Harvel Allen, a bank clerk.....Casson Ferguson
Terence O'Day, father of Cherry.....Spottiswoode Aitken
William Blaine, a Shanghai banker.....Joseph Kilgour
Yang.....Goro Kino

Based on the play by Ernest Klein.
Story by Adelaide Heilbron.
Photoplay by Edfrid A. Bigham.
Directed by Penrhyn Stanlaws.

PRESS NOTICE—STORY

Dainty Betty Compson, star of "Prisoners of Love" and one of the famous cast of "The Miracle Man," appears in a new vehicle under the Paramount banner, "At the End of the World," for a ———— days' engagement at the ———— theatre.

The picture is a melodrama of the underworld of Shanghai, suffused with the lure of the sea and containing much glamor of the East. The star plays the daughter of a saloon-keeper, who has known only men that drifted in and out of the "Paper Lantern" cafe, a guzzling, gambling rabble, most of them rough and uncouth and not a few of them thieves and knaves.

A talented supporting cast, practically all stars themselves, has been secured for the other roles of "At the End of the World." Milton Sills is the hero, a traveler, poet and artist who wanders to the "Paper Lantern." Joseph Kilgour is a Shanghai banker, and the villain. Mitchell Lewis plays the role of a sailor who loves "Cherry O'Day," the part played by Miss Compson. Others of the cast are Casson Ferguson, Spottiswoode Aitken and Goro Kino.

The production was directed by Penrhyn Stanlaws. It was adapted from the stage play of the same name written by Ernest Klein. The adaptation to the screen is by Adelaide Heilbron.

PROGRAM READER

Pretty Betty Compson, star of "Prisoners of Love" and a member of that never to be forgotten cast appearing in "The Miracle Man," in her first Paramount starring vehicle, "At the End of the World," comes to the ———— theatre for a ———— days' showing next ————.

"At the End of the World" is a melodrama of the underworld with its story laid in Shanghai and a South Seas Island and contains a world of action and incident of the sort that the star is noted for.

The role which Miss Compson plays is that of "Cherry O'Day" daughter of the keeper of the "Paper Lantern" cafe, a Shanghai dive and gambling joint, who in spite of her environment manages to keep the motley throng of wharf rats, sailors, and Far East rabble which frequents her father's saloon at arm's length. In the role of the hero is Milton Sills, playing "Gordon Deane," traveler and novelist who falls in love with her on a chance visit to the "Paper Lantern." Others of a strong supporting cast are Joseph Kilgour, Spottiswoode Aitken, Mitchell Lewis and Casson Ferguson.

"At the End of the World" was directed by Penrhyn Stanlaws. The picture is adaptation of the stage play of the same name written by Ernest Klein. The adaptation is by Adelaide Heilbron.

SUGGESTIONS

Exploitation for the picture will include heavy billing for the entire cast with a mention of the roles played by Miss Compson, Joseph Kilgour, Milton Sills and Mitchell Lewis. The story may be given attention especially to outline the general idea of the ground covered. Prologues should be along the lines suggested by the "Paper Lantern" saloon episodes of the picture.

"OPEN SHUTTERS"
(Universal)

An Orthodox Picture of the "Preachy" Type

"OPENED SHUTTERS" is simply a conventional, manufactured movie, which dainty Edith Roberts in the starring role, cannot make otherwise. One thing can be said about it—it would pass the censor board of Zion City. It is preachy in a vague, indefinite way, with a character something like "the miracle man" who is known as "Think Right" and who wears a long beard and a kindly smile. Edith Roberts has a nondescript role, playing the orphaned daughter of an artist who is cast upon uncharitable relatives. She is wont to return evil for evil, but eventually learns the lesson of "opening the shutters of her soul." Thus comes the picture's title.

The story does not take long to shift to New Engalnd, where Director William Worthington goes the limit in caricaturing the "down east" folks. The man wears chin whiskers and an ancient stovepipe hat, and the woman a trim, grandmotherly bonnet and flowing skirts. The little orphan, finding herself unwelcome, goes to the secluded home of "Think Right," who, it is explained, once loved her mother. "Think Right" gets in some preaching whenever the opportunity presents itself. The hero comes along, and also another girl who has set her cap for him. There is jealousy between the two girls, and the star, taunted beyond endurance, decides to row across Casco Bay during a storm. They give mostly close-ups of her pulling at the oars through the heavy rain, but a few long shots reveal that the water is as smooth as glass. The hero tries to save her, but is beaten to it by another admirer. There is a happy ending. Incidently, it is one of those pictures which make faith responsible for sudden and unaccountable cures of physical ailments.

The picture may be enjoyed by those who do not expect much, that is real from the screen, and are satisfied with an orthodox story. As a picture of New England it does not quite convince, partly because of some of the exteriors. The star is attractive, although allowed few opportunities to impress her personality. There is nothing distinctive about the role allotted her. Edward Burns is her leading man. He never overacts and has a pleasing personality. May Wells, Clark Comstock, and Charles Clary are the New England types. Unfortunately, Joseph Swickard as the father dies early in the picture.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Sylvia Lacey.....Edith Roberts
Sam Lacey.....Joe Swickard
Nat Morris.....Joe Singleton
Martha Lacey.....Mai Wells
Judge Calvin Trent.....Clark Comstock
John Dunham.....Edward Burns
Jacob Johnson.....Charles Clary
Mrs. Lem Foster.....Floye Brown
Edna Derwent.....Nola Luxford
Capt. Lem Foster.....Andrew Waldron
Minty.....Lorraine Wieler

Story by Clara Louise Burnham.
Scenario by Doris Schroeder.
Directed by William Worthington.

PRESS NOTICE—STORY

The popular young star, Edith Roberts, in a heart-interest story, "Open Shutters," laid in the quaint environment of New England country life is to be the attraction at the ———— theatre on ———— and ———— of the coming week. Probably no role that Miss Roberts has yet appeared in possesses the sympathetic appeal found in her part as Sylvia Lacey, an orphan girl, forced by circumstances to cast herself on the mercy of stern New England relatives who have conceived a profound dislike for her even before they have seen her.

How Sylvia wins not only happiness but love also despite the hostile atmosphere into which she has been projected, how she triumphs over the shallow hypocrisy of her hard-hearted custodians and learns from adversity a new-born philosophy of light and service makes this story from the pen of Clara Louise Burnham one of the most interesting that has found its way to the screen in many days.

Miss Roberts is ideally cast in her role as Sylvia Lacey, and her support, including Mai Wells, Clark Comstock, Nola Luxford, Edward Burns and Charles Clary, offers a strong array of talent in the more important parts.

PROGRAM READER

The orphan girl despised by her kin and obliged to battle with life alone and unbefriended is a theme that is bound to appeal to the universal heart of all humanity, especially when the heroine overcomes all obstacles and wins happiness and love in the end. That is the sort of role that Edith Roberts, the popular Universal star, plays in as Sylvia Lacey, in "Opened Shutters," which is to be presented at the ———— theatre during the week of ————.

Sylvia after her father's death had come to New England in obedience to the dying wishes of her parent, expecting to find her aunt and uncle of the kindly old sort who would take her to their hearts. Instead she found them hard-souled and hypocritical. The disappointment stunned but did not demoralize her. How she met the situation and triumphed over all the adverse circumstances that fell to her lot in the stern New England environment will win your heart and afford you a delightful evening's entertainment.

SUGGESTIONS

Play up the star and refer to her past successes as the featured player in "The Adorable Savage." "The Unknown Wife," "White Youth," "The Fire Cat," etc. Emphasize the fact that in this picture Miss Roberts appears in a role different from her former parts and in a setting, that of a New England town, not at all similar to the South Sea locale of "The Adorable Savage" and the Spanish atmosphere of "The Fire Cat." How about a prologue with an enlarged shutter in mid-stage which on opening gives entrance to a singer or a dancer.

CATCH LINES

"Opened Shutters" will prove to be a revelation of an interesting story, a popular star ideally cast, and a support of sterling talent.

"EVER SINCE EVE"
(Fox)

Fluffy Story Carries Little Interest

THE latest Shirley Mason picture. "Ever Since Eve," is of such an inconsequential character that it has all it can do to keep going. The dainty star has an equally dainty plot through which she is presented in a series of pretty poutings and close-ups of "sweet sixteen" mannerisms. Even her ankles come in for inspection at times. That the story is proven to be decidedly weak is shown through the introduction of a totally irrelevant figure that wonders about from scene to scene registering a mysterious line of action. The opening shot discloses a murder being committed, the victim lying in bed while his assailant is undoubtedly a woman judging from the gloves which enclose the arms encircling the unfortunate man's throat. The upper anatomy of the criminal is not shown.

Thus the spectator imagines himself in for some mystery. But it is just a hoax and a mighty poor one to perpetrate. It is nothing but kidding the public because the wandering detective goes out of the picture at the conclusion via the subtitle route which says "he made a mistake and was on the wrong track." The onlooker has imagined all the while that the heroine played by the star bas something to do with clearing the mystery. The author should have incorporated something resembling mystery or drama after all, for the plot is as fluffy as tbe foam of an ice cream soda.

The star impersonates a French orphan who comes to America and surprises her artist father. The shop worn Trilby touch is here too. Three cronies pass in and out of his studio cutting up mild didoes. It develops that the "father" who is lacking a sense of humor—a virtue which might have given the story a certain quality—falls in love with his young ward who puts over the Gallic temperament in the accepted fashion. The action here presents another mysterious character, a young girl who masquerades as a youth. Presumably this figure is also added to help out the detective angle.

The picture builds to its orthodox conclusion which appears when the artist pursues his sweetheart who has escaped from her room. He finds her in the arms of the pretty masquerader. The latter is saved from a beating when the dignified hero discovers that she is the real adopted daughter and had assumed a disguise in order to marry a soldier.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Celestine Le Farge.....Shirley Mason
Carteret.....Herbert Heyes
Lorita.....Eva Gordon
Svenson.....Mrs. Vin Moore
Percy Goring.....Charles Spere
Mrs. Kerry.....Frances Hancock
The Stranger.....Ethel Lynn
Lt. Gerald O'Connor.....Louis King

By Joseph Ernest Peat.
Scenario by Dorothy Yost.
Directed by Howard M. Mitchell.
Photographed by Glen MacWilliams.

PRESS NOTICE—STORY

The dainty Fox star, Shirley Mason, appears at the ———— theatre next ———— and ———— in "Ever Since Eve," a comedy-romance which permits her to flash her abundant charm in a role which is ideal for the expression of her personality. Miss Mason is truly a daughter of Eve in this delightful photoplay which introduces her as an orphan of France who comes to America to live with her guardian, Carteret, an artist. Celestine presents such charm and personality that she is popularly received everywhere.

Her suitors are quite plentiful. The girl is capricious and causes her "father" much alarm. He discovers that she is meeting a young admirer clandestinely. Having lost his heart to her he is chagrined to think that she encourages other romances. He locks her in her room but she makes her escape. Carteret starts in pursuit and discovers that she is a sister of the real orphan, the girl having used deception because of her belief that he might not look with favor upon the engagement of the ward. The picture carries interesting episodes and is capably acted and directed.

PROGRAM READER

Ever since Eve tasted the apple in the Garden of Eden the world has been trying to understand the feminine sex. Our ancient ancestor, Adam, could no more understand the Eve of his day than we can understand the modern Eve. We do know, however, that at the glorious age of seventeen or eighteen, she is presenting her greatest charm. She can play at love, encourage romances, pretend being fickle, and capture men's hearts for the sake of giving expression to her subtle whims and fancies. "Ever Since Eve" is a pretty romance of the present day type of heroine and stars dainty Shirley Mason, who has a role ideally suited for her personality. The picture comes to the ———— theatre next ————.

SUGGESTIONS

The title is the best medium for advertising this feature. It carries originality and sparkle and suggests a good time for any audience. You can tell them that the picture is a pretty comedy-romance about a young orphan who plays at love and succeeds in capturing masculine hearts through the joy of the game. Play up the star with stills and tell that her dainty personality is ideally suited for the role enacted here. Since the plot is mild it would be best not to detail it in any way. Simply state that it offers an entertaining hour in the company of a fascinating little actress. A prologue can feature a vocal duet.

CATCH LINES

She was a true daughter of Eve and the men of her acquaintance could not understand her. See Shirley Mason in "Ever Since Eve."

See "Ever Since Eve" starring the dainty Fox star, Shirley Mason. A picture of charming sentiment and romance.

"THE STING OF THE LASH"
(Robertson-Cole)

One Big Punch; Balance Average Western Movie Stuff

ASIDE from one sequence which certainly carries a punch, and some very fine scenic locations, "The Sting of the Lash" is pretty much just another Western movie in which the heroine suffers and suffers through five and a half reels of film and then is shown in the last five hundred feet to have achieved happiness and prosperity.

However, the work of a very good cast, including the star, makes the commonplace and conventional plot on which the story is developed seem less stereotyped and certain scenes carry real suspense and interest. One of these comes in the first reel showing an automobile accident. Another is a fight between the hero and one of the villains. The third is a whale in which Pauline hamstrings her husband and gives him a deserved horse whipping.

The story concerns an Eastern girl who goes to the gold mining country and marries a young miner. It is a love match, but because the husband is tricked out of his mine he starts cutting up like a 10-20-30 villain and finally Pauline's patience is exhausted. She gives her spouse his horse whipping, and goes to work for a mining company. In the meantime the husband has been sent to the pen for bootlegging. When he gets out Pauline is in charge of the mining operations. An official of the company has been sticking around for several reels, the inference being that a romance is developing. However, the hero is alleged to be a regular guy once more and Pauline decides that with all the faults that he once had, she loves him still and they start life anew.

Miss Frederick plays her role very well, but the camera is beginning to treat her badly. Clyde Fillmore is excellent as the hero, if the role can be called that. The rest of the roles present small acting opportunities. The photography is extra good. Most of the scenes have been shot out of doors and many very fine scenic locations have been secured. Henry King directed, and except for some rather abrupt jumps, has evolved a good continuity.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Dorothy Keith.....Pauline Frederick
Joel Gant.....Clyde Fillmore
Rhodes.....Lawson Butt
Ben Ames.....Lionel Belmore
Seeley.....Jack Richardson
Daniel Keith.....Edwin Stevens
Crissy (at six).....Betty Hall
Crissy (at ten).....Evelyn McCoy
Rorke.....Percy Challenger

Story by Harvey Gates.
Scenario by H. Tipton Steck.
Directed by Henry King.

PRESS NOTICE—STORY

Pauline Frederick in her latest Robertson-Cole production, "The Sting of the Lash," will appear at the ———— theatre on ———— of next week.

This picture is considered by the critics to be one of the best the star has appeared in, giving her plenty of opportunity to display her emotional talents, and to grip and hold an audience by the strong dramatic situations which she dominates.

In fact the story is so strong in its tense moments, incident and romance that it is sure to attract and leave its moral in the minds of those who are fortunate enough to witness it.

And then again the plot swings about in such a way that one is always kept on the alert by the ever-changing incident. This is especially noted in the closing scenes when the wife, who has given up everything for the husband she loves goes back to him even though she is wanted in marriage by a man of wealth and refinement.

The locale of the story is laid in the east and west with the star playing the role of a young and beautiful Eastern girl, whose father has failed in business. She leaves for the West, where she meets the man of her choice, only to find that he is given to drink. Slowly she is dragged down, until she is compelled to take in washing for their very existence.

But a day comes when the sun shines into her life again and she is taken into a better life. But she never forgets her man.

See Pauline Frederick in her latest production. It will interest and grip you.

PROGRAM READER

How many women are there in the audience who would take in washing and try to make both ends meet, even though they had a husband given to drink and dissipation?

Maybe there are not many but Pauline Frederick does in her latest picture, "The Sting of the Lash," Robertson-Cole production.

This picture is considered by the critics to be one of the best in Miss Frederick's repertoire, being strong in its dramatic moments, romance and love interest.

It tells the tale of a young and beautiful Eastern girl whose father has failed in business and who goes to the west where she meets and marries the man of her choice. But her marriage does not turn out a success, for her husband's drinking habits are such that both are dragged to the lowest depths.

And then a bright spot enters her life and she is taken from her surroundings and placed among those of refinement. But when the time comes for her to make her choice between a man of refinement and her former husband, our heroine returns to her first love when she finds that he has turned over a new leaf.

See Pauline Frederick in her latest production, "The Sting of the Lash."

CATCH LINES

She married him because she loved him. And then he turned to drink and spoiled all her hopes. How did the marriage turn out? See Pauline Frederick in "The Sting of the Lash."

She struggled for her husband and tried to make him a better man. And then he tried to beat her. What happened? See Pauline Frederick in her latest production, "The Sting of the Lash."

If you care to see a picture of real love and sacrifice, one that will make the tears come, see Pauline Frederick in her latest production, "The Sting of the Lash." It will grip you from the very beginning.

"THE JACK RIDER"
(Aywon-States Rights)

Good Incident in This Lively Western

WHILE the general style of westerns does not vary to any extent on the screen, most of them revolving around hard ridin' and straight shootin' with picturesque scenery for backgrounds and a host of cowboys for atmosphere, yet when one comes along which carries all these essentials with lively action and incident to boot, and a new type of star to add the punch—well the spectator is forced to sit up and take notice. "The Jack Rider" is a sort of comedy western with a dash of melodrama added to provide the conflict and it features a regular he-man cowboy, Big Boy Williams. There is a name for you! The minute he hoves into sight, masquerading as a tenderfoot one knows for a certainty that the picture is going to entertain.

There is practically no story at all. But that doesn't matter. One is too busy following the comedy points and the thrilling rodeo stunts and other interesting detail to notice any absence of plot. The idea concerns the embarrassment of a tenderfoot who is made the butt of the cowboys' jokes. He has come to the cowtown to take charge of his estate left by a father under the condition that he show his manliness before he is allowed to inherit the property. Thus it is a put-up job among the cowboys to place obstacles in his path. He is met at the station and compelled to ride a "bucker" and when he is tossed to the ground he mounts a donkey—an animal which takes him around to the end of the picture. The melodramatic note introduces a villain with a trick mustache who is desirous of winning the banker's daughter and making things unpleasant for the hero. The latter, to clear the mortgage, is forced to enter the rodeo in order to gain the necessary money prize.

Big Boy Williams presents a likeable personality and is bound to be heard from in the future. He staged several snappy fights, rescues the distressed damsel on several occasions, rides like Tom Mix, shoots like Annie Oakley, and certainly lives up to the spirit of the West. The rodeo show offers first rate incident. But that touch is only one of many in this lively picture. Will Rogers, Jr., provides the juvenile interest and there is no doubt that he is a chip of the old block. He can ride and lasso almost as well as his talented dad. Rest assured that "The Jack Rider" is going to please your audiences. It is quite a little different from the average western since it features life with a verisimilitude which cannot be denied. Big Boy's real name is Guinn Williams. He also wrote the story. He is not an out-and-out "stunter" but more like the everyday cowboy.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Frank Stevens.....Big Boy Williams
John Welsh.....S. D. Wilcox
Ruth Welsh.....Thelma Worth
Howard Gribbon.....J. Buckley Russell
Little Buster.....Will Rogers, Jr.

By Guinn Williams.
Directed by Charles R. Seeling.

PRESS NOTICE—STORY

A lively, semi-humorous, melodrama of the modern West is "The Jack Rider," which comes to the ———— theatre next ———— and ———— featuring a new type of cowboy, Big Boy Williams. This star shows himself to be an exceptional horseman and a true son of the plains. The story in which he is placed takes him through all sorts of adventures—from masquerading as a tenderfoot, to riding a donkey instead of a horse. He shows his skill at rodeo stunts, rescues the girl when the occasion calls for it, and proves to the other characters in the plot and to the spectators as well that he is exceptionally gifted to enact the picturesque cowboy.

As Frank Stevens, Big Boy Williams comes to the West to inherit his father's ranch. It is disclosed eventually that the youth must show his courage against overwhelming obstacles before he is allowed to come into his estate. This pluck displays itself when he rescues the girl from desperadoes, the rodeo stunts, and fighting and shooting and riding like a genuine Westerner. The picture is thrilling and always interesting and is bound to please any type of patron.

PROGRAM READER

He was a big fellow who arrived at the cowtown in a golf suit. The cowboys proceeded immediately to make things unpleasant for him, since they misjudged him for a dyed-in-the-wool tenderfoot. His method was to take their insults with a smile. After a while he won their admiration. He showed himself a superb fighter and rider. He even put up with the humiliation of being compelled to ride a donkey. But in time he proved that he could ride the biggest "bucker" on the ranch. See "The Jack Rider" and enjoy the rodeo show and the cowboy incident. Come and see the new Western star, Big Boy Williams. You will be his friend thereafter. Come and see this lively melodrama at the ———— theatre next ————.

SUGGESTIONS

Since this is a Western, featuring a new star it would be a good plan to put special emphasis upon his name. Play up that name. It is a winner. Also tell that the picture offers as lively action as has come from the screen in some time. Tell that it not only thrills but offers amusement. The rodeo show can be featured. Describe it as realistic adventure of life as it is lived at the present time among the cowboys of Texas. Play up the action and tell that the patrons will get their money's worth. A cowboy quartette may be used for a prologue. Also a cowboy lasso number would attract. Also state that the son of Will Rogers is in the cast.

CATCH LINES

They thought he was a tenderfoot, but he proved to them that he could outshoot and out-ride them all. See the lively western, "The Jack Rider."

See the lively melodrama of the modern West. See Big Boy Williams in "The Jack Rider."

"THE FIGHTING BREED"
(Selig & Rork-Aywon-State Rights)

Something Doing Every Minute in This Two-Fisted Picture

THOSE patrons of the screen who are "fed up" upon society dramas will certainly be delighted in "The Fighting Breed," a lively melodrama detailing the adventures of a last Mohican type of character. This is not to say that the hero is an Indian, but he is the last of the Fighting O'Farrells of Australia and his object is to show that he lives up to the traditions established by his forefathers. The picture was made in Australia and features the Tex Richard of the Antipodes, namely, Snowy Baker. The star proves himself as able an actor as he is a promoter and impresario. Possessing a magnetic personality, with a smile which immediately radiates warmth and sympathy and which makes friends, he certainly will establish a healthy following or we miss our guess.

Mr. Baker does not look unlike the late Sydney Drew, but his style of acting is entirely different. He does not pretend to be a comedian, but the manner in which he plays his part indicates an enthusiasm for screen work which takes on the form of interesting physical action. He has arrived incognito at his ranch and playfully cuts up capers and pretends to be very much of a tenderfoot. He shows his mettle time and again in the pinches and comes up smiling always. This smile greets the spectator in the introductory scene and by the time the picture is over he has won your admiration. The offering starts off by planting the characterization with a few flashbacks revealing the courage of his ancestors in moments of extremity. What follows are flashes of superb horsemanship. Baker then takes the wheel of his auto and rides into the city.

This is the point in which the plot develops another angle entirely. His neighbor's daughter is engaged in dangerous settlement work and the action places the hero in contact with her in order that he may effect a timely rescue. You may call it rather arbitrary but the fact that the incident is exceptionally lively destroys any thought of dramatic conveniences. Feeling peeved over his ungentlemanly conduct in seeing the right girl for the first time, he journeys down to the settlement district. What occurs is about as lively a sample of two-fisted action as has come from the screen in some time. He employs a good right and a hefty left and thugs and cut-throats, dock-rats and derelicts take the count. The girl realizes eventually that she has jumped at conclusions too readily. This is Baker's picture any way you look at it. And he will certainly put it over. Wilfred Lucas directed and played a character part, and he accomplished both jobs in an able manner.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Brian O'Farrell ..... Snowy Baker
John MacDonald ..... Wilfred Lucas
Enid MacDonald ..... Ethel Payton

By Wilfred Lucas and Bess Meredyth.
Directed by Wilfred Lucas.

PRESS NOTICE—STORY

That Australia has its cowboy life, its adventures on the plains is proven in the entertaining picture of the great out-doors as it is found in the Antipodes when "The Fighting Breed" comes to the ———— next ————. This offering introduces Snowy Baker, the Australian actor, impresario, promoter and all-round good fellow in a story which takes him through all sorts of adventures. The plot concerns a man who is the last of his race. He is one of the Fighting O'Farrells—a family of courageous fighters. It happens that he takes up residence on a ranch and allows himself to be taken for a tenderfoot. He shows his excellent horsemanmanship time and again.

The picture then takes him to the slums of a city where he is instrumental in rescuing the girl of his heart. This is the occasion where he proves that he can administer punishment as well as take it. The picture is lively in every scene and keeps one in suspense. Snowy Baker possesses a likeable personality which will win him many friends. Wilfred Lucas directed the offering and played a character part in a capable manner.

PROGRAM READER

Life is just as adventurous on the plains of Australia as it is in the boundless West of America. Snowy Baker, the Australian star, proves that the boys of the American plains do not excel him when it comes to dangerous pastime. His skill in the saddle is deserving of praise. The picture revolves around the adventures of a man who is called the last of his race. He comes from a family picturesquely called the Fighting OFarrells. And he proves his mettle time and again in scenes which are tense with action and suspense. Come to the ———— theatre next ———— and see the talented Snowy Baker in a smashing, fighting, melodrama. See "The Fighting Breed."

SUGGESTIONS

Here you have a new star to exploit. You should go to some lengths in bringing out that Snowy Baker cannot be excelled for skilful riding. Tell that he possesses undeniable talent and courage and that he is an actor bound to assert his personality, because of one of the most wonderful smiles that ever adorned a human being. Play up the picture as a smash-bang melodrama in which there is something doing every minute. Tell that the spectator is in for his money's worth. Play up the big outdoors. Ask your patrons if they have ever seen a kangaroo hunt. Tell them the chance is theirs to witness this daring pastime. Bill it as a melodrama saturated with thrills.

CATCH LINES

He was the last of his race and he lived up to family traditions. He was one of the Fighting O'Farrells. See the Australian star, Snowy Baker, in "The Fighting Breed."

See Snowy Baker in a smashing, thrilling melodrama. See "The Fighting Breed."

"TO A FINISH"
(Fox)

Buck Jones Western Entirely Satisfactory in Every Respect

BUCK JONES has another picture here which should add to his popularity. No one can say that it is unusual in plot or scenic background. Nor does it get away from the usual run of Westerns in its theme and development. But Director Bernard Durning has found a few new tricks for heightening suspense and original schemes with which the hero may fool the villain. And best of all there is the star rescuing a girl from a runaway team, outwitting his enemies, fighting his way through a gang of thugs, and lastly bridging a chasm hand over hand along a rope, while his horse strains his forelegs at the cliff in an effort to support the weight of his master. Action like this is more pleasing than endless riding over the hills with the villain still pursuing.

Once more the corrupt politician and dance hall keeper of a cow-country town is the heavy. Once more the girl is lovelessly engaged to him, and the hero maligned by him. The town, states the sturdy young ranchman, is not big enough to hold both of them, and at the end it doesn't. The dance hall keeper is at the bottom of the cliff and the star in Helen Ferguson's arms, vindicated as a cattle-rustler. Incidentally, a true picture of Western life is presented, scenically speaking. The ranch houses are thoroughly modern and even the dance hall is without its bare boards and crudely made chairs and tables.

The runaway team is excellently pictured and is a real thrilling scene, which looks as if it might have been dangerous work. Then comes a dance hall fight, very well executed by Jones, and photographed from many angles with equal skill. The nick-of-time fight takes place in, and on top of, a small house crowning a cliff. Jones and G. Raymond Nye go to it with realism. There is not, in any of the action, any little slip of direction to mar the realism and thereby destroy the convincing powers of the picture.

As the hero, Buck Jones is ideally cast. He rides well and fights well, and he will be in no wise displeasing to the feminine element when they give him a few close-ups in his romantic scenes. Helen Ferguson is his leading lady. She gives a much better portrayal of her part than any of the baby-faced type could possible do. She is the outdoor type, and she can act. Nye and Norman Selby supply the villainy, the former with a snarl and a sneer to make him thoroughly hateable and the latter in a sneaking, cowardly manner. Altogether it makes as entertaining a Western as the average fan will demand.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Jim Blake ..... Buck Jones
Doris Lane ..... Helen Ferguson
Bill Terry ..... G. Raymond Nye
Worl Gary ..... Norman Selby
Joe Blake ..... Herschel Mayall

Story and Scenario by Jack Strumwasser.
Direction by Bernard Durning.
Photography by Frank B. Good.

PRESS NOTICE—STORY

The ———— theatre on ———— will present Buck Jones, the popular William Fox star, in his latest production, "To a Finish." No star has risen as rapidly in the motion picture world as this virile cowboy-actor, who has in addition to an attractive personality, a daredevil nature which permits him to take the most perilous chances in making his thrilling pictures.

"To a Finish" is a story of the new West. Its action is laid in the cattle country and the story is filled with gripping action and romance. The star plays the part of a young ranchman. Because he refuses to sell his land to the village autocrat, stolen cattle are placed in his corral and he is accused of cattle-rustling. But he is a young man who does not hesitate to defend his honor with his life. The action which follows is sure to please all lovers of outdoors. With a beautiful mountainous countryside for a background, there is pictured a runaway team and a daring rescue which will thrill the most hardened picturegoer. "To a Finish" is an example of realism and not camera tricks. And in addition it has an interesting story, an exceptional cast, and excellent direction by Bernard Durning.

Helen Ferguson, one of the daintiest leading ladies of the screen, in addition to being a capable actress, is seen in this picture, and the remainder of the cast includes Norman Selby, who is more generally known as Kid McCoy, the famous pugilist; J. Raymond Nye, and Herchall Mayall. "To a Finish" will be shown for ———— days beginning ————.

PROGRAM READER

Buck Jones is in town again. We are always glad to offer this popular star's pictures to our patrons. No better example of thrilling action pictures can be obtained. Jones is a William Fox star whose career has been meteoric. In a little over a year, he has proven that a new face is always sought by the picture-public. Provided, of course, that this new star has sufficient ability as an actor, and sufficient personality to endear him to the hearts of the movie fans. Buck Jones has both. His latest picture, "To a Finish," is a story of the new West, crammed with action, filled with romance and adventure, and filmed in a country of the greatest scenic beauty imaginable. It is a tale of a man who is not afraid to defend his honor with his life. It brings all the grandeur of the Western plains before one, and it presents a drama of American life, fascinating in its intensity.

Playing opposite the star is Helen Ferguson, an unusually attractive and justly popular leading lady. "To a Finish" will run for ———— days beginning ————.

CATCH LINES

Buck Jones in a thrilling story of the cattle country. One of the best he has ever made. One in which romance, adventure, thrills are paramount.

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